

**T.C.
ANKARA ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
BATI DİLLERİ VE EDEBİYATI
ANABİLİM DALI**

STYLISTIC ANALYSIS OF CHARLES DICKENS'S *CHRISTMAS BOOKS*

Doktora Tezi

Senem Üstün Kaya

Ankara- 2009

**T.C.
ANKARA ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
BATI DİLLERİ VE EDEBİYATI
ANABİLİM DALI**

STYLISTIC ANALYSIS OF CHARLES DICKENS'S *CHRISTMAS BOOKS*

Doktora Tezi

Senem Üstün Kaya

Tez Danışmanı
Yrd. Doç. Dr. Nazan Tutaş

Ankara- 2009

T.C.
ANKARA ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
BATI DİLLERİ VE EDEBİYATI
ANABİLİM DALI

STYLISTIC ANALYSIS OF CHARLES DICKENS'S *CHRISTMAS BOOKS*

Doktora Tezi

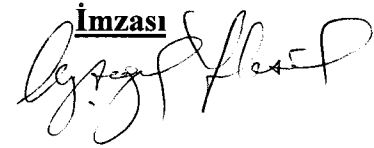
Tez Danışmanı: Yrd. Doç.Dr. Nazan TUTAŞ



Tez Jürisi Üyeleri

Adı ve Soyadı

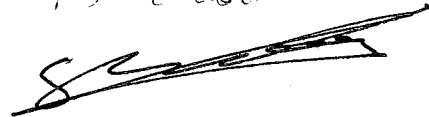
Prof.Dr. Ayşegül YÜKSEL

İmzası


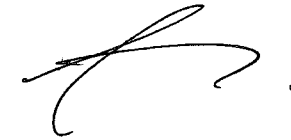
Prof. Dr. Belgin ELBİR

B. Elbir

Prof.Dr. Sema EGE



Yrd.Doç.Dr. Gülbün ONUR



Mayıs 2009

Üstün Kaya, Senem, Stylistic Analysis of Charles Dickens's *Christmas Books*, Doktora Tezi, Danışman: Yrd. Doç.Dr. Nazan Tutaş, 189 s.

ABSTRACT

“Style”, an elusive and ambiguous term, is accepted as the linguistic habit of a writer and “Stylistics”, as a general term, is the study of style within a text. The term, Stylistics, has developed and been accepted as a separate branch of literary studies in recent years. Stylistic analyses have focused on certain data gained from the language of a writer in a literary text. Since every writer has his own style, the study of stylistic markers in a specific text of that writer provides favorable data for a more objective stylistic analysis. Charles Dickens is one of the most important writers whose style is distinguishing due to many important traits. His artistic preferences provide his style a label: ‘Dickensian style’, which has been analyzed and studied for years. The common traits of Dickensian style are parallelism and repetitions; variations in narration; deviations; rich use of metaphors, symbols and personifications; and a blend of imagination with reality. Many of the mentioned traits can be observed in his famous work *Christmas Books*.

The aim of this study is to supply the stylistic and linguistic variants of the stories in *Christmas Books* to conclude that Dickens preferred certain stylistic markers to awake his readers’ attention for his social messages related to the issues of Industrial Age of Victorian period. It is also concluded that his linguistic codes have functions within the literary context of his works. Therefore, the combination of his world-view and his artistic literary style is evaluated in ‘Dickensian’ style in general.

In Chapter I, the definitions of style and stylistics are introduced and in Chapter II, Dickensian style and the characteristics of Dickensian style in Dickens's works are presented in detail. In the following five chapters, stories are stylistically analyzed under the categories defined by G.Leech and M. Short. Finally, in the conclusion section, it is concluded that Dickens intentionally preferred to use certain stylistic markers and linguistic data to convey his messages to his readers in *Christmas Books*.

Üstün Kaya, Senem, *Stylistic Analysis of Charles Dickens's Christmas Books*, Doktora Tezi, Danışman: Yrd.Doç.Dr. Nazan Tutaş, 189 s.

ÖZET

Yazarın dilsel alışkanlıkları ve seçimlerini oluşturan “Biçem”, kapsamlı ve karmaşık bir yapıdır; daha genel bir kavram olan “Biçembilim” ise biçem çalışmasıdır. Biçembilim, son yıllarda gelişmiş ve ayrı bir edebi çalışma dalı olmuştur. Biçem araştırmaları yazarın dilsel alışkanlıklarını gösteren dilsel verilerin analizini içermektedir. Her yazarın kendine özgü yazım biçemi vardır ve özgül biçem belirteçleri yazarların eserlerinde çeşitlik yaratır. Charles Dickens birçok önemli özellikler sayesinde eşsiz ve farklı bir yazım biçimine sahiptir. Yazım şekli onun biçemine yıllardır incelenen ‘Dickensian’ sıfatını kazandırmıştır. Dickens’ın biçem özellikleri tekrarlamalar ve benzerlikler; anlatımdaki çeşitlilik ve zengin mecaz, sembol ve kişileştirmeler kullanımındır. Charles Dickens’ın *Christmas Books (Bir Noel Şarkısı)* adlı eserindeki beş kısa hikâye, yazarın edebi biçem özelliklerini yansıtmaktadır. Biçemsel belirteçler ve dilsel bulgular, Dickens’ın okuyucunun ilgisini Viktorya zamanındaki Endüstri Dönemi’ne ait sosyal konulara çekmek amacı ile kullanılmıştır. Eserlerinde dilsel öğelerin işlevselliği olduğu sonucuna da varılmaktadır.

Bu tezin amacı, Dickens’ın okuyucunun dikkatini sosyal problemlere çekmek için dilsel ve biçemsel öğeleri planlı olarak kullandığını göstermektir. Eserlerinde dilsel öğelerin işlevselliği olduğu sonucuna da varılmaktadır ve bu sayede yazarın dünya görüşü ve sanatsal edebi yazım biçeminin ilintisi genel ‘Dickensian’ biçemini oluşturur.

Bu çalışmanın temelinde dil öğelerinin edebi anlamda işlevselliğini göstermek ve Dickens’ın *Christmas Books* adlı eserindeki beş kısa hikâyeye yazarın biçem

özelliklerinin yansıdığı kanıtlamak vardır. İzlenen yol, G.Leech ve M.Short'un belirlemiş olduğu dört biçem analizi başlığında objektif incelemeye dayanır. Bu dört başlık dilsel analiz, kelime çalışması, değişmeceli kullanımlar ve anlatımdan oluşmaktadır. *Christmas Books* adlı eserdeki hikâyeler bu dört ana başlık altında incelenmiş, ortak veriler toplanmış ve yazarın tercih ettiği biçem öğeleri edebi bakış açısı ile yorumlanmıştır. Hikâyelerdeki veriler belirli bir amaca hizmet etmektedir ve yazarın toplumsal mesaj verme amacını desteklemektedir. Bu çalışmada, Dickens'ın tekrarlanan kelime, olay ve kelime gruplarını okuyucunun dikkatini çekmek adına düzenlemiş olduğu; eserin Dickens'ın diğer eserlerindeki biçem özelliklerini yansıttığı ve anlatımdaki zenginlik ve ya sapmaların aslında bir bütün oluşturduğu sonucuna varılmıştır.

Çalışmanın ilk bölümü biçem ve biçembilim kavramlarını detaylı olarak ele almaktadır. İkinci bölümde Dickens'ın edebi biçemi incelenmiştir. Takip eden beş bölüm eserdeki hikâyeleri biçembilim kapsamında ele almaktadır. Sonuç olarak *Christmas Books* adlı eserdeki beş kısa hikâyede, Dickens'ın okuyucularına toplumsal mesajlarını verirken benzersiz ve fark edilir edebi biçem özelliklerini planlı olarak kullandığını ve seçilen biçem öğelerinin yazarın toplumsal mesaj verme amacına katkıda bulunduğunu kabul etmek yanlış olmayacaktır.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS

| | Pages |
|--|--------------|
| LIST OF TABLES | i |
| LIST OF GRAPHS | ii |
| ABSTRACT | iii |
| ÖZET | v |
| INTRODUCTION | 1 |
| CHAPTER I: THE CONCEPT OF STYLE AND STYLISTICS | |
| 1.1.A Historical Perspective of Stylistics | 6 |
| 1.2.Style and Stylistics | 9 |
| 1.3.The aim of Stylistics Analysis | 19 |
| 1.4. Approaches and Analytical Techniques within Stylistic Analysis | 22 |
| 1.5. Principles of Stylistics | 25 |
| 1.6. Stylistics Categories and Their Functions | 27 |
| CHAPTER II : DICKENSIAN STYLE | |
| 2.1. Dickens’s Style | 31 |
| 2.1.1. Dickensian Style (Dickens’s Fictive World) | |
| 2.1.2. Dickensian World (Dickens’s World View) | |
| 2.2. Christmas for Dickens | 52 |
| CHAPTER III: A CHRISTMAS CAROL | |
| 3.1. Critical Commentary and Synopsis | 56 |
| 3.2. Stylistic Analysis of “A Christmas Carol” | 75 |
| 3.2.1. Lexical Processes | |
| 3.2.2. Grammatical Categories | |
| 3.2.3. Figures of Speech | |
| 3.2.4. Narration | |

CHAPTER IV: *THE CHIMES*

| | |
|--|------------|
| 4.1. Critical Commentary and Synopsis | 102 |
| 4.2. Stylistic Analysis of “The Chimes” | 110 |
| 4.2.1. Lexical Processes | |
| 4.2.2. Grammatical Categories | |
| 4.2.3. Figures of Speech | |
| 4.2.4. Narration | |

CHAPTER V: *THE CRICKET ON THE HEARTH*

| | |
|---|------------|
| 5.1. Critical Commentary and Synopsis | 128 |
| 5.2. Stylistic Analysis of “The Cricket on the Hearth” | 131 |
| 5.2.1. Lexical Processes | |
| 5.2.2. Grammatical Categories | |
| 5.2.3. Figures of Speech | |
| 5.2.4. Narration | |

CHAPTER VI: *THE BATTLE OF LIFE*

| | |
|--|------------|
| 6.1. Critical Commentary and Synopsis | 146 |
| 6.2. Stylistic Analysis of “The Battle of Life” | 148 |
| 6.2.1. Lexical Processes | |
| 6.2.2. Grammatical Categories | |
| 6.2.3. Figures of Speech | |
| 6.2.4. Narration | |

CHAPTER VII: *THE HAUNTED MAN*

| | |
|---|------------|
| 7.1. Critical Commentary and Synopsis | 158 |
| 7.2. Stylistic Analysis of “The Haunted Man” | 163 |
| 7.2.1. Lexical Processes | |
| 7.2.2. Grammatical Categories | |
| 7.2.3. Figures of Speech | |
| 7.2.4. Narration | |

| | |
|-------------------|------------|
| CONCLUSION | 176 |
|-------------------|------------|

| | |
|-------------------|------------|
| APPENDIX 1 | 184 |
|-------------------|------------|

| | |
|-------------------|------------|
| APPENDIX 2 | 185 |
|-------------------|------------|

| | |
|-------------------|------------|
| REFERENCES | 186 |
|-------------------|------------|

LIST OF TABLES

| Tables | Pages |
|--|--------------|
| Table 3.2. Frequency of lexical items at syntactic level in <i>A Christmas Carol</i> | 81 |
| Table 4.2. Frequency of lexical items at syntactic level in <i>The Chimes</i> | 114 |
| Table 5.2. Frequency of lexical items at syntactic level in <i>The Cricket on the Hearth</i> | 135 |
| Table 6.2. Frequency of lexical items at syntactic level in <i>The Battle of Life</i> | 150 |
| Table 7.2. Frequency of lexical items at syntactic level in <i>The Haunted Man</i> | 166 |

LIST OF GRAPHS

| Graphs | Pages |
|---|--------------|
| Graph 3.2. Syntactic repetitions of lexical items in <i>A Christmas Carol</i> | 82 |
| Graph 4.2. Syntactic repetitions of lexical items in <i>The Chimes</i> | 115 |
| Graph 5.2. Syntactic repetitions of lexical items in <i>The Cricket on the Hearth</i> | 136 |
| Graph 6.2. Syntactic repetitions of lexical items in <i>The Battle of Life</i> | 152 |
| Graph 7.2. Syntactic repetitions of lexical items in <i>The Haunted Man</i> | 168 |

ACKNOWLEDGEMENTS

I would like to express my deep gratitude to my advisor Associate Professor Nazan Tutaş who supported, encouraged and guided me wholeheartedly.

I wish to express my indebtedness to Professor Ayşegül YÜKSEL, Professor Belgin ELBİR and Professor Sema EGE for their help, guidance and undeniable support during the preparation of this thesis.

I would like to thank my mother and my two precious sisters; my husband Fatih KAYA and my dear son Mehmet Efe for their support, patience and encouragement. I would also like to thank my colleagues Tuğba KARABULUT, Çağrı ERİŞEN and Mine BASKAN VURAL for their motivations and help. Finally, I would like to dedicate this work to my father whose spirit inspired me during my studies.

INTRODUCTION

From the Classical period onwards, there has been an interest among scholars in the relationship ‘between patterns of language in a text and the way it communicates’ (Simpson, 2004, p. 50). From the early twentieth century, there has been an academic inquiry which had an impact on the methods of contemporary stylistics. Many linguists, critics and stylisticians have extended their scope beyond the interpretation of literary works and developed new studies of language, form, content and context. One of these studies is ‘Stylistics’ and it enables readers to become more familiar with the linguistic and stylistic variants in a text. The understanding of a literary text can be achieved through extensive stylistic analysis of stylistic variants and linguistic markers.

Stylistics, which is regarded as the linguistic characteristics of a particular text, is accepted as a branch of linguistics and it deals with the scientific study of style in both spoken and written texts. It is the analysis of the relationship between form, context, and content by making use of language. Stylistic analyses involve the study of how meanings and effects are produced by literary texts.

Stylistic studies provide a functional significance for the interpretation of texts. Therefore, it can not be denied that stylistic analyses derive insights in the linguistic structure and function in order to understand a text. Stylistics enables the reader to identify the certain characteristics of literary texts and the general habits of writers. Richard Bradford (1932-2002) is a novelist known with his novels, *So far From Heaven* and *red Sky at Morning*, provides a guide to stylistics and modern critical ideas on literary style in his famous work *Stylistics*. In his work, Bradford (1997) mentions the distinguishing effects of literary style and general habits of writers in literary texts.

In addition, stylistic analysis of a text presents the manner of writers. Many writers are recognized through their own stylistic markers and stylistic features in their works of art. It would not be wrong to mention that Charles Dickens is an outstanding writer because he was highly aware of the social issues of his era; acted like an interpreter for his readers; and succeeded in combining his social observations with his literary style. When analyzed in regard to psychological and sociological perspectives, Dickens's style is a perfect example of a combination of linguistic codes and markers with literary appreciation. Dickens's style was cornerstone for his age and Dickens was a writer who provided messages to his readers through the stylistic and linguistic variants.

One of the most important qualities of Dickens's style is that he gives social messages which contribute to his age and he is the spokesperson who constructed, shaped, reflected and formulated ideas. He presented social, political and economical issues. The juxtapositions of the era, which presented a passage from Romanticism to the harsh realities of Industrial Victorian age, are present in Dickensian style. His style mirrors the conflicts of life in which sentimentality, romanticism, fancy and imagination clash with reformation, progress and reality. As Edgar Johnson (1952) states Dickens 'is not merely a great intuitive observer, a mindless sensorium; he is a penetrating commentator on life and modern society' (viii). The old values were replaced with innovations of a modern industrial life and as a great observer Dickens reflected and criticized the social issues in his work *Christmas Books*, which includes stylistic variants and linguistic codes. The romantic values such as love, respect, family, charity and compassion of Romanticism are combined with reformation and development of Industrial Age under the influences of Utilitarian philosophy. This clash is in fact the clash of life itself, which Dickens mentions in his works. According to Johnson (1952):

His novels render his response to experience and rightly so – primarily in terms of emotion; they do not always completely reflect either his hard-headed practicality as a worker for social reform or his long-headed insight as a social theorist. (viii)

Therefore, the aim of this study is to present that there is a relation between Dickensian world as a social commentator and Dickensian style as a writer. Accepted as a great observer, reformist and spokesman, Dickens intentionally preferred to use certain stylistic and linguistic markers to awake his readers' attention for his social messages with the means of his language. The main focus of the study is to see whether his linguistic codes have functions within the literary context of his works. The linguistic and stylistic features of five short stories in *Christmas Books* establish the peculiarities of Dickens's style in general. The aim was not to arrive at totally new interpretations of Dickens's works through reducing Dickens's style to a mechanical objectivity; but rather, the main aim was to show the relation between Dickens's world-view (actual world) and his literary-view (fictive world) in a stylistic analysis.

The scope of this analysis contains the application of a linguistic study for a literary purpose. Necessary information concerning style and stylistics were located and explained in detail. In the stylistic analysis of *Christmas Books*, the study is based on the four stylistic categories of well known linguists, G. Leech and M. Short (*Style in Fiction*; 1981). Sample stylistic variants and linguistic markers have been chosen as the framework and analyzed carefully to provide data to reach the general style of Dickens. The linguistic data helped us to identify the relation between 'Dickensian' style and 'Dickensian' world.

The stories in *Christmas Books* were chosen purposely due to the parallel structures of the stories and due to the appropriate data found in the stories. What makes Dickens's Christmas stories particularly interesting for this study is that the five short stories in the book are great examples of Dickensian style with the common markers of linguistic and stylistic

descriptions. Although the stories have different characters and settings, the main idea and the sub-plots are so alike and unified that they present an outline for 'Dickensian' style in general.

The method of this study has been basically a literature-centered stylistic analysis based on four stylistic headings: grammatical study, lexical analysis, the study of figures of speech and of narration. During this study, Dickens's other literary works were read and the detailed information about his style was collected to draw an outline of 'Dickensian' style in general. Five short stories in the mentioned book were read and analyzed stylistically and certain samples and common stylistic variants were used to explain Dickens's literary style while conveying his perception of the world to his readers.

In Chapter I, the concepts and definitions of style and stylistics are introduced and the history of stylistics as an interdisciplinary science is mentioned. In Chapter II, 'Dickensian' style in accordance with his other works is studied in order to draw a parallelism with his five short stories. In the following five chapters, stories are stylistically analyzed under four stylistic categories defined by Leech and Short. The study of lexical categories includes the study of nouns, adjectives, and word repetitions, dialectical and lexical deviations. The analysis of grammatical categories is based on variation of sentence length, deviation in structures, and functions of deviations. Within the study of figures of speech, symbols and their role in the progress of the stories are the main concern. Finally, narration of the stories is analyzed in terms of narrator and reader relation, parallelism and repetition in the plots and deviation. Linguistic codes and stylistic markers from the texts are taken and the functions of the stylistic variants are explained and exemplified from the stories. The analysis is narrowed down since the study is based on literary appreciation of the stories and since the main focus is not reducing Dickens's work to a mechanical objectivity. The study of punctuation marks,

Direct and Indirect forms of grammatical structures and Passives are not included; however, they are replaced by the literary meanings they may refer to.

In Conclusion, common findings of the stories are discussed in order to present the general features of 'Dickensian' style in regard to literary function and linguistic base. In the conclusion section, it has been observed that stylistic analysis of a literary text with the use of linguistic data provides a better understanding of the style of Dickens while depicting the social issues of Victorian era. This study can be considered as the guide to Dickens's style reflected in *Christmas Books* based on linguistic data and stylistic evidences.

LIST OF TABLES

| Tables | Pages |
|--|--------------|
| Table 3.2. Frequency of lexical items at syntactic level in <i>A Christmas Carol</i> | 81 |
| Table 4.2. Frequency of lexical items at syntactic level in <i>The Chimes</i> | 114 |
| Table 5.2. Frequency of lexical items at syntactic level in <i>The Cricket on the Hearth</i> | 135 |
| Table 6.2. Frequency of lexical items at syntactic level in <i>The Battle of Life</i> | 150 |
| Table 7.2. Frequency of lexical items at syntactic level in <i>The Haunted Man</i> | 166 |

LIST OF GRAPHS

| Graphs | Pages |
|---|--------------|
| Graph 3.2. Syntactic repetitions of lexical items in <i>A Christmas Carol</i> | 82 |
| Graph 4.2. Syntactic repetitions of lexical items in <i>The Chimes</i> | 115 |
| Graph 5.2. Syntactic repetitions of lexical items in <i>The Cricket on the Hearth</i> | 136 |
| Graph 6.2. Syntactic repetitions of lexical items in <i>The Battle of Life</i> | 152 |
| Graph 7.2. Syntactic repetitions of lexical items in <i>The Haunted Man</i> | 168 |

ACKNOWLEDGEMENTS

I would like to express my deep gratitude to my advisor Associate Professor Nazan Tutaş who supported, encouraged and guided me wholeheartedly.

I wish to express my indebtedness to Professor Ayşegül YÜKSEL, Professor Belgin ELBİR and Professor Sema EGE for their help, guidance and undeniable support during the preparation of this thesis.

I would like to thank my mother and my two precious sisters; my husband Fatih KAYA and my dear son Mehmet Efe for their support, patience and encouragement. I would also like to thank my colleagues Tuğba KARABULUT, Çağrı ERİŞEN and Mine BASKAN VURAL for their motivations and help. Finally, I would like to dedicate this work to my father whose spirit inspired me during my studies.

INTRODUCTION

From the Classical period onwards, there has been an interest among scholars in the relationship ‘between patterns of language in a text and the way it communicates’ (Simpson, 2004, p. 50). From the early twentieth century, there has been an academic inquiry which had an impact on the methods of contemporary stylistics. Many linguists, critics and stylisticians have extended their scope beyond the interpretation of literary works and developed new studies of language, form, content and context. One of these studies is ‘stylistics’ and it enables readers to become more familiar with the linguistic and stylistic variants in a text. The understanding of a literary text can be achieved through extensive stylistic analysis of stylistic variants and linguistic markers.

Stylistics, which is regarded as the linguistic characteristics of a particular text, is accepted as a branch of linguistics and it deals with the scientific study of style in both spoken and written texts. It is the analysis of the relationship between form, context, and content by making use of language. Stylistic analyses involve the study of how meanings and effects are produced by literary texts.

Stylistic studies provide a functional significance for the interpretation of texts. Therefore, it can not be denied that stylistic analyses provide insights into linguistic structure and function in order to understand a text. Stylistics enables the reader to identify the certain characteristics of literary texts and the general habits of writers. Richard Bradford (1932-2002) is a novelist known with his novels, *So far From Heaven* and *Red Sky at Morning*, provides a guide to stylistics and modern critical ideas on literary style in his famous work *Stylistics*. In his work, Bradford (1997) mentions the

distinguishing effects of literary style and general habits of writers in literary texts.

In addition, stylistic analysis of a text presents the manner of writers. Many writers are recognized through their own stylistic markers and stylistic features in their works of art. It would not be wrong to mention that Charles Dickens is an outstanding writer because he was highly aware of the social issues of his era; acted as an interpreter for his readers; and succeeded in combining his social observations with his literary style. When analyzed in regard to psychological and sociological perspectives, Dickens's style is a perfect example of a combination of linguistic codes and markers with literary appreciation. Dickens's style was a cornerstone of his age and Dickens was a writer who provided messages to his readers through the stylistic and linguistic variants.

One of the most important qualities of Dickens's style was that he gave social messages which contributed to his age and he was the spokesperson who constructed, shaped, reflected and formulated ideas. He presented social, political and economical issues. The juxtapositions of the era, which presented a passage from Romanticism to the harsh realities of Industrial Victorian age, are present in Dickensian style. His style mirrors the conflicts of life in which sentimentality, romanticism, fancy and imagination clash with reformation, progress and reality. As Edgar Johnson (1952) states Dickens 'is not merely a great intuitive observer, a mindless sensorium; he is a penetrating commentator on life and modern society' (viii). The old values were replaced with innovations of a modern industrial life and as a great observer Dickens reflected and criticized the social issues in his work *Christmas Books*, which includes stylistic variants and linguistic codes. The values of Romanticism such as love, respect, family, charity

and compassion are combined with reformation and development of the Industrial Age under the influences of Utilitarian philosophy. This clash is in fact the clash of life itself, which Dickens mentions in his works. According to Johnson (1952):

His novels render his response to experience and rightly so – primarily in terms of emotion; they do not always completely reflect either his hard-headed practicality as a worker for social reform or his long-headed insight as a social theorist. (viii)

Therefore, the aim of this study is to present that there is a relation between the world of Dickens the social commentator and the style of Dickens the writer. Accepted as a great observer, reformist and spokesman, Dickens intentionally preferred to use certain stylistic and linguistic markers to awake his readers' attention to his social messages by means of his language. The main focus of the study is to see whether his linguistic codes have functions within the literary context of his works. The linguistic and stylistic features of five short stories in *Christmas Books* establish the peculiarities of Dickens's style in general. The aim was not to arrive at totally new interpretations of Dickens's works through reducing Dickens's style to a mechanical objectivity; but rather, the main aim was to show the relation between Dickens's world-view (actual world) and his literary-view (fictive world) in a stylistic analysis.

The scope of this analysis contains the application of a linguistic study for a literary purpose. Necessary information concerning style and stylistics were located and explained in detail. In the stylistic analysis of *Christmas Books*, the study is based on the four stylistic categories of well known linguists, G. Leech and M. Short (*Style in Fiction*; 1981). Sample stylistic variants and linguistic markers have been chosen as the

framework and analyzed carefully to provide data to reach the general style of Dickens. The linguistic data helped us to identify the relation between ‘Dickensian’ style and ‘Dickensian’ world.

The stories in *Christmas Books* were chosen purposely due to the parallel structures of the stories and due to the appropriate data found in the stories. What makes Dickens’s Christmas stories particularly interesting for this study is that the five short stories in the book are great examples of Dickensian style with the common markers of linguistic and stylistic descriptions. Although the stories have different characters and settings, the main idea and the sub-plots are so alike and unified that they present an outline for ‘Dickensian’ style in general.

The method of this study has been basically a literature-centered stylistic analysis based on four stylistic headings: grammatical study, lexical analysis, the study of figures of speech and of narration. During this study, Dickens’s other literary works were read and detailed information about his style was collected to draw an outline of ‘Dickensian’ style in general. Five short stories in the mentioned book were read and analyzed stylistically and certain samples and common stylistic variants were used to explain Dickens’s literary style while conveying his perception of the world to his readers.

In Chapter I, the concepts and definitions of style and stylistics are introduced and the history of stylistics as an interdisciplinary science is mentioned. In Chapter II, ‘Dickensian’ style in accordance with his other works is studied in order to draw a parallelism with his five short stories. In the following five chapters, stories are stylistically analyzed under four stylistic categories defined by Leech and Short. The

study of lexical categories includes the study of nouns, adjectives, and word repetitions, dialectical and lexical deviations. The analysis of grammatical categories is based on variation of sentence length, deviation in structures, and functions of deviations. Within the study of figures of speech, symbols and their role in the progress of the stories are the main concern. Finally, narration of the stories is analyzed in terms of narrator and reader relation, parallelism and repetition in the plots and deviation. Linguistic codes and stylistic markers from the texts are taken and the functions of the stylistic variants are explained and exemplified from the stories. The analysis is narrowed down since the study is based on literary appreciation of the stories and since the main focus is not reducing Dickens's work to a mechanical objectivity. The study of punctuation marks, direct and indirect forms of grammatical structures and passives are not included; however, they are replaced by the literary meanings they may refer to.

Finally, common findings of the stories are discussed in order to present the general features of 'Dickensian' style in regard to literary function and linguistic base. In the conclusion section, it has been observed that stylistic analysis of a literary text with the use of linguistic data provides a better understanding of the style of Dickens while depicting the social issues of Victorian era. This study can be considered as the guide to Dickens's style reflected in *Christmas Books* based on linguistic data and stylistic evidences.

CHAPTER I

THE CONCEPT OF STYLE AND STYLISTICS

1.1. A Historical Perspective of Stylistics

Style has been an important object of study from ancient times. Throughout the Renaissance period, writers, essayists and orators used model sentences and definite structures or figures in their discourse. Style in language arises from the various choices of language to express a single thought in a number of ways depending on connotations; therefore, it becomes a mark of character of a writer which distinguishes the writer from other authors. In modern stylistics, a writer's style bears the mark of his personality. It is not wrong to define stylistics as the study of style of language usage in different ways and contexts. Due to its complex history, it is difficult to make boundaries between stylistics and linguistics; however, stylistics has a broader history than any other text analysis or literary forms.

Stylistics developed as a separate branch in literary criticism in the second half of the 20th century but it has been a part of Rhetoric since the Classical Ages and Middle Ages (Özünlü, 1990, p. 85). In ancient Greece, the use of language was seen as an effort to create political, ceremonial and judicial speeches. Thus, style was regarded as a part of 'rhetoric', which derives from the Greek *techne rhetorike*, the art of speech, 'an art concerned with the use of public speaking as a means of persuasion' (Bradford, 1997, p. 3). It was not until the fifth century BC that the Greek settlers began to teach

rhetoric as a practical discipline at schools for attractive and persuasive speeches. With Plato and Aristotle, the early history of rhetoric began and it was considered to be a device without moral or ethical subject matter. According to Bradford (1997), Plato argues that rhetoric is not an 'art' but a 'routine' which promotes division, ambition and communication at the expense of truth and wisdom which are the main concerns of philosophy (p. 4). However, during the same period, Aristotle, in his *Rhetoric* (330 BC.), considers 'rhetoric' as an art which is based on philosophical debate. In short, the use of rhetoric required the technique of persuasion and suggested certain rules of composition to address the audience rather than revealing the experiences of the speaker.

In the nineteenth century, rhetoric and the ideas of Plato and Aristotle were replaced by linguistics; many ideas were modified and elaborated and they became part of structuralism. Two critics I.A. Richards and William Empson rejected the approach which focuses on the author; they focused on the importance of the literary text themselves and how readers were affected by those texts in literary criticism. This approach is called 'Practical Criticism' which is matched by a similar movement in the USA, 'New Criticism' with Cleanth Brooks, René Wellek and Austin Warren. The critics of the both movement paid attention on the language of the texts. In 1920 Roman Jakobson involved in 'Russian Formalists' (the members of the Formalist Linguistic Circle in Moscow) and rejected the concentration on the author in literary criticism. The group contained linguists, literary critics and psychologists. The Russian Formalists were the first stylisticians but due to Russian Revolution in 1917, their work was not

realized in Europe.

The great change came with Ferdinand de Saussure (1856-1913) whose influence upon modern ideas about language and reality has become important and whose most influential distinction was based on his ideas about *langue* and *parole*. For Saussure, *langue* is the faculty of human speech in general and represents the language as a system based on social or institutional characters which are common possessions of all members of a given language community (Chapman, 1973, p. 9). On the other hand, *parole* is an act of speech by an individual user of that system. For Saussure, the main object of the linguist's study is the spoken language and he was not interested in the manifestations of language.

Charles Bally was influenced by Saussure's ideas and he was considered to be the inventor of the term 'stylistics' and term *style* (derived from *stylos/ stylus*: reed, a stick or an instrument used for writing). British Stylistics and Linguistic Criticism reached its most influential point at the end of the 70s. Hodge Kress, Roger Fowler and Ronald Carter were the main representatives of British stylistics in the 1970s.

Since the name 'stylistics' became problematic due to its effect and characterization, many names have been considered for it. During the 1980s, it was called the 'new stylistics', which involved other new kinds of criticism such as feminist, structuralist, and post-structuralist. For Macleod (2005), stylistics today might be called 'post stylistics' and it is the linguistically informed study of texts of all kinds (p. 61). Many other names have been given to stylistics, such as: 'Literary Linguistics', 'Critical Linguistics' and 'Linguistic Poetics'. However, Short (2006) says none of these names

involves the approach and aim of stylistics; each of these names has its own problems in covering the range of activities involved in stylistic approach, and thus none of them has gained acceptance (p. 4). Short (2006) refers to stylistics today as 'modern stylistics' which aims at the understanding and effect of literary texts. Modern stylistics is considered to be not only a linguistic analysis but also an attempt at interaction of readers with textual structure (p. 4).

1.2. Style and Stylistics

An ambiguous concept, 'style', has been defined since the time of ancient Greece's rhetoric which refers to the principles of effective persuasion in speaking or writing. As a discipline, it originates from two separate and interrelated disciplines: linguistics and literary criticism. As far as the definition of stylistics is concerned, critics and linguists have had different opinions. Many scholars believe that stylistics has a system concerning the specific significance of literary words in a text, while some emphasize the methodological approaches and scientific data in the analysis of style. It can be noted that 'stylistics' is the study of the style of a writer in his works.

Generally, however stylistics could be regarded as the domain for the study of text or discourse. There are two ways of looking at style and stylistics. They could be used in relation to analysis of literary text and this gives us what is known as linguistic stylistics and it has its own peculiar analytical procedures. Therefore, linguistic stylistics

could be simply defined as the application of stylistics through the linguistic frames to the analysis of literary text.

Aesthetic and effective matching between the thoughts of a writer and his choice of linguistic items provide the style of that writer. Style also includes disciplines such as linguistics, literature, philosophy, psychology and social sciences. Stylistics focuses on the scientific study of the style of a specific author; therefore, style has been defined from a variety of aspects by different disciplines and scholars. *Longman Dictionary of English Language and Culture* defines stylistics as, 'the study of style in written or spoken language'; similarly, *The Oxford Advanced Learner's Dictionary* defines style as 'the manner of writing or speaking, especially contrasted with what is actually written or said, and it is the manner that is typical of a particular writer'. The study of style is an aim of explaining the relation between the language and the artistic function in literary texts. The main focus is on the analysis of the causes of the writer's particular choice of language while expressing his ideas and feelings.

For Crystal (1987), 'style is seen as the (conscious or unconscious) selection of linguistic features from all the possibilities in a language' (p. 66). Style refers to the author's distinctive use of language and the basis of his/her personal linguistic identity. Many authors manipulate and choose literary language with great interest and the analysis of the distinction in the use of language in literary texts will clarify a writer's individual style which creates his/her reputation.

Katie Wales (1990), in *A Dictionary of Stylistics*, defines style in several broad areas as follows:

(1) At its simplest, **style** refers to the manner of expression in writing and speaking, just as there is a manner of doing things, like playing squash or painting. We might talk of someone writing in an ‘ornate style’, or speaking in a ‘comic style’. For some people, style has evaluative connotations: style can be ‘good’ or ‘bad’.

(2) One obvious implication of style is that there are different **styles** in different SITUATIONS; also that the same activity can produce stylistic variation (no two people will have the same style in playing squash or writing an essay). So style can be seen as variation in language use, whether LITERARY or non-literary. ... it may vary, in literary language, from one GENRE to another, or from one period to another....

(3) In each case, **style** is seen as distinctive: in essence, the set or sum of linguistic features that seem to be characteristic: whether of register, genre or period. (p. 435-6)

Linguistic features or habits reflect the writer’s personal way of using the language which shows his/her voice. Therefore, style has to do with the choices of writers who try to create a difference in their works. As G.W. Turner (1973) states:

We may compare texts, observing choices made, and on the basis of such comparisons and our knowledge of the language go on to compare actual with possible texts or compare a text with what it might have been, inferring a choice. (p. 238)

Bennison Gray in *Style: The Problem and Its Solution* (1969) suggests that style is a linguistic element and is as ‘difficult to locate as the physicist’s ether’ (p. 238) and

thus, she proposes to abandon the concept altogether. The analysis of style depends on the fact that manner is superior to matter and expression is superior to content. The distinction between what writers have to say, and how it is presented to the reader (matter and manner), underlies one of the earliest concepts of style. Thought is imagined as a 'pre-verbal form' and is clothed in language (Hough, 1969, p. 3). For Hough (1969), who considers literary art as an organic unity in which matter and manner or thought and expression are combined, language is 'the dress of thought', and style is the particular cut and fashion of the dress (p. 3).

In the description of 'style', the 'choices of items' play an important role because the writers reveal their characters through their choices. 'Style' comprises the idea of choice which is essential in the description of a writer's use of language and linguistic items. Every analysis of style reveals the artistic principles underlying the author's choice of language. For Wales (1990), each author has his/her own stylistic distinctions and stylistic features are features of language and thus, style is, in a sense, synonymous with language (p. 436). Language is in some way distinctive and significant for the design of a theme that the writer has chosen for his work. When applied to the domain of an author, style is the set of features peculiar to the characteristic of an author and his/her language habits or idiolect. Wales (1990) also states that each author produces in accordance with the general stock of the language in any given period and the choice of items by the demands of genre, form and theme makes the literary works distinctive (p. 436). For Howard Babb (1972), choosing among many alternatives means choosing alternative ways of saying precisely the same thing and adds that 'it is counter to the doctrine that content and form are inseparable; that, to say something in different ways

is, in fact, to say different things' (p. 4). In short, it is not wrong to claim that style is an integral and essential feature of the writer's personality and each writer has a linguistic thumb print (Leech & Short, 1981, p. 82). Every writer presents his artistic preferences in his works and the choices may change in another text by the same author, which refers to the multiplicity of styles in literature (Leech & Short, 1981, p. 47). For Hough (1969), style is accompanied with 'choices' between the 'varied lexical and syntactic resources of a particular language' (p. 9). Style is the choice of the verbal means while expressing the pre-determined subject. The writer's choice and his feeling about the subject he has determined become significant in the analysis of that writer's style.

Style can also be defined as a departure from a set of patterns which have been labelled as a norm and stylistic analysis is the study of the relationship between specific linguistic units and their environment. Stylistics aims at explaining the relation between the structure of language and the artistic function in a written work. In stylistic analyses, linguists take for granted a set of linguistic categories and stylistic features which are more or less common knowledge to those who have a basic familiarity with the workings of the language. Every writer makes choices of expression in their works and organizes the structures as they intend to. In other words, all writers and all texts have their individual qualities. Therefore, the characteristics of a language in a text will not necessarily be important in another text by the same or a different author (Leech & Short, 1981, p. 74). Every analysis of style is an attempt to find the artistic principles underlying a writer's choice of language including special linguistic categories. As all writers have their own way of expressing their thoughts and feelings, all texts, both literary and non-literary, have their authors' own distinctive stylistic features. Thus,

every literary work has a meaning and has a style.

Also, all literary works include distinctive qualities; they have distinctive language and distinctive combinations of words. Naturally, the analysis and assessment of style involve examination of a writer's choice of words, of figures of speech, of his sentences, and of the shape of his paragraphs. As G. W. Turner quotes Buffon's definition in *Stylistics* (1973): 'Style is the man himself.' (p. 23) As the sociological analysts insist on the idea that a man is a product of the society, his writing must mirror his socio-political experience. Therefore, the man himself is referred to as 'style' and there is a strong relation between matter and manner: the style of writing reveals the background of the writer.

Graham Hough in *Style and Stylistics* (1969) believes that style can be explained in three ways. The first one is that, the critics can rest on ordinary language and the received opinion of readers. The critic can insist on the idea that there is no such a thing as style; 'it is enough that it is a convenient and natural term to use, and that in practice everybody knows what is being talked about' (p. 8). The second way is that the critic can deny the doctrine that different uses of a word always differ in meaning. The third way is that the critic can accept the doctrine and agree that difference of form is always difference of meaning and that style is the part of meaning and the duty of critics is to determine the effectiveness of that part.

Hough himself believes in the third way that style is an aspect of meaning which reveals the traits of a writer. It reveals the manners of a writer in a particular text because 'style is the man' (Buffon quoted in Lodge, 1966, p. 50); style is the writer

himself. The style of a writer presents his literary personality as an author and his psychology as a man.

Finally, Leech and Short (1981) set out a list of style as follows:

- (i) Style is a way in which language is used: i.e. it belongs to *parole* rather than to *language*.
- (ii) Therefore style consists in *choices* made from the repertoire of the language.
- (iii) A style is defined in terms of a *domain* of language use (e.g. what choices are made by a particular author, in a particular genre, or in a particular text).
- (iv) Stylistics (or the study of style) has typically been concerned with *literary* language.
- (v) Literary stylistics is typically concerned with *explaining the relation between* style and literary or aesthetic function.
- (vi) Style is relatively *transparent* or *opaque*: transparency implies paraphrasability; opacity implies that a text cannot be adequately paraphrased, and that interpretation of the text depends greatly on the creative imagination of the reader.
- (vii) Stylistic choice is limited to those aspects of linguistic choice which concern *alternative ways of rendering the same subject matter*. (p. 38-39)

In general, 'stylistics' is the study of style and 'the linguistic study of different styles is called stylistics' (Chapman, 1973, p. 13). Stylistics studies markers of a text in

the analysis of the style of a writer. Literary texts are generally the subject matter of stylistic analyses; therefore, stylistics can be regarded as ‘the study of literary discourse from a linguistic orientation’ (Widdowson, 1975, p. 3). Stylistics is the study which relates the techniques of linguistics to the interpretation of literary texts. It provides concrete examples with data for the presentation of literary facts. Robey (1982), defines stylistics as ‘the branch of literary studies that concentrates on the linguistic form of a text’ (p. 54).

Stylistics aims at relating the subjects of literary texts with the disciplines of the time and mediates between linguistic aspects and literary interpretation. Leech & Short (1981) explain this fact as follows:

There is a cyclic motion whereby linguistic observation stimulates or modifies literary insight, and whereby literary insight in its turn stimulates further linguistic observation (p. 13).

Stylistic analyses involve not only the study of style but also the study of how meanings and effects are produced by literary texts. Although there have been attempts to change the name of such analyses to ‘literary linguistics’ or ‘critical linguistics’, the term ‘stylistics’ has survived as the popular label for analyses of styles in terms of linguistic aspects in mainly literary texts. The main focus of stylistics moved from the attention for authors towards the multiple and elusive ways of reading texts under the influences of deconstruction.

Stylistics, the linguistic study of different styles, tries to describe what use is made of language. Stylistics explores how readers interact with the language of mainly

literary texts in order to explain how they are affected by texts in the reading process. Thus, if styles are the product of social situation: of a common relationship between language-users, stylistics is thus a part of sociolinguistics: language studied in relation to society (Chapman, 1973, p. 11). Stylistics is regarded as the linguistic characteristics of a particular text and literary texts become the natural focus for studying an author's personal use of language and literary discourse.

Literature uses language as an artistic medium since the language of a text is considered and developed by the writers. For Hough (1969), a text may show selections and arrangements of items, the use of special devices like alliteration, assonance and rhyme in poetry and in prose to create total effect acts (p. 14). The style of a literary work includes the study of the linguistic means and devices of a given text which are subordinated to aesthetic norms, and thus, the message, topic and content of the analyzed text are not the focus. Although stylisticians have sought to enrich their linguistic analyses by importing ideas from psychoanalysis, structuralism and deconstruction; stylistics differs from other types of critical practices due to its emphasis on the language of the texts. In many respects, stylistics is text-centered. The goal of most stylistic studies is not simply to describe the formal features of texts for their own sake, but to show their functional significance for the interpretation of the text. H. G. Widdowson (1975) points out that intuition is an important factor in stylistic analysis and 'stylistics' is the study of literary discourse from a linguistic orientation. For him, stylistic analysis mediates between language and literature (p. 78).

G. W. Turner (1973) states that linguistics offers an established 'metalanguage'

which can account for significant features of a language in a text because the linguists try to discover the hidden patterns in free choices and scientifically analyze the subtleties of tone, stress, rhythm in speech, the hidden patterns of association in vocabulary and ambiguities in syntax (p. 239). For Turner (1973), rules of style are out of fashion but evaluation is an objective of literary stylistics. He believes that the critics should consider the purposes of a writer in making general rules. Turner compares the stylistic evaluation to the engineer's or businessmen's less exact art of decision making. The techniques in linguistics are more sophisticated; and therefore, stylistic models have become enriched, and thus, many stylisticians can be reasonably scientific as they observe the conditions that determine the writers' choices. Stylistics explores how readers interact with the language of literary texts in order to explain how readers understand, and are affected by texts when they read them. It cannot be denied that stylistics is the part of linguistics which concentrates on the use and the structure of language because all writers need a special language including terminology for their works (p. 234).

Stylistics enables the reader to identify the distinguishing features of a literary text 'and to specify the generic and structural subdivisions of literature' (Bradford, 1997, p. xi). Bradford explains this aim of stylistics as:

Stylistics can tell us how to name the constituent parts of a literary text and enable us to document their operations, but in doing so it must draw upon the terminology and methodology of disciplines which focus upon language in the

real world. (p. xi)

Style and stylistics can be defined in many ways and the notion of style covers a large semantic field. Stylisticians try to be very objective in their analyses and perform their analyses on a strictly scientific basis. They may use mathematics, statistics and technical procedures in their studies of literary texts and apply exact facts and statistics to their definitions and statements. Therefore, their studies and interpretations are reliable and objective in many ways.

1.3. The Aim of Stylistic Analysis

Although intuitions and interpretative skills are the main concerns of stylistic analysis, many stylisticians avoid 'impressionistic' judgments about the manipulation of formal features. Therefore, the aim of the stylisticians is to draw attention to the models and terminology applied by a specific writer (Wales, 1990, p. 438) in order to direct their procedures of analysis. In general, stylisticians believe that intuition is not enough and that we should analyze the text in detail and take careful account of what we know about how people read when arguing for particular views of texts. According to Raymond Chapman (1973), one task of literary stylistics is:

without taking sides in this dispute, to determine how far and in what respects a poet's language in fact shows deviant features. Another is to note how a writer uses generally accepted features to special effect. It is necessary to pay close attention to particular writers, since literature shows far more diversity of individual usage than

do other styles (p. 15).

The general goal of most stylistic studies is to show the functional significance of formal characteristics of texts for the sake of interpretation and to relate literary effects to linguistic 'causes' in relevance to the whole work (Wales, 1990, p. 438). There has been a connection between stylistics and literature because the main concern in stylistic analysis is deriving insights about linguistic structure and function in order to understand a literary text. Stylistics deals with the language as a function of texts in context produced in a place, a time and in a culture. Literary stylistics has, implicitly and explicitly, the goal of explaining the relation between language and artistic function and it brings literary appreciation into focus.

According to Short (2006), the main aim of stylistics is to answer the questions of how readers understand the style of literary texts and how literary texts affect their mind with a fictional world (p. 2). Modern stylistics involves both linguistic analyses and interaction of readers with textual structure with psychological and pragmatic processes. Short (2006) explains this combination of text analysis and readers interaction as:

In trying to combine text analysis and reader inference Stylistics tries hard to be as detailed, systematic and analytically precise as it can in its various forms of analysis, so that the basis for interpretative statements is laid out as clearly as possible for all to see. This general approach is uncomfortable, of course, as it lays the analyst more open to attack than more abstract and less explicit approaches to textual discussion. (p. 4)

The aim of stylistics is not to explain everything in textual analyses or responses of readers; on the contrary, it involves an ability to explain the intuitive agreement on texts by presenting the relations of texts with personal, social and historical contexts. In the process of understanding a literary or non-literary text, stylistics gives the readers 'something to do' when their feelings are not accurate (Short, 2006, p. 2).

It is not wrong to claim that the aim of stylistics is to present objective techniques of description and interpretation by replacing the subjectivity of texts, and thus, they tend to derive a meaning from the context of the stylistic activities. Stylistics, in short, helps the reader to develop a set of stylistic tools of their own, which can be applied to any text. According to Short (2006), stylistics, in general, pushes the readers, critics and students to be more analytical in understanding the linguistic structure of texts and interpretation; helps them to think precisely about the linguistic structure of texts and the cognitive processes involved in understanding them (p. 2). As Verdonk (2002) states, readers are 'active agents' rather than 'passive receptacles' and always capable of 'producing their own representations' (77).

A stylistician ends up with acknowledgement and enjoyment of discovery; it may be in a clear and entertaining style with examples. Moreover, the stylistic analysis attempts to establish principles capable of explaining the particular choices made by individuals and social groups in their use of language. In a stylistic analysis of a literary text, some aspects include the use of dialogues, the description of scenes, the use of active and passive voice, the distribution of sentence lengths, and the use of specific language registers. Stylistics can also complement literary criticism by examining the

significance of a poem by presenting the linguistic features. Stylistics is, thus, concerned with relating linguistic facts (linguistic descriptions) to meaning (interpretation) explicitly and in a detailed way to provide evidence for and against particular interpretations of texts. Raymond Chapman (1973) summarizes the aim of stylistic study as:

If one value of stylistic study is to be raised above others, it is its value in revealing the rich complexity of language. It reminds us that in linguistic behavior so many choices intrude between a stimulus and its response that though a scientific stylistician will explain as many choices as he can in terms of situation and context, he feels himself in no danger of being left without a residue of the unpredictable large enough to justify a concept of 'free choice' or 'creativity' in language. (p. 242-3)

1.4. Approaches and Analytical Techniques within Stylistic Analysis

Stylistic analysis has always existed on the edges of two academic worlds: English Literary Studies and Linguistics, and therefore, it constitutes a link between language and literary study. Literary works are formed through the use of units of language in the special ways of writers. The style of a writer can be analyzed through his choice of elements within a language and his use of elements of his language in a specific period or society. Stylistics has developed as an interdisciplinary branch and has used linguistic and literary contributions. A detailed analysis of a literary text or an

interpretation of a text can be achieved through linguistic and stylistic analyses.

Leech & Short (1981) explain the need for linguistics and literature in stylistic analysis as follows:

Literary expression is an enhancement, or a creative liberation of the resources of language which we use from day to day. Correspondingly, stylistics builds on linguistics, and in return, stylistics challenges our linguistic frameworks, reveals their deficiencies, and urges us to refine them. In this sense stylistics is an adventure of discovery for both the critic and the linguist (p. 6).

Leech & Short try to explain stylistics as a way of describing 'what use is made of language' and they focus on stylistic analysis as follows: the explanation of the relation between language and artistic function with certain literary criteria from the texts.

The approaches and certain analytical techniques used within stylistic analysis have broadened in recent years. Although, for many stylisticians, stylistics has been evolving and improving with new techniques and current approaches, the main purpose of stylistics focuses on developing criteria for the evaluation of texts and textual language. Stylistics has been misunderstood or misinterpreted by many critics. For Macleod (2005, p. 61), such misunderstanding comes from false assumptions. One of the false assumptions is based on the idea that stylistics is supposed to be superior to other forms of literary study. According to Short (2006), stylistics does not claim to replace literary study or try to explain everything in textual understanding, he explains

as:

the detail of stylistic analysis means that it can only be applied sensibly to short texts or extracts of longer texts, leaving plenty of other aspects of texts in need of exploration , as well as the relations between literary texts and the personal, historical and social contexts of their production and reception (p. 5).

The other assumption claims that stylistics involves objective description, and thus, it excludes any kind of appreciation or response. For Macleod (2005), stylistics does not 'deny the relevance of imagination and response and sympathetic understanding' (p. 61); in short, stylistics presents verifiable criteria for the evaluation of textual language.

In the early 20th century, the foregrounding theory of stylistic analyses paved the way to a psychological approach to the reaction of readers to texts and textual understanding. Therefore, as stylistics develops, the study of pragmatics, discourse analysis and sociolinguistics within linguistics are concerned. As a result, the approaches and techniques within stylistic analyses have broadened in recent years and stylistics became more effective in describing texts, their function and readers' responses to texts. These new approaches in stylistics are 'linguistic stylistics', 'literary stylistics', 'pedagogical stylistics', 'contextualist stylistics', 'feminist stylistics', 'corpus linguistics' and 'cognitive stylistics'.

Many critics and stylisticians have aimed at objective analyses based on their research and studies. Leech and Short became the important figures who drew lines and

categories of stylistic analyses. They grouped the stylistic analyses into four groups: grammatical, lexical, figures of speech and cohesion-context relation in texts.

1.5. Principles of Stylistics

There are three major principles of stylistics: Norm, Deviation and Foregrounding. Norm, the accepted common usage of language, is an established pattern within a text. The norm of language is concerned with linguistic levels of language: grammar, phonology, lexical structure and graphology. There are different types of norms such as general norm, authorial norm and lexical norm.

General norm is the established rules related to the type of a text. In poems, for instance, rhyming patterns, verse structures and punctuation are to be observed while in drama, the speech acts and exchange of dialogues must be analyzed. Authorial norm is the norm created by the writer because all writers have their own habits of writing. Lexical norm is a situation where a writer creates a norm for himself in a specific work. It is the choice and way of words.

Deviation is the deliberate violation of the norms and departure from the accepted order of language. Deviation is a method to defamiliarize or foreground the use of language in narration. It can be classified as deep structure deviation and surface structure deviation. Deep structure deviation refers to semantic deviation. Semantic deviation is a linguistic effect which involves something improbable or odd in meaning

of a word/a phrase. It also creates the effect of ‘defamiliarization’ by investing the familiar with strangeness and thereby deautomatizing perception. When readers distance themselves from the events with the defamiliarization technique, they are able to judge or comment on the opinions more objectively.

Surface structure deviation includes many types of deviation such as phonological, lexical, grammatical (syntactic), graphological and dialectical. Phonological deviation is the departure from the accepted sound patterns of ordinary language such as using ‘pal’ instead of ‘friend’. Lexical deviation is the kind of deviation which occurs when a word is over-used in a paragraph or when a strange lexical item is brought in the text. New words can be introduced by the writer into the language of the text. Grammatical deviation is breaking the rules of grammar of a language. Order in sentences can be violated to attract the readers’ attention and many grammatical deviations are also called syntactic deviation. At the graphological deviational level, the focus is on the violation of rules relating to punctuation marks and capitalization. At the dialectal deviational level, an Indian character can use the dialect of an Italian.

Foregrounding is the deviation from linguistic and literary norms or de-automatizing usual words in everyday language such as using “unugly” instead of “beautiful”. Foregrounding presents the emphasis on themes or matters in a literary text. By repeating a word or phrase, a writer attempts to highlight a particular situation. There are two forms of foregrounding: deviational and non-deviational foregrounding. The non-deviational type of foregrounding is a structure that provides an emphasis

within the use of language. Repeated words, scenes or speech acts attract the attention of a reader because they signify meaning in deeper structure whereas the deviational type can be observed if the reader is alerted to the violations in deep structure.

1.6. Stylistic Categories and their Functions

In stylistics there is more than one method of analysis of a literary text; however, in this thesis, the linguistic categories of Leech and Short are used to draw a stylistic outline of the stories. (Short List in Appendix 1)

The linguistic categories of Leech and Short (1981, p.69) are placed under four general headings and this categorization has the purpose of showing how linguistic analysis can be used in analyzing the literary style of a text. Under 'lexical categories', the focus is on the general choice of words indicating their grammatical relationships since lexical form relates to the meaning and syntactic function of the words in a literary work. Lexical categories include the writer's choice of words and their meanings. The emphasis is on general words such as nouns, adjectives, verbs, and adverbs. The lexical form of language relates to the meaning and the syntactic function of the words. In this category, generally the vocabulary study focuses on whether the vocabulary is simple or complex; formal or colloquial; descriptive or evaluative; whether the text contains idiomatic phrases, and if so, with what kind of dialect; whether there is any use of rare or specialized vocabulary; whether there are compound nouns or suffixes; and to what semantic fields they belong to. The study of nouns indicates whether the nouns are

abstract or concrete; whether they occur frequently referring to events, perceptions, moral qualities or social qualities; and what use is made of collective nouns and proper names. In the analysis of adjectives, the main concern is on the frequency of adverbs; what kinds of attribute adjectives they refer to; whether the adjectives are restrictive or not; and attributive or predicative. As for the study of verbs, the focus is on whether the verbs carry an important meaning in the content; whether they are stative or dynamic; whether they are transitive or intransitive; and factive or non-factive. Finally, in the study of adverbs, the frequency, function and the significant use of adverbs are to be analyzed. Under this category, it is considered that both the choice of words from the language (lexical choice) and grammatical choices in the combination of these words to make up sentences are essential. Moreover, the analysis is based on whether the nouns occurring frequently refer to any kind of perception or meaning or if the verbs, adjectives or adverbs carry an important part of meaning within the plot.

Grammatical categories present the general features of sentence structures. In the analysis of grammatical categories; sentence types, sentence complexity, clause types, clause structures, noun phrases and verb phrases are examined. The discussion focuses on the use of sentences: anticipating, asking questions, commands, exclamations, minor sentence types and parenthetical structure. In the study of sentence complexity, the focus is on the complex or simple structure of sentences; the average sentence lengths; dependent and independent clauses; and the importance of complexity in sentences. The grammatical categories are analyzed in terms of clauses, which are traditionally called participial, gerund and infinitive constructions. While analyzing the clause structure, whether there is anything significant about clause elements; whether

there is a special ordering and whether there are special kinds of clause constructions occur are to be answered. The analysis of the use of the noun phrases includes the complexity of the use of nouns, coordination between nouns and listing of adjectives. Finally, the study of verb phrases indicates the use of tenses and its significance in the text. Within the grammatical category, certain stylistic features such as syntax that deals with the grouping of the forms into phrases and the arrangement of the phrases are essential.

The focus of the third stylistic category is narration. It deals with both the external and internal organization of stories. The main focus is on the relation between the writer and the reader (the relationship between the addressee and the addresser); the attitude of the writer towards his subject; the use of direct and indirect speech forms; and the significant changes of style in dialogues, monologues and narration parts. Moreover, certain stylistic markers are studied such as the definite references (personal pronouns); the definite article (the), deictics (this, that, these, those); implied references (different, other, else, etc.); ellipsis (omission or deletion of elements); and formal repetitions (repetition of expressions). The most important focus in this category is on the narration and its role in the plots of literary works.

The last category in Leech and Short's stylistic categorization is the analysis of figures of speech. The incidence of features in figures of speech are foregrounded 'by virtue of departing in some way from general norms of communication by means of the language code; for example, exploitation of regularities of formal patterning, or of deviations from the linguistic code' (Leech & Short, 1981, p. 78). These deviations

signify the clues to the writer's special use of his/her language and while identifying such features, it is useful to analyze figures of speech in a definite text. In this category figures of rhetoric and syntax are included. Simile, irony and metaphor are the basic figures to be examined in a text. As for grammatical and lexical schemes, the focus is on parallelism and repetitions; on whether there are any cases of formal and structural repetition; and on the rhetorical effect of the climaxes and anticlimaxes. In the analysis of phonological schemes, the main concern is about the phonological patterns of rhyme, alliteration, and assonance; the use of vowel and consonant sounds; and interaction of phonological features with meaning. Finally, in the study of tropes, one can observe the violations and departures from the linguistic code; deviant lexical collocations; semantic (symbol, irony, image and simile), syntactic, phonological or graphological deviations.

In this study based on the analysis of Dickens's *Christmas Books*, Leech and Short's categories of stylistic analysis will be employed and examined in the analysis of each story because they assert that linguistic description and critical interpretation are distinct and complementary ways of explaining a literary text. Since the analysis is employed from a literary point of view, the samples will be chosen in terms of their function in the theme of the stories. In the analysis, punctuation marks, direct-indirect speech forms and passive forms are not included in order not to reduce the analysis into a mechanical objectivity; however, literary interpretations of the mentioned grammatical structures are included. Before the analysis an explanation and exemplification of what is called 'Dickensian style' is presented in the next chapter.

CHAPTER II

DICKENSIAN STYLE

2.1. Dickens's Style

The mid-Victorian period is often characterized as a long period of economic, colonial, and industrial consolidation. Towards the end of the century, the policies of New Imperialism led to increasing colonial conflicts and eventually to the Boer Wars. Domestically, the agenda was increasingly liberal with a number of shifts in the direction of gradual political reform and the widening of the franchise. The great middle class was growing rich with its coal mines and steam engines. The homes of the upper and middle class existed in close proximity to areas of unbelievable poverty and filth. Rich and poor alike were thrown together in the crowded city streets. The city's thousands of chimney pots were smoking. Pick-pockets, prostitutes, drunks, beggars, and vagabonds of every description on London streets are included in the novels of the period by the famous writers.

In the early nineteenth century, in 1833, Lord Ashley (Lord Shaftesbury) entered upon his strife with conservatism and heartless interest on behalf of the children who worked for wages in mines or factories. The law forbade children below thirteen years to engage in labor more than thirteen hours a day. One of the biggest problems was the situation of children in those days. They were the members of single parent families, or orphans who were put into poorhouses or prisons. On the streets, they were forced to

steal or beg by adult criminals. Victorian London was the largest, most spectacular city in the world. While Britain was experiencing the Industrial Revolution, its capital was both reaping the benefits and suffering the consequences. It was a time of suffering, of expansion and of conflict. The vast growth in industry and population and commerce led to unhappiness for the citizens who suffered from poverty and low life standards.

The nineteenth century was the age of the English novel under the influences of middle-class consciousness and the reading public. The novels of the time presented a picture of life within social and moral values and the readers at that time did not want a mere entertainment; instead they wanted to be entertained with a minimum 'aesthetic distance' which led them closer to the issues of society. Charles Dickens was one of those writers who could satisfy the needs of his readers. While presenting the effects of the Industrial Revolution, he combined the sentimentality towards human problems with the despairing memories of his childhood (Daiches, 1960, p. 1050).

Charles John Huffam Dickens (1812-1870), pen-name Boz, was born in a little house in Portsmouth. During his career, Dickens wrote many entertaining works which were immensely popular and displayed his rich imagination and comic genius. Now, he is viewed as one of the major novelists of the Victorian era and an important documenter of life in those times. The popularity of his novels and short stories during his lifetime and to the present is demonstrated by the fact that none has ever gone out of print. Dickens wrote serialized novels, which was the usual format for fiction at the time, and each new part of his stories would be eagerly anticipated by the reading public. He is regarded by many as the greatest writer of his time.

Charles Dickens's style was a cornerstone of his age and influenced many writers

after him. Dickens's style has an important place in literature and many critics or specialists use the adjective 'Dickensian' for his style. For Ruth Glancy (1999), the adjective 'Dickensian' has come to mean many things when his style is considered. The adjective 'Dickensian' also means abundance and variety in style and character for many specialists. Dickensian style includes unique stylistic features and artistic expedients and these two combinations provide a comprehensive understanding of the writer both as an artist and as a person.

2.1.1. Dickensian Style (Dickens's Fictive World)

Stylistic features of Dickensian style can be distinguished and analyzed in many of Dickens's works. The habits that constitute his style are recognized and marked with close reading and stylistic analysis. The first feature is **the lexical usage** in his literary language. Charles Dickens used concrete objects (nouns) to set his scene and focus on his theme. Dickens made use of physical objects on the physical setting to attract the attention of his readers for physical reality: concrete nouns subordinate the abstract meaning. Dickens intentionally brought in strange lexical items to create humor; and therefore, created a dialectical tone to distinguish his characters from each other. Scrooge's 'Humbug' (*A Christmas Carol*), Uriah Heep's 'umble' (*David Copperfield*) and Barkis's 'willin' (*David Copperfield*) are some of the examples of lexical variations in his works.

Dickens utilizes vivid descriptions, similes, metaphors, personification and imagery to present the essence of his characters' personality while he depicts certain

locations. In Dickensian style, the descriptions of places and houses have a significant role. In *Great Expectations*, for instance, the description of Mr. Jagger's office signifies his dark and gloomy personality; Scrooge's office and cold dark house represent his loneliness and pessimism in *A Christmas Carol*, or the chemist's house with shadows on its walls is a reflection of his illusions in life in *The Haunted Man*.

Dickens is also fond of the **personification** of certain objects in order to emphasize the significance of deep meanings in his works. The general effects of the stories are centered on certain concrete objects: 'the wheelchair' of Mrs. Clennam (*Little Dorritt*); 'the cask' (*A Tale of Two Cities*), 'the wedding-dress of Miss Havisham' (*Great Expectations*); or 'fire' (in all Christmas Stories). Some of the objects are personified so vividly that the reader can accept them as another character of the story: the cricket on the hearth in *The Cricket on the Hearth*; the talking clock in *Dombey and Son*, bells in *The Chimes*, and the Dutch clock in *A Christmas Carol*. Physical objects are present for a reason in the Dickensian world and Stoehr (1965) explains the use of objects as follows:

Places, buildings, all kinds of physical objects take up most of the available space in the Dickensian world. Later, when the revolutionary characters are introduced and made to come alive in their dazzling way, we discover that even in the delineation of character Dickens depends on the physical setting, the concrete object, for his favorite effects (p. 4).

The second feature is Dickens's **use of details** in his presentation and descriptions of people, places and objects. Charles Dickens, the great observer of

nineteenth century life, presented his vision of the society in extreme, grotesque and abnormal states. Dickens's use of language is unique because he appeals to the senses with his detailed descriptions. In a paragraph or a chapter, he used both daily language and the language of mock-heroic, which enriched his linguistic mannerism. Vivid depictions of social wickedness, poverty and the suffering of the masses during the Industrial Revolution were the main concerns for Dickens. Dickens used details in the setting and plot of his novels or short stories. He pictured the essential spirit of people, atmosphere and places; 'he heightened them and he forced the reader to acknowledge the infinite variety and richness of what he saw' (Barnard, 1984, p. 114). He was considered to be a man who lived through his eyes and ears rather than his hands and muscles and as George Orwell (1968) points out: 'When Dickens has once described something you see it for the rest of your life' (p. 68). Charles Dickens mentioned the prisons and slums in his novels despite the objections of some readers who would not like to face social realism in literature (p. 23). In *Oliver Twist*, the New Poor Law and its effects were detailed and the lives of criminals, children and working people were drawn in detail. Charles Dickens was not only an observer but also a great commentator on life and society (Johnson, 1952, p. viii). Dickens painted 'unforgettable' and vivid pictures of the Victorian society and social evils of his time in detail.

Dickens's fiction is often viewed as overly sentimental because of the extended detailed death scenes. The death scene of Little Nell in *The Old Curiosity Shop* (1841) and young Paul Dombey in *Dombey and Son* (1848); the pathetic death of Tiny Tim in *A Christmas Carol*; the depiction of the bells in *The Chimes*; the match between the kettle

and the cricket in *The Cricket on the Hearth*; the story of coincidental relationships of characters in *Little Dorrit*; and the realization of Pip in *Great Expectations* are examples of extended narration.

The use of details in setting creates the similar effect of extended and detailed depiction of characters and objects. In the plots, main locales are depicted in detail and constitute perception for the reader to realize the actual world around themselves. The dark and cold room of Scrooge (*A Christmas Carol*) is the reflection of the poor conditions in the real world of England at Dickens's time; the shadows and the dark walls in the house of the chemist (*The Haunted Man*) are the reflections of Redlaw's inner state; and the childhood house of Pip (*Great Expectations*) is completely different from that of Miss Havisham, presenting the clashes between classes. The external state (the rooms, houses or buildings) of characters represents the thoughts and feelings of characters and Dickens himself and creates a sense of 'realism'. Stoehr (1965) explains this Dickensian characteristic as follows:

The immediacy of the characters arises from the apparently objective treatment, the insistence on physical detail and on the visible setting; thus the characters seem firmly placed in the scene, very close to us, while the narrator is at a distance or unnoticed. On the other hand, the narrator is actually manipulating the scene extravagantly, seeing faces on houses, hearing whispers... (p. 57).

The sub-plots and interconnections include details and repetitions which promote the unity and atmosphere of the stories. The reader realizes the connection of the

detailed sub-plots with the plot as the story proceeds with a closer reading. In fact, the detailed depictions foreshadow the main action and thus create unity and coherence. In all typical Dickensian novels, the concrete detail is a medium and it creates, in its very abundance and multiplication, the characteristic Dickensian atmosphere, a world in which all seemingly trivial, unrelated objects, people, and events finally mesh in an intricate and self-contained pattern (Stoehr, 1965, p. 9). Although the details within the plots may seem unnecessary and extended for some critics, every detail is relatively woven in Dickens's works, which makes his style unique and subject to analysis.

Variation in characterization is another stylistic feature of Dickensian style. Stoehr (1965) defines his novels as 'crowded' (p. 5) because of the varied number of his characters. Dickens provided his readers such vivid pictures of his characters that they are remembered as caricatures with certain associated mannerisms or images: the hands of Merdle in *Little Dorrit*; the accusing finger of Bucket in *Bleak House*; and the rapid walk of Trotty in *The Chimes*. In his novels and short stories, Dickens provides readers with many characters idealized either as good or criticized as bad. However, in general the effects of Dickens's unhappy childhood are present in his characters. Many of his characters have unhappy childhoods and try to reach happiness, peace and a career to prove themselves as individual entities. Collins (1964) defines Dickens's characters as survivors who have unhappy childhoods:

with bright intervals, and though by good fortune or through their own internal strengths they triumph over their difficulties, they enjoy in adult life only a muted happiness. Being heroes or heroines, they are not badly warped by their

sorrows – that fate is reserved for the second-string children in the novels – but they fail to achieve the robust vitality general among Dickensian central characters. ‘Happy the people whose annals are blank in history-books!’ and happy the Dickens character who has no childhood (p. 180).

Charles Dickens reflects his experiences and feelings with his characters and his ‘imaginative powers were so compelling that he could not only “see”, but even “be” the characters he created’ (Stoehr, 1965, p. 43). Dickens’s traits can not only be seen in the protagonist but also in other minor characters he has depicted, and thus, he was both inside and outside his stories with the detachment effect. Dickens reflected his thoughts and feelings with and through his characters.

In narration, the reader can easily recognize the mournful atmosphere when the main character remembers his/her childhood in sadness. David Copperfield is surrounded with endless sorrow and loss; Pip in *Great Expectations* suffers from disappointment and unhappiness; and Tom Grandgrind (*Hard Times*) dies in exile. The crippled, suffering, poor children of Dickens are considered to be the victims of society.

Parallelism and repetition are also important ‘Dickensian’ features. Repetition for Dickens is a tool to depict the feelings and opinions of his characters. Repetition in his works can be categorized as ‘semantic repetition’ and ‘syntactic repetition’. Semantic repetition occurs when the words or sentences are repeated to signify a definite meaning; while syntactic repetition includes repetition of structure, forms and events. Dombey is described as ‘rather bald, rather red, and though a handsome well-made man’; however, his son is described as ‘very bald, and very red, and though (of course)

an undeniably fine infant' (p. 5). Parallel structure in narration points out the significance of required order and unity in Dickens's world. He, as a writer, preferred parallelism to indicate the need for reformation and unity in familial and social bases on special days. All the five stories in *Christmas Books* have similar parallel structures: the main character corrects his mistake after a recognition scene with the help of spirits or ghosts.

One of the most important characteristics of Dickensian style is the insistently recurring, repeated images, words or scenes. The images recur regularly because they reflect the mind of the writer who presents his story like a puzzle. The readers have to solve the puzzle to grasp the main picture in Dickens's mind. Also, he applies repetition of words or phrases in order to indicate significance or emphasis in his narration. Repetition in Dickensian style is a 'part of a general design to play with symmetries and contrasts' (Partlow, 1970, p. 171). In *Dombey and Son*, to achieve sympathy or compassion in important scenes, Dickens uses simple syntax, repetition and simple vocabulary: 'watching and watching', 'deepen and deepen' in Paul's death scene (p. 207). Dickens uses repetitions in the middle of climax scenes and this internal deviation attracts the readers who have the chance of gaining insight to the characters. Dickens applies the variation in sentence lengths in narration to draw the attention of the reader to the significant scenes. In almost all his stories and novels, Dickens uses internal deviation through simple opening sentences followed by longer sentences. The syntactic doubling (syntactic repetitions of words or events) or the balancing of one construction against another parallel construction of similar length or form brings a feeling: order and

peace for the characters (Leech & Short, 1981: p. 60).

The use of **pathos and unreality** is a part of Dickensian style. They are evident to alert the reader into the reality and used through exclamations, repetitions and capitalization. In *A Tale of Two Cities*, Dickens uses many of his stylistic distinguishers: Lucie Manette's unusual introduction to her father; the appearance of supernatural powers in *Christmas Books* and the illusions of Pip in *Great Expectations*.

Another important characteristic of Dickensian style is the effective use of '**Rhetoric**'. Since repetition, symmetry, and imagery are the three significant parts of rhetoric, in Dickens's many works they outline the plots. Rhetoric was used as the art of persuasion and Dickens used symmetry and imagination to attract and persuade his readers while presenting his messages. In *Christmas Books*, all the five stories have the same symmetry of plot: the protagonist needs a supernatural device or power to recognize his mistakes and change; the stories begin in darkness and loneliness but finish with brightness and gatherings at parties. In many of his novels, the main character develops and matures: Pip in *Great Expectations*; David Copperfield in *David Copperfield*; Oliver Twist in *Oliver Twist*.

The **variation and deviation** in narration provides Dickens a bridge with his readers to convey his messages. The shifting narration from first person to third; or from past tense to present indicates Dickens's desire to experiment with new narration styles. Dickens links the first person and the third person narration in many of his novels to heighten the suspense of his reader in mysterious scenes. In *Bleak House*, first

person and third person narrations are blended. In the death scene of Mr. Tulkinghorn, Dickens appears as a passer-by who realizes step by step what has happened: ‘Who fired the gun or pistol?’; ‘Has Mr. Tulkinghorn been disturbed?’ He pretends that he knows nothing about the mystery and places questions rather than declarative sentences in narration (p. 563). With the use of questions, Dickens addresses his readers to react and respond while giving opinions about the world in general. He also shares his guesses with the reader using ‘might’ or ‘must’ like a mystified onlooker (Leech & Short, 1981: p. 267). In this scene, Dickens uses the variation of speech with free direct speech, direct speech and indirect speech to speed up the effect. The effect of combining detachment and interference is peculiarly Dickensian and the narrator becomes an observer or a detached eye watching the scenes with questions in his mind. Similarly, in *Our Mutual Friend*, the shifting of first and third person narration is present in the scene where Hexam’s body is found.

As the scenes proceed through the exciting or stunning mood, the narration turns into a drama scene. At such points, Dickens addresses his readers directly with first-person narration. He breaks through from the third-person and interferes in the action to distance the reader from the action and to convey his messages at times when his readers are highly alert. The variation in narration is another characteristic of Dickensian style:

Dickens varies his style like a virtuoso who can grade and colour the tone of his instrument as the mood requires. Yet this variation takes place within the encompassing medium of a pervasive Dickensian style (Leech & Short, 1981: p. 63).

With the use of parenthetical constructions and the lack of marks and clauses, Dickens presents his authorial voice to interrupt the narrative flow and therefore, alienates his readers at certain points. Stylistic variation in Dickens's works attracts the attention more than stylistic consistency. His readers move from one dimension to another in a chapter or a page. He passes the limits of grammar using participles as main verbs, which makes the sentences fly in the air of the story in *Bleak House*: 'London. Michaelmas Term lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable November weather'. Instead of losing tense or concentration, the alert reader is aware of the fact that the writer emphasizes the issues through variations in his style.

In *David Copperfield*, David talks directly to the reader with a first person narration. The implied author Dickens presents his own ideas through adult narrator David. They both feel the same for Peggotty and Mr. Murdstone. Dickens directly expresses his ideas towards cruel upper class and suffering lower class people and leads his readers share his feelings: 'Unless the real author and reader shared such prejudices, there would be no way into the value picture of the implied author, and of the novel itself' (Leech & Short, 1981: 276). The blend of present and past tenses leads the narration of the novels in variety. The variation in narrations is an important characteristic of Dickensian style. Dickens applies present tense in first person narration with questions and comments while presenting his messages; past tense in third-person narration to narrate the event. The features of directness have the readers interact, respond and echo the questions raised by the author.

As a great observer, Dickens managed to present reality in varied forms: the stance of the narrator; immediacy and detachment effects; and dream-vision within narration (Stoehr, 1965, p. 67). Dreams within the plot of his stories are the conscious thoughts of the writer presented in his characters.

Another Dickensian style is recognized when Dickens uses **symbols** or imagery. Many of his symbols have significant central places in his didactic aim in his novels and they are ‘more than mere metaphors for aspects of society; they are aspects of society’ (Stoehr, 1965, p. 64). Dickens uses detailed placement metaphors in such a realistic way that the reader can easily believe that Dickens did not design the object but saw it instead of creating it: the bells (*The Chimes*); the kettle (*The Cricket on the Hearth*); and the dancing fire (*The Battle of Life*). One of the important symbols in his novels and stories is the ‘children’. While presenting the conditions of suffering children of his age, Dickens uses them as a symbol which signifies the need for a rebirth for the public. Pip in *Great Expectations* lives with his sister because his parents died in an accident; David Copperfield is neglected by his step-father Mr. Mudstone and his sister and works at the age of ten in a factory; Oliver Twist grows up in poor conditions and starves in an orphanage.

In written works, phonological effects can only be found in graphology which is presented through the speech of characters in dialogues. Dickens is considered to be an example of unconventional graphology because he believes in the expressive power of written symbols. **Graphological variation**, another Dickensian characteristic, concerns such matters as misspelling, capitalization, paragraphing and italicization while

phonological variation includes choices of repeated words and structures at the syntactic level (Leech & Short, p. 131-2). Punctuation marks also signify a meaning in the narration of his stories. Although it is hard to determine the phonological effect in a written text, phonological effect can be found in graphology. It can also be determined in the style of speech of characters. The speech of Mr. Podsnap, who speaks to foreigners with capital letters, in *Our Mutual Friend*; Scrooge's 'humbug' in *A Christmas Carol*, and Trotty's repeated expression of 'born bad' in *The Chimes* are examples of such effects in narration.

Another most important feature of Dickensian style is the use of **idiolect and dialect** in Dickens's novels. Idiolectal expression concerns the features of speech that distinguishes a character from the other characters. A character in a novel is determined from outward behaviour, actions, appearance and speech. It is the individualizing feature of the language of the character and dialectical expression concerns the general characteristics of a group of speakers. On the graphological level, idiolect and dialect are noticeable in Dickens's narration. In *Pickwick Papers*, Sam Weller renders 'w' as 'v'; in *Bleak House* Mr Chadband pronounces 'truth' as 'Terewth' in capital letters for emphasis; Poor Jo uses 'wos' for 'was' that indicates his illiteracy; many lower-class characters use wrong pronunciation as 'n' or 'an'; and many illiterate characters use double negatives or misspelling in their speech. The reader notices the differences of social status and educational background of characters through their speech. However, since Dickens is fond of variations in his style, he is inconsistent in the use of dialect. For instance, the illiterate Lizzie Hexam in *Our Mutual Friend* speaks perfect English in

contrast to her illiterate father. The reader is not surprised by her perfect grammar and sentence structure despite her weak social class because Dickens's readers are aware of the fact that the heroine in his novels, like in all other Victorian novels, represents the traits of the nineteenth-century lady. In *A Tale of Two Cities*, under the influence of French-speaking characters, Dickens uses French words in his narration.

In conclusion, 'Dickensian' style included fragmentations which are surprisingly united within the flow of the action; magical presentation of a vivid world; detailed setting and depictions of characters; the resolution of every mystical or irrelevant fragment in narration; the repeated physical world with concrete objects; personifications and imagery; variation in characterization; concreteness subordinating abstract meaning; fusion of dream and reality within the flow of action; the order without organization; the unique balance of deviation and variation in style, experimentation with varied themes, characterization and genres. Dickensian style also meant variety in the use of stylistic markers: parallelism, repetitions of words, variation in speech and sentence structures, shifting narration, richness in the use of figures of speech, grammatical and graphological deviations and a unique sense of variation in tone. As Ruth Glancy (1999) mentions:

Dickens was a novelist, public speaker and journalist. He was the most popular writer that the English speaking world had ever known other than Shakespeare, with whom he is often compared for the tremendous range of their characterization, their understanding of human nature, the broadness of their comedy, and the intensity of their tragedy (19).

2.1.2. Dickensian World (Dickens's World View)

Dickens had a realistic narration in his works due to the deep impact of the negative experiences he had in his childhood and adolescence. Two main aspects influenced Dickens both as a person and as a writer and his experiences constituted his themes in artistic expedients of Dickensian style. The first aspect is that he experienced embarrassing events in childhood: his father was arrested for his debts and Dickens had to work in poor conditions. These events left mental scars and he reflected his experiences in his works in his later years. The second one is the changes in England due to the Industrial Revolution. The social, political and economical drawbacks in the society led Dickens to observe and criticize the sufferings of his society in his works. He expressed all his dislikes in the society of the Victorian Era.

The Industrial Age of the Victorian period brought many changes. The Ragged School movement (1840s); parliament passing the Juvenile Offenders Act (1847) and the Reformatory School Act (1854); the railway network spreading from city to city; the increasing power of the moneyed middle class; the Reform Bill (1832); The Poor Law Amendment Act (1834); rioting workmen who smashed machinery; the clash between north and south; the need for workhouses due to the Poor Law; Chartism; and the reform of the House of Commons. At that time, London was in conflict because of the juxtaposition of romantic views and realistic patterns. It was a time of suffering, of conflict, of expansion and of progress.

Dickens was observing the changes; constructing ideas; echoing and reflecting the effects of changes on public and trying to pave ways to reform the problems of the

era. He was considered to be a radical sympathizing with the poor; a reformist constructing solutions; an observer depicting the vices of society; and a spokesperson desiring a better future for the poor.

Without explaining explicitly, Dickens managed to paint a picture of the world as he saw it for his readers. He unified all his thoughts in a unique manner. Dickens included allegorical people, similar places and things, colors, tastes, feelings and motives in his descriptions in order to present his social messages: charity, mercy, rebirth, unity and harmony are needed for a better society. Within the diversity of his works, Dickens developed his readers' insights by presenting the chaotic reality of his age.

Charles Dickens was brought up in the commercial surroundings of London in an atmosphere of struggling poverty. Mentally he belonged to the small urban bourgeoisie and he saw the world as a middle-class world with its wicked realities. He had no contact with the governing class or industry or the soil but in general he hated kings, landowners, priests, nationalists, soldiers and scholars whom he believed to be responsible for the corruption. For Dickens, all of them were 'archaic' types governed by tradition and whose eyes were turned towards the past while the rising bourgeoisie put their money on the future (Orwell, 1968, p. 55). He was highly interested in the living conditions of the urban poor and the lack of institutional reforms. He was not fond of the aristocratic class and their treatment of the lower classes as is seen in *A Tale of Two Cities*. In the book, the poor during the French Revolution are trying to survive despite the poor living conditions. Similarly, Jo in *Bleak House*, fails to survive in such a rough society. He not only criticizes the upper class, but also criticizes the institutions

that were designed to abuse power over the poor. The institutions in Dickens's times were in the hands of people who tried to enrich themselves and suppressed the poor. Lawsuits in *Bleak House* are examples of his criticism.

Dickens was greatly interested in the feudal, agricultural past rather than the industrial present. For him, science was uninteresting and machinery was cruel and ugly. Dickens aimed at keeping alive the Romantic belief in the sense of imagination while criticizing the follies of his age and at stating the possibility of keeping the human heart beating alongside the factories of the Industrial Age. Charles Dickens awakened the Victorian conscience on a variety of subjects and characters

Dickens applied his unique power of observation of nineteenth century London as he himself was part of the suffering and struggling city. He worked in the warehouses like other children at that time; found and lost the chance of education; visited his family in the prisons and reported on criminal laws in Doctor's Commons. He had his opinions about criminals and crime from observations, reading and discussion with the officials and the police and he witnessed several executions (Collins, 1994, p. 12). Crime and education were his main concerns at that time. He questioned social efficiency and social justice in many of his works. Dickens had a great sympathy for the suffering and neglected children, which was rooted in his traumatic childhood experiences and reflected every part of his society in detail:

The reader is presented with a cinematic rendering of continuous space in continuous time, the narrator functioning as a camera-eye; details make their appearance according to their position in the imagined scene, one thing next to another, and still another next to that. (Stoehr, 1965, p. 15)

Dickens's personal unhappiness deepened his insight while sharpening his criticism. He was a social critic who believed in good will. For Dickens, common sense could save the world and people of his society could prevent a terrible future with charity and compassion like Scrooge who had the chance of saving Tiny Tim from death. Dickens attempted to prove the innate goodness in characters who are presented as criminals. Magwitch, in *Great Expectations*, turns out to be a respectable man in the end. For Dickens, society made the people criminal or guilty. He had a sympathy for the suffering and fallen. In almost all his stories, a conversion scene plays an important part in the flow of narration. Dickens dealt with the subject of conversion or recognition, which results in reformation of the protagonist. While presenting his character in transformation to a better state, Dickens tried to mention that his society could also reform. In *Oliver Twist*, Oliver pleads with Fagin for conversion; Pip transforms and fully recognizes his mistakes in *Great Expectations*; all the protagonists change and try to correct their mistakes in *Christmas Books*; and Old Martin Chuzzlewit becomes the subject of conversion in *Martin Chuzzlewit*.

Charles Dickens used his rich imagination, sense of humor and detailed memories, particularly of his childhood, to enliven his fiction. Dickens's works are characterized by attacks on social evils, injustice, and hypocrisy. Dickens's good, bad, and comic characters, such as the cruel miser Scrooge (*A Christmas Carol*), the aspiring novelist David Copperfield (*David Copperfield*) or the trusting and innocent Mr. Pickwick (*Pickwick Papers*), have fascinated generations of readers. Dickens was a good observer of his society and this helped him to create colorful characters in different stories.

Dickens's novels were, among other things, works of social commentary. He was a fierce critic of the poverty and social corruption of Victorian society. Throughout his works, Dickens retained empathy for the common man and a skepticism about the fine folk. Dickens's second novel, *Oliver Twist* (1839), was responsible for the clearing of the actual London slum that was the basis of the story's Jacob's Island. In addition, with the character of the tragic prostitute, Nancy, Dickens 'humanized' such women for the reading public; women who were regarded as 'unfortunates,' inherently immoral casualties of the Victorian class/economic system. In *Bleak House* and *Little Dorrit*, Dickens criticized the Victorian institutions: interminable lawsuits of the Court of Chancery that destroyed people's lives in *Bleak House* and a dual attack in *Little Dorrit* on inefficient, corrupt patent offices and unregulated market speculation.

In his novels, Dickens employed somewhat incredible coincidences which were examples of the eighteenth-century picaresque novels such as Henry Fielding's *Tom Jones* that Dickens enjoyed so much. *Oliver Twist* turns out to be the lost nephew of the upper class family that randomly rescues him from the dangers of the pickpocket group. However, to Dickens these were not just plot devices but an index of a Christian humanism that led him to believe that 'good' wins out in the end, often in unexpected ways. Looking at this theme from a biographical context, Dickens's life, against many odds, led him from an unhappy child forced to work long hours in a boot-blackening factory at age 12 to his status as the most popular novelist in England by the age of 27.

Some of his experiments were more successful than others and his readers appreciated his many works. He was usually keen to give his readers what they wanted

and the monthly or weekly publication of his works in episodes meant that the books could change as the story proceeded at the whim of the public. In *Our Mutual Friend* the inclusion of the character of Riah was a positive portrayal of a Jewish character after he was criticized for the depiction of Fagin in *Oliver Twist*. From the coaching inns on the outskirts of the city to the lower reaches of the Thames, all aspects of the capital are described by someone who truly loved London and spent many hours walking its streets.

His popularity made him one of the best known and most read of English authors. At least 180 movies and TV adaptations based on Dickens' works help confirm his success. Many of his works were adapted for the stage during his own lifetime and as early as 1913 a silent film of *The Pickwick Papers* was made. His characters were often so memorable that they took on a life of their own outside his books. It is likely that *A Christmas Carol* is his best-known story, with new adaptations almost every year. It is also the most-filmed of Dickens's stories, many versions dating from the early years of cinema. This simple morality story celebrates the true meaning of Christmas and eclipses all other Yuletide stories in not only popularity, but in adding archetypal figures like Scrooge, Tiny Tim and the Christmas ghosts to the Western cultural consciousness.

His fiction, with often vivid descriptions of life in the nineteenth-century England, symbolizes Victorian society (1837–1901) as uniformly 'Dickensian' when in fact; his novels' time span is from the 1780s to the 1860s. In the decade following his death in 1870, a more intense degree of socially and philosophically pessimistic perspectives invested British fiction which included harsher criticism and bleakness than Dickens's novels. Later Victorian novelists such as Thomas Hardy and George Gissing

were influenced by Dickens, but their works display a lack of religious belief and portray characters controlled by social forces that led them to tragic ends. Novelists continue to be influenced by his books; for example, such disparate current writers as Anne Rice and Tom Wolfe were highly influenced by Dickensian style. Dickens stands today as a brilliant and an innovative novelist whose stories, novels and sketches have become part of the public imagination. His works can be listed as: *Sketches by Boz* (1832), *The Pickwick Papers* (1837), *Oliver Twist* (1837-39), *Nicholas Nickleby* (1838-39), *The Old Curiosity Shop* (1837), *Barnaby Rudge* (1841), *Martin Chuzzlewit* (1843-44), *Dombey and Son* (1846-48), *David Copperfield* (1849-50), *Bleak House* (1852-53), *Hard Times* (1854), *Little Dorrit* (1855-57), *Great Expectations* (1860-61), *Our Mutual Friend* (1864-65), *A Tale of Two Cities* (1859), and *The Mystery of Edwin Drood* (1870).

2.2. Christmas for Dickens

It is recognized by many critics, writers and sociologists that Dickens, the cornerstone of 19th century English literature, reinvented the spirit of Christmas with his major book, *Christmas Books*. The stories in the *Christmas Books* draw on childhood memories of the writer and all the stories end happily with songs, dances, parties, gatherings and charitable feelings. The main concerns are the family, the importance of warmth (hearth), happiness and forgiveness. It is a collection of five Christmas stories which were published together for the first time in 1852. The main concern is based on the relationship between ignorance and want, the effects of education on the social ills of England, the importance of charity on special days, the significance of memory and past experiences in lives and family union. Christmas, for Dickens, was an essential way of

uniting and sharing for a community. Although it was invented and celebrated before, Charles Dickens wanted to revive and recreate its significance for the people of his time.

Celebrations of Christmas started in the fourth century with the symbols of pagan holidays such as the Roman Saturnalia (an extended winter festival celebrating the coming of the year) and the Saxon Yule holiday. The date of December 25th was borrowed from pagan cultures as it was the date of the Winter Solstice, the shortest day of the year. For centuries the importance of Christmas grew slowly due to its pagan origins and because it was celebrated on the date designated as the birthday of Jesus. Slaves participated in the festivals; the social roles were reversed as the masters waited on the servants at table; shepherds and potentates were equal; class distinctions were dissolved; family and staff were united; and supper and games in the kitchen became popular (Andrews, 1994, p. 98-9).

Christmas and many festivities in England were in decline at the beginning of the Victorian period because of the Puritan ban during the Interregnum (1649-1660) when the monarchy was overthrown and a commonwealth was established under Oliver Cromwell. During the Protestant Reformation of the sixteenth century, the church reacted against the worldly and materialistic concerns and outlawed the celebrations for a while. The Industrial Revolution, in Dickens's time, allowed workers little time for Christmas celebration.

The Restoration of 1660 ended the ban, but most of the Anglican clergy still disapproved of Christmas celebrations, using Protestant arguments. In Colonial America, the Puritans of New England disapproved of Christmas and celebrations were

outlawed in Boston from 1659 to 1681. Christmas lost its importance in the United States after the American Revolution as it was considered an English custom. By the 1820s, British writers made efforts to revive the spirit. The romantic revival of Christmas traditions in Victorian times had some contributors. Sir Roger de Coverley celebrated Christmas and Sir Walter Scott sang in praise of Christmas but they were in the feudal form (Chesterton, 1992, p. 103). Prince Albert popularized the German tradition of decorating the Christmas tree in England; the Christmas carols began to thrive again; and Christmas cards were designed in 1840s. However, it was with Dickens that the urban poor and the English felt the inspiring charity of Christmas which was associated with Dickens after December 17, 1843 with his masterpiece *A Christmas Carol* (“A Christmas Carol in Prose, Being A Ghost Story of Christmas”). It is the first and most typical of all his Christmas tales in his popular work, *Christmas Books* in which Dickens collected and published his Christmas stories in 1852.

Charles Dickens’s concept of Christmas was related to the childlike sensibility which ignored the mask of adulthood. For Dickens, childlike sensibility is present in every human and waiting to be revealed. While adulthood is presented in terms of hardness, iciness or darkness, childlike spirit is presented in terms of softening, melting and irradiating. Dickens with his stories on Christmas was reviving a festival which had faded away from English life and which centered on children and people with childlike sensibility. People believed in the importance of ‘being children’ again at Christmas and joined in children’s games, like blindman’s- buff and forfeits (Andrews, 1994, p. 98). Coherence and unity became essential as people grew older:

Egalitarian, unifying and rejuvenating – the Dickensian Christmas is a model for the organization of human society in an age of proliferating class divisions, atomization of communities, the suppression of the people's rights to relaxation and entertainment... However, not only is Christmas short-lived in the annual calendar, it is also outgrown by most of us (Andrews, 1994, p. 99)

It would not be wrong to claim that the mystery of Christmas is identical with the mystery of Dickens (Chesterton, 1992, p. 103). Dickens was considered to be a nineteenth-century man full of the common sense of the liberal and utilitarian epoch and he began to be associated with Christmas, a half pagan and half Catholic festival. Although Dickens was a reformer who disliked the idea of 'old', a Radical who tried to uproot himself, he dealt with a piece of barbaric ritualism which was dying in the light of reason. According to Chesterton (1992), Dickens's 'defense might almost be called animal rather than mental, though in proper language it should be called merely virile; all things bring us back to the fact that we must begin with the atmosphere of the subject itself' (p. 105).

In the following chapters, five stories in Dickens's *Christmas Books* are chosen in order to give a realistic depiction of Dickens's style. The procedure in each story will be to begin with some general introduction to the stories, and then to apply the categories that Leech & Short listed with an aim to bring to attention what appear to be the most significant stylistic characteristics of each story.

CHAPTER III

“A CHRISTMAS CAROL”

3.1. Critical Commentary and Synopsis

“A Christmas Carol” emphasizes family, goodwill, and compassion over communal celebration and hedonistic excess. The title of the book suggests that the book is to celebrate the Nativity of Christ and eulogize the spirit of Christmas (Walder, 1981, p. 122). Dickens was fighting for the old European festival while he was fighting for Christmas: trinity of eating, drinking and praying. Christmas carols had a significant meaning for Dickens because they taught him the lessons of Christ in his childhood before he read the Bible; therefore, it is not wrong to claim that the book was written under the influence of the Gospels. Dickens, like Santa Claus who has become ‘tarnished’ with his gift-giving in the commercial view of the twentieth-century Christmas, wanted to bring a new celebration to his poor city readers and became a symbol of a real significance of the celebration with his this story (Glancy, 1999, p. 57).

“A Christmas Carol” sold an impressive six thousand copies on its first printing in 1843, and was quickly reprinted in numerous authorized and unauthorized editions. For the contemporaries of the time, the popularity of the story played an important role in redefining the importance of Christmas and its sentiments. The inception of the book can be dated to the summer of 1843, when Charles Dickens visited a ‘Ragged School’ in Field Lane. The school was established by Evangelicals and the children of the very

poor were supposed to be given the rudiments of an education. The Field Lane School was one of the worst places at that time and Dickens attacked the poor conditions of the time in his work, "A Christmas Carol". After his visit, Dickens made a speech at the Manchester Athenaeum, an adult education institute for the working men of the city, in 1843. In his speech, he declared emphasizing that ignorance was the root of crime and misery and he mentioned that the duty and responsibility should be shared by the employers and employed (Ackroyd, 1992, p. 94). Dickens saw the country as huge family gathering around the Christmas hearth and wanted to recreate the unity and harmony within families of his country.

A week after his return to London from Manchester, he started to work on his 'little scheme'. At first, he just wanted to earn money for his debts to his publishers and for his increasing family; however, he was captured by the redemption and spirit of the story in which he could see the shape of his own life (Ackroyd, 1992, p. 94). It took just six weeks to write the book and it had colored prints by the famous artist John Leech and reddish- brown cover with gold-lettering. Although the story met with instant success, selling six thousand copies within a week, Dickens made little financial profit from the book because of the publishers. Dickens read the Carol at the British Consulate in Genoa in 1845. Dickens tried to awake in his readers a sense of community and charity with his five Christmas stories in *Christmas Books*. He explains his main purpose in the "Preface" of the book as follows: 'My purpose was, in a whimsical kind of masque which the good humour of the season justified, to awaken some loving and forbearing thoughts, never out of season in a Christian land'.

The 'whimsical masque' represents Dickens's desire for the past because the conventions of the court masque was based on pantomime characters (Scrooge and Bob Cratchit); the messages about fellow-feeling and social morality for all mankind; the use of elaborate costumes and scenery; allegorical characters who celebrate certain virtues; 'deus ex machina' for supernatural intrusions (the appearance of ghosts or fairies in Dickens's Christmas stories); passages of narration rapidly from one scene to another (Scrooge's pantomime begins when "the curtains of his bed were drawn aside" (p. 25) and his bedroom events); and distancing the audience from the events with special effects (shifts of narration and acts that helped the audience to believe that the characters were just players of the events) (Macey, 2001, p. 249).

In the book, Dickens's view of Christmas is quite apparent. He reinvented a charitable and pleasant time which was needed during the severe economic depression of the 1840s when men and women should think of the poor and weak. As mentioned earlier, in the Preface of *Christmas Books*, he tells his readers that his chief purpose was "in a whimsical kind of masque which the good humor of the season justified, to awaken some loving and forbearing thoughts, never out of season in a Christian land".

There are three qualities that explain the celebration of Christmas in northern countries in Catholic times. The first is the 'dramatic quality' which explains that happiness is not a state but a crisis. During Christmas, the members of the house were supposed to feel that a new child was born in the house. People used to sit at night until they heard the bells rang or sleep at night to see their presents the next morning. Despite the moments of happiness, there were also limitations and restraints: "at one moment the door is shut, at the moment after it is opened, the hour has come or it has not come; the

parcels are undone or they are not undone” (Chesterton, 1992, p. 108). People were supposed to be happier, unexpectedly happy. This element of happiness is present in “A Christmas Carol”. It is a happy story first, because it describes an abrupt and dramatic change; a sudden conversion of a miser, Scrooge who represents a higher and more historic Christianity.

The second quality is that Christmas occurs in winter which both represents a contrast and antagonism. People, in pagan view, had to struggle against nature and they were the warriors in battle of snow and hail. All comfort was the outcome of discomfort. This contradiction of joy and mystical defiance gives the quality of manliness and reality in Christmas feasts. Everything was supposed to be difficult in the customs of pagan feasts. This connection is present in Dickens’s work: it is a tale of winter and of a very wintry winter: comfort of Scrooge is disturbed by difficulties of facing reality in bitter weather.

The third great Christmas element is the element of grotesque which facilitates expression of joy. All the Utopias and the new Edens poets lack this element of joy in their poems as they leave out of the grotesque. A man in modern Utopias can not be happy as they are too dignified (Chesterton, 1992, p. 110). Goblins and ghosts are the real elements of Christmas Eve and goblins become the real elements of Dickens in “A Christmas Carol”. Dickens believed that happiness could be best expressed by ugly figures because in beauty there is sadness and something akin to joy in grotesque. In the story of Dickens, everybody is happy because nobody is dignified:

We have a feeling somehow what Scrooge looked even uglier when he was kind than he had looked when he was cruel. The turkey that Scrooge bought was so fat,

says Dickens, that it could never had stood upright. That top-heavy and monstrous bird is a good symbol of the top heavy happiness of the stories (Chesterton, 1992, p. 128).

Dickens used the memories of his own past in the creation of the childhood of Ebenezer Scrooge. The infancy of Scrooge is uncannily like that of Dickens. In a sense, Scrooge is the exaggerated phantom of Charles Dickens. The school where little Scrooge sits is like the decaying factory where Dickens had worked as a boy, and young Scrooge sees the images of Ali Baba and some characters from *The Arabian Nights*, *Valentine and Orson*, and *Robinson Crusoe* (which had kept alive Dickens's own imagination). When Scrooge sees his own lonely child vision reading at Christmas, Dickens tells his own experiences when he was left in Chatham to finish the Christmas term while the family went off to London. Scrooge has a sister, little Fan, who rescues him and Dickens's sister was called Fanny. Fanny, Scrooge's sister remained free while Scrooge was the banished son. Similarly, Dickens was exiled by his father to the blacking warehouse and later released by him.

The Cratchits live in a small terraced house which might be the image of the small house in Bayham Street, Camden Town where the Dickenses stayed after London. Tiny Tim echoes Charles's youngest, sickly brother, Tiny Fred. Dickens's memories and feelings are placed within the story and the portrayal of Scrooge was powerfully effective. The financial demands of his family and relatives were presented through the greed and misery of Scrooge. As Ackroyd (1992) points: "in one aspect of his temperament Dickens *is* Scrooge: that is why he has to be redeemed at the end" (p. 95). In the story, the miser and Tiny Tim are the representatives of Ignorance and Want and

the needs of Dickens corresponded with the needs of his society. In the phantoms of Ignorance and Want, Dickens glimpsed his own helpless and hopeless childhood, but he also saw the outline of Victorian civilization (Ackroyd, 2002, p. 93).

“A Christmas Carol” reinvented Christmas itself: the ghosts of past and Present, the Cratchit family celebrating in their little home and Tiny Tim who is saved at the end. Dickens took a religious festival as his theme, humanized it and softened its ‘evangelical’ elements, gave the lessons of kindness and mutual forbearance, placed the religious elements of Mercy and Charity within the motifs of a fairy tale and created a religious fable with the use of elements of folklore and superstition by ghosts and spirits. In his work, Dickens tried to show the juxtapositions of his age: the miser Scrooge who is engaged in the lonely pursuit of gain juxtaposes with his nephew Fred and his clerk Bob Cratchit who try to keep alive old rituals and entertainment of Christmas. The story is based on many contrasts: rich and poor, plenty and hunger, family and loneliness, affection and cruelty, dream and reality, past and present, and present and future. Many of these are recapitulated within the character Scrooge who turns out to be a warm and caring fatherly man.

The conversion scene in the story enriches the idea of Christmas in Dickens’s society. Scrooge has converted from frigidity to openness and from loneliness to brotherhood. This scene symbolizes the meaning of Christmas for Dickens and his readers. As Gold (1972) mentions about this important ceremony:

Christmas comes to represent the recurring possibility, the residual touchstone event of time that symbolically offers us the evidence of brotherhood and openness. It is Christmas all the time for the annual event is only ritual

expression of ever-present spiritual possibility. Christmas takes place in the mind and the mind of the individual. Scrooge's mind, is Dickens' vehicle for his presentation of the Christmas Spirit (p. 148).

In short, Dickens aimed at reviving the spirit of Christmas for his society and he presents Christmas as a trial, a challenge in life and a conversion into a better state. He presents Christmas as a time:

... in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys (p. 10).

In the story, one of the important elements is fairy-tale elements. The protagonist, Scrooge, is forced to see his errors through the course of visits of three spirits. Magical happenings dominate the story while Dickens is enforcing his moral lessons. Supernatural creatures in a dreamlike narration control what goes on. The reader faces a magically telescoped survey of the protagonist's life and the resolution occurs when Scrooge reassesses his life. By means of fairy-tale machinery, Dickens moves from one scene to another, juxtaposes, contrasts, comments, and counterpoints with freedom and ease:

The rapid shifts from scene to scene, the spirits' pointed questions and answers, the telescoping, blurring, and juxtaposition of time, the fusion of allegory, realism, psychology, and fancy – are all made possible, all are brought into order and believability, by Dickens's storybook atmosphere and storybook devices (Bloom, 1987, p. 158).

Dickens evokes the crucial images, points on the archetypal scenes and concentrates on the traumatic spot of time. The readers are aware of the ghosts and spirits which are the signs of a pervasive indebtedness to the story. As is seen in many of fairy-tales, the moral is presented at the end of the story when the protagonist changes totally. This structure gave Dickens a framework that provided an aesthetic justification in which he could apply in many of his following works. "A Christmas Carol" has a great unity of effect, a great concentration on the presentation of thematic aim, a great economy of means towards ends, and a great sense of cohesiveness and integration of fears and losses with characters and actions. It is considered to be the finest of the Christmas books in which concept and vehicle intermingle. According to Harold Bloom (1987):

He (Dickens) could depict evil flourishing to its ultimate flowering and still deny that flowering. He could introduce the most disparate scenes, events, and visions without losing the reader's confidence. He could manipulate time with no need to obey the ordinary laws of chronology. He could make his characters and events real when he wished them real, magical when he wished them magical. He could effect overnight conversions which could be justified aesthetically. He could teach by parable rather than exhortation. And he could deal with life in terms of a storybook logic that underscored both the real and the ideal (p. 154).

Dickens achieved to show the integration as misery and horror resulting in a kind of joyful affirmation. Within the fairy-tale structure, Dickens aims at conveying his view of life: people, like Scrooge, can advance from the prison of self to the paradise of community (Bloom, 1987, p. 159).

The names and appearances of the characters play an important part of the story as they signify some issues about the whole plot. Ebenezer Scrooge is the main character of the story and his last name has come to the English language as a byword for misanthropy and miserliness. The freezing cold invades both his environment and his inner self. He has nipped and pointed nose, shriveled cheek, red eyes, blue lips and grating voice. Dickens pictures him as: “He carried his own low temperature always about with him; he iced his office in the dog-days, and didn’t thaw it one degree at Christmas... No warmth could warm, no wintry weather chill him” (p. 8). Scrooge spits out his famous cliché “Bah humbug” and through Scrooge, Dickens embodies symbolic, social, psychological, and mythic truth. Scrooge is an archetypal miser and he is an epitome of all selfish and self-regarding men. Throughout the end of the story, he achieves to touch the readers’ heart because he shows the readers how not to live and emphasizes the salvation (Bloom, 1987, p. 157).

Scrooge is an ideal example for Dickens to present his message to the society. For Tracy (1998), Scrooge is “every novelist’s ideal reader, every dramatist’s ideal audience” (p. 125) because he completely participates in the scenes. Scrooge throws himself into the action when he sees the parrot in *Robinson Crusoe* and he cries with ‘heightened and excited face’ (p. 29); at the Fezziwig’s ball “his heart and soul were in the scene” (p. 34); and he tries to participate in the Fred’s party games:

they all played, and so did Scrooge; for wholly forgetting in the interest he had in what was going on, that his voice made no sound in their ears, he sometimes came out with his guess quite loud, and very often guessed right too... (p. 56).

Scrooge alters himself with the help of the Spirits and is converted through Dickens's techniques of scene-setting and dialogue, through his use of grotesque, through his combination of comic exuberance and sentimental pathos and through his theatrical spectacle. Scrooge rewrites his story: Tiny Tim does not die or Scrooge does not perish in misery and becomes the hero of the story. For Tracy (1998), Scrooge is "the first reader or viewer of "A Christmas Carol" after Dickens himself" (p. 125).

In the story, all society is connected as Dickens presents his message: individual actions are not personal, but they have social consequences; social evils affect the whole society. Scrooge represents every man who has lost his ability to feel, had a bitter heart, lost his contact with others in the society, or sacrificed his life to ego, money and power. In that aspect, while showing the changes in Scrooge, Dickens try to show that everyone can change and correct his errors through reformation. At the end of the story, Scrooge reaches a "Dickensian Good Place" (Tracy, 1998, p. 125).

Jacob Marley, the former business partner of Scrooge, is a fictional character whose ghost appears in the beginning of the novel when the reader is fully prepared for his visit. Marley's ghost is a superb compound of social symbolism, wild imagination, realistic detail and humor. It moves in a strange atmosphere and he has a pigtail, usual waistcoat, tights and boots. It wears a bandage round its head. The firm of Marley and Scrooge was a nineteenth century financial institution, a counting house. They were successful bankers, with seats on the London Stock Exchange; a vast amount of their wealth has been accumulated through money lending. Both men have evolved from ambitious clerks into driven businessmen and money and profit became their main concerns. After Marley's illness and death on Christmas Eve, his spirit was condemned

to walk the Earth for eternity; the ghost of Marley could observe but not interact with living beings. Moreover, his spirit was forced to drag around a heavy chain which symbolizes the forge in its free will. Like the ghost of Hamlet's father, it is doomed to walk the night and wander abroad (Bloom, 1987, p. 156).

The chains of Marley, the cash-boxes, keys, padlocks, ledgers, deeds, and heavy purses wrought in steel (p. 16) are all materialistic elements and they symbolize his greed in his previous life. Marley could realize his mistake within the seven years after his death and as he saw Scrooge walking on the same path, he appeared Scrooge to warn him about his fate and to tell him the forthcoming visits of the spirits which were the only chance Scrooge had for redemption. 'Marley' derives from 'marl', the soil in Yorkshire and his surname also has significance because in 1662, a Jacobus was a gold coin. The name of Marley has also Biblical meaning: a ladder up to heaven. As Scrooge converts into a better person, Marley becomes a dear old partner: "like his Biblical namesake, he has brought a ladder, up which Scrooge may climb to Heaven" (Gold, 1972, p. 154).

The name Cratchit is rooted in the word 'crèche', which is nativity scene or manger depicting the birth of Christ. As the name implies, Bob Cratchit, the clerk in Scrooge's office, retains loyalty to his boss despite the protestations of his wife. He is a loving, warm-hearted and caring family father.

The three spirits or the ghosts are allegorical figures and supernatural agents which enact a role in the story; however, it is the scenes rather than the role of the spirits that are important because the scenes (Fezziwig's ball, The Cratchits' Christmas dinner and Scrooge's lonely death) embody Dickens's messages. The Spirits are

“personifications of Dickens’s own fiction-making powers – and of his delight in theatrical effects” (Tracy, 1998, p. 124).

The Ghost of Christmas Past is the first spirit that shows Scrooge scenes from his youth to demonstrate him the necessity of changing his ways. It combines in his actions and in his person “distance and closeness, childhood and age, forgetfulness and memory” (Bloom, 1987, p. 156). The Ghost appears to Scrooge as a white-robed, androgynous figure of indeterminate age. It has on its head a blazing light like a candle flame. It carries a metal cap, made in the shape of a candle extinguisher. The ghost represents everything that Scrooge lacks: imagination, childish spirit and flexibility. As Andrews (1994) explains: “The Spirit combines delicacy and strength: Scrooge has neither. The Spirit bears tokens of the natural world, which to Scrooge might as well be a foreign country. The Spirit has a mild voice while Scrooge has a harsh one” (p. 104). In a sense, it brings color to the hero of the novel who has a routine life: unalterable office and dinner hours. The Ghost of Christmas Past is composed of contradictions: child/ old man; long, white hair/ a child’s flawless skin; long, muscular arms/formed legs; fresh winter/summer flowers.

The Ghost of Christmas Present appears to Scrooge to prompt him to repent. It is a figure of “ease, plenty, joy, and the embodiment of the meaning of Christmas” (Bloom, 1987, p. 156). It shows Scrooge the scenes of festivity in the Cratchits and Fred’s houses. The ghost appears Scrooge as a large man with a red beard and fur-lined green robe, he carries a large torch. He has great outbursts of laughter and he can change his size to fit spaces. Past in these scenes reveals itself in the sense of smell, one of the five senses which are connected with sensibility and identification with the

personal experiences. Scrooge's physical senses are sharpened and "his greater sensory receptiveness is the preliminary to his heightened imaginative rejuvenation" (Andrews, 1994, p. 106). In the visit of the Second Spirit, odours are mentioned highly: "the blended scents of tea and coffee were so grateful to the nose" (p. 44); "two smaller Cratchits, boy and girl, came tearing in screaming that outside the baker's they had smelt the goose" (p. 46).

The Ghost of Christmas Yet to Come is the most fearsome of the three ghosts. It is a "hooded and shrouded Death, bears implacable witness to the fatal course Scrooge has been pursuing" (Bloom, 1987, p. 156). It appears to Scrooge as a figure entirely muffled in a black hooded robe, except for a single gaunt hand with which it pointed. It never speaks or makes any sort of vocal noise. Dickens through the use of spirits and supernatural powers merges symbolic paradigms and social doctrines with psychological analysis. He, in a sense, deals with the reason of Scrooge's becoming what he is. Dickens, in his masterpiece, tried to reform his readers by showing them misery and abuses and provoked the importance of charity. In the story, the Spirits put on a show based on Scrooge's memories. According to Tracy (1998) the Spirits of "A Christmas Carol" are in effect:

projections of the author, theatrical illusionists, literary artists, presenting a series of dramatic vignettes in the manner of Charles Dickens, pitiful or joyous vignettes which will work upon Scrooge, arousing his pity and so his potential charity, or showing the pleasures of social revelry to arouse his suppressed instinct for engaging himself with other people – Dickens's basic social and moral aims as a writer (p. 124).

The three spirits function as the stages of psychotherapy because the pattern starts with past, deals with present and focuses on future. Scrooge is taken back to his unhappy childhood which he has tried to forget. At this point, the first spirit forces “Scrooge to observe what happened next” (p. 36). With the second visit, Scrooge observes his present mistakes upon the Cratchits and his own family; finally Scrooge is anxious about the future and begs to the last spirit to show him all. Although he rejects to observe his past life at the beginning of the session, he accepts his situation and tries to complete his awakening (Gold, 1972, p. 152

Charles Dickens divides “A Christmas Carol” into five Staves and puts his ‘notes’ on this ‘piece of music’. It is a Victorian morality tale which deals with two themes: social justice and poverty, and the relationship between the two. The story is based on an old and bitter miser, Ebenezer Scrooge who undergoes an experience of redemption over the course of one evening. Scrooge is a financier (money-changer) who has spent his life concentrating on money and wealth ignoring love, friendship and the Christmas season.

The story begins by establishing that Jacob Marley, Scrooge’s business partner, was dead and the narrative begins seven years after his death on a Christmas Eve. Scrooge and his clerk, Bob Cratchit are at work in the counting-house and Scrooge’s nephew, Fred comes in to visit his uncle for a ‘Merry Christmas’ and to invite him to Christmas dinner; however, Fred is dismissed by Scrooge. Two gentlemen come in after Fred to collect charitable donations for the poor; however, Scrooge refuses to donate money indicating that the Poor Laws and workhouses are enough to care for the poor. When the gentlemen remind him that many poor would rather die than go to the

workhouses or prisons, Scrooge mercilessly replies as: “they had better do it, and decrease the surplus population” (p. 12).

At the end of the workday, Scrooge allows Cratchit to take Christmas day off, but wants him to be at work earlier on the day after. After leaving the counting-house, Scrooge returns to his home which is a townhouse formerly owned by Jacob Marley. Scrooge uses the small suite of largely unfurnished rooms within the house which he keeps dark and cold. The harrowing night of Scrooge begins as he sees the ghost of Marley. Marley has come to warn Scrooge that his miserliness will result in the same fate Marley himself suffers in death. Marley’s torture is symbolized with heavy chains round his form: ledgers, money boxes, keys and the like. Marley explains that Scrooge can escape from such a fate through the visitation of three more spirits that will appear one by one. Marley is a Germanic ‘geist’ (human spirit) while the Christmas spirits are genii.

At one o’clock in the morning, the first spirit arrives while Scrooge is in a deep sleep and introduces himself to Scrooge as The Ghost of Christmas Past. The spirit leads Scrooge to a journey in which he remembers his happiest and saddest moments of the past when he was a loving and sympathetic boy left alone in a schoolroom at Christmas time. The first spirit shows the readers an early image of Scrooge who was a lonely child neglected by both his father and friends and how he was left alone at Christmas time. Scrooge, in that memory, weeps when he sees his poor forgotten self reading stories near a feeble fire. He remembers how he was left alone after all the school children had gone home to enjoy the Christmas holidays. His only joy was reading the exotic characters and their adventures into the barren room. Like Dickens

himself, Scrooge is presented as a child fond of *The Arabian Nights* or *Robinson Crusoe*. When Scrooge recognizes Crusoe's parrot, he enters into the scene imaginatively and tries to save Friday. When Dickens reminds his past to Scrooge, he shares his childhood memories both with the readers and with Scrooge.

Spirits show Scrooge stories to reawake his imaginative capacity and to lead him to change both Tiny Tim's and his own fates. When his young sister, Fan, comes to take him home, she tells Scrooge that their father is so much kinder than he used to be and that home is like heaven (p. 30). As he remembers his uncaring father who did not visit Scrooge at boarding school, not even on Christmas times, Scrooge realizes his unhappy childhood. These memories soften Scrooge who was an isolated individual in his past. As the spirit shows him the past, Scrooge realizes that he has forgotten what it is to be child; he has forgotten the basic feelings of a child. Through his memories, the Spirit of Past helps Scrooge recover his past and the humanness. The ghost of Past also reminds Scrooge his first employer, Mr Fezziwig who had the power to make him happy or unhappy, just as his power on Bob Cratchit. In that scene, Scrooge watches Fezziwig's Christmas party and dancing and singing games at the party. Dickens tries to show the importance of 'balance' in the scenes of Fezziwig. In this story, Fezziwig serves as an example of prosperity and benevolence: "He is an example of that unbroken continuity of development from childhood to maturity that Scrooge, in this short retrospective scene, is deliberately forfeiting" (Andrews, 1994, p. 110).

Scrooge also remembers his first love for a young girl, Belle who has been rejected in favor of financial gain. Scrooge, like many people, has been oppressed by materialism as his fiancée indicates that money becomes Scrooge's 'Idol' (p. 35). The

function of this scene is to show the younger Scrooge the turning point in his early life: the transition from childhood to adulthood. The engagement of Scrooge and his fiancée had taken place before the gradual change in Scrooge's character. The girl seems to be loyal to their 'former selves' (Andrews, 1994, p. 108) while Scrooge is attached to the worldly materialistic ambitions. The girl is unhappy about the change as she indicates to Scrooge: "You *are* changed"; however Scrooge replies her as: "I was a boy" (p. 35). Scrooge, in this conversation, feels himself as grown up with wisdom which refers to prudence and wealth. Although in his early memories, Scrooge has been imaginative, affectionate and sensitive, he has become a miser.

In the later scenes, the spirit shows Scrooge Belle who is married and has several children and Scrooge views the family that might have been 'his'. Scrooge begins to transform from a villain to a man with deeper emotional feelings. Remembering the past is seen as the first step in his conversion when he has recovered the spirit of childhood. In this self examination, Scrooge goes forward to meet the Ghost of Christmas Present.

In the visit of the second spirit, Dickens emphasizes the importance of humanity, sympathy towards each other and compassion to reach the good. The second spirit, The Ghost of Christmas Present shows him the meager celebrations of Christmas by the Cratchit family, their crippled son, Tiny Tim, and his possible early death, miners and sailors. In the scenes about the Cratchits, the reader faces with the virtuous poverty and childish celebration of Christmas. Scrooge is interested in the little boy and feels affection towards him. When Scrooge asks the Spirit whether Tim will die or not; the Spirit repeats Scrooge's former words about the population: "If he be like to die, he had better do it, and decrease the surplus population" (p. 49).

This prospect is the immediate catalyst for Scrooge's change of heart because he realizes his mistakes and repents of his errors. He also realizes that he has never had such warm familial ties. The visions provided by the second spirit also show the faith of Scrooge's nephew in his uncle's change. All these visions warm Scrooge's heart and he begins to believe in the idea that he can reinvent himself. The allegorical twins, 'Ignorance' and 'Want' appear at the end of the Stave Two and are the symbols of children, who do not believe in God, in miserable and wretched conditions. The Ghost of Christmas Present shows them wretched and almost animal in appearance. These two children arise from the depths of Dickens's own childhood and from his knowledge of the Ragged Schools and the government reports on the abuse of children in the mines and factories. It has also been said that sex was the only pleasure of the poor and the results was thousands of children living in poverty and disease. In 1839, it was estimated that nearly half of all funerals in London were for children under the age of ten. Those who could survive grew up in poverty without education. Dickens felt that education could save many lives and became interested in the Ragged Schools in London. Although Dickens was opposed to the religious doctrine introduced in those schools, he applauded the work in those schools which could help the poor children in poverty. When Scrooge asks the Spirit whether they have any refuge or resource, the Spirit echoes Scrooge's earlier words: "Are there no prisons? ...Are there no workhouses" (p. 59).

The visit of the third spirit, The Ghost of Christmas Yet to Come, is more frightening than the other visits because the ghost of Future brings the death of Tiny Tim to Scrooge. Large families and child mortality were common in the 19th century and

many of Dickens's readers may have suffered firsthand loss of a child. Moreover, Scrooge sees his own death in that vision. The spirit shows the horrible destiny of Scrooge and his own lonely death and final torment, and the cold reactions of people around him after his passing. Without any explicit suggestions, Scrooge can avoid Tiny Tim's and his own fate if only he changes. Scrooge at this step completes his recognition and changes completely:

When Scrooge sees the first Spirit, his bed-curtains have to be torn aside for him. When the second Spirit comes Scrooge opens his curtains himself. For the last Spirit Scrooge does not even have to return to his bed, his therapist's couch. He meets it out in the world. There remains only one element to complete his awakening (Gold, 1972, p. 152).

The last Stave begins with 'Yes' (p. 74) which shows that a miracle occurs and Tiny Tim survives. Scrooge observing the miracle believes in God. In the end of the story, Scrooge wakes up a new morning as a new person. He changes his life and becomes a generous, kind-hearted man. The final scene of "A Christmas Carol" takes place in Scrooge's office on the day after Christmas. Instead of threatening Bob Cratchit with reduction in wages for being late to work, Scrooge raises his salary and offers to help Bob raise his family, especially Tiny Tim. Scrooge becomes a 'second father' to Tiny Tim. Like an excited schoolboy, he plays with children in the street and throws himself for Fred's party. He is now both a joyous child and a benevolent adult. Scrooge's regeneration may be imaged as rejuvenation at the final stave of "A Christmas Carol" (Andrews, 1994, p. 111).

3.2. Stylistic Analysis of *A Christmas Carol*

3.2.1. Lexical Processes

The following analysis of lexical categories is based on the forms of nouns and adjectives; repeated words and their functions in the development of the plots; abstract or concrete nouns; and lexical or dialectical deviations in narration.

A large number of physical and concrete **nouns** are used in the description of setting in each story. These nouns signify abstract meanings and concreteness is subordinated to abstraction. Dickens repeatedly uses concrete nouns in order to present his theme of revival of values such as compassion, charity and Christian spirit on special days. The repetition of certain concrete nouns leads the reader to realize the abstract meanings hidden below the surface structure. In his use of stylistic markers of repetition, Dickens conveys his implicit messages. Therefore, the reader is given not only the description of a scene but an account of the significant personal messages. The relatively repetition of the concrete noun; 'fire' (40 times) contributes to an abstract meaning within the story: the need for the warmth of family and friends in the heart of protagonist, Scrooge.

The common repeated nouns also contribute to the formation of lexical imagery which helps the reader reach a conclusion about the topic of the story. The repeated noun, 'fire' and nouns related to fire (fireside, heat, warmth, light) roughly summarizes the story. The protagonist's need for more fire is emphasized many times at the beginning of the story in the depictions of Scrooge's personality, his counting house and

house. Lack of fire indicates that the protagonist at the beginning of the story is a lonely cold man who is in need of the light and warmth of a family at Christmas time. As the story proceeds, Scrooge experiences recognition and reaches the light and the warmth of his family; therefore, the number of repetition decreases.

As Dickens describes the counting-house of Scrooge in “A Christmas Carol”, he uses concrete noun, ‘fire’ (fireside/hearth) in his house and office which presents the meanness and loneliness of the protagonist. In the story, Scrooge has “a very small fire” (p. 9) in his office and does not let his clerk feed the fire despite the frosty weather of winter days due to his meanness. There was always a very low fire which he “was obliged to sit close to it, and brood over it, before he could extract the least sensation of warmth from such a handful of fuel” (p. 15).

Due to the lack of fire in his house, everything in the house seems dark: dark yard; dark cellar; and dark walls. Dickens enhances his depiction of the darkness in Scrooge’s house as: “Half a dozen gas-lamps out of the street wouldn’t have lighted the entry too well, so you may suppose that it was pretty dark with Scrooge’s dip” (p. 15). The fireplace in his house is described as old, built by some Dutch merchant long ago. Without fire and the light of fireside, Scrooge’s house is as dark as his personality: ‘caustic and cold ever’ (p. 18). However, Scrooge likes darkness because “Darkness is cheap, and Scrooge liked it” (p. 15).

Lack of warmth and light in his surrounding becomes stronger with the visit of the first spirit which has a ‘wintry emblem’ (p. 25). As the scenes change, Dickens uses the light and darkness in order to depict the change of mood and feelings of the protagonist. While the darkness due to the lack of fire represents the pessimism of Scrooge in the

beginning, light and warmth represent hope for future throughout the end of the story. As Scrooge watches the loneliness of young Scrooge at school on a Christmas day, the place gets darker (p. 29); however, his cold eye glistens as he cries for his past. With the visit of the second spirit, the scene transforms into a brighter and joyful place, representing the transformation of Scrooge: “a mighty blaze went roaring up the chimney as that dull petrification of a hearth had never known in Scrooge’s time” (p. 41). The scene gets darker and colder as the third spirit shows Scrooge his probable dark future: “The room was very dark, too dark to be observed with any accuracy... cold, cold, rigid Death set up thine altar here...” (p. 67). At the end of the story, with the transformation of Scrooge, the visits leave him alone with his hope and he runs to the window: “No fog, no mist; clear, bright, jovial, stirring cold; cold, piping for the blood to dance to; golden sunlight; heavenly sky...” (p. 75).

In the story, we notice the **adjectives** related to weather such as: cold, warm, hot, foggy, snowy, stormy, cool, etc. and adjectives related to light such as: darkness and brightness. The adjectives can be categorized into two groups in “A Christmas Carol”; ‘cold’ and ‘warm’ in one group, ‘bright’ and ‘dark’ in another group in terms of their semantic relations. These adjectives outline the story: an isolated man who has changed from a miser (darkness-cold) into a sympathetic (light-warm) person after the visits of three spirits on Christmas Eve.

Adjectives express the weather and change of weather within the flow of action while presenting the changes of the protagonist to a better state of mind and feelings. As the stories take place in the winter time of Christmas season, there are common adjectives in all the stories: ‘foggy, misty, rainy, windy, snowy, freezing’. These

adjectives generally indicate darkness, sorrow, pain, suffering, pessimism or loneliness and are used at the beginning of the stories where the protagonist is in struggle within the situations or in his mind. However, as the characters transform or as the story proceeds into a happier atmosphere, the adjectives indicate positive moods: bright, sunny, heavenly, warm and clear. The change of cycle in character's life is presented through the changes in weather: from negative to a positive state: from darkness to a heavenly sky.

In "A Christmas Carol", weather changes constantly as the action proceeds. The adjectives 'cold', 'dark', 'windy', 'wintry', 'stormy', 'foggy' and 'misty' refer to the negative atmosphere and pessimistic view of the protagonist at the beginning of the story. On the other hand, as Scrooge is joyful, merry and charitable, the weather changes and Dickens uses the adjectives 'warm', 'bright', 'heavenly', 'clear' and 'sunny'.

'Heat' (associated with light/brightness) and 'cold' (associated with darkness) surround the action and shape the feelings and the flow of the action in the story. 'Coldness' is related to the cold personality of the miser, Scrooge and his spiritual loneliness at the beginning. He is rescued from darkness and turn into a better person as the weather gets softer. At the beginning of the story, Dickens depicts the weather as cold and freezing on a Christmas day and presents the personality of Scrooge:

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather did not know where to have him. The heaviest rain, and snow, and

hail, and sleet could boast of the advantage over him in only one respect. They often 'came down' handsomely, and Scrooge never did (p. 8).

'Fog' (p. 12) and darkness surrounds Scrooge's environment and cold becomes intense as Scrooge refuses to donate money to the poor children (p. 12). The weather and change of weather symbolize the character itself: cold, dark and freezing Scrooge. The weather becomes 'foggier and colder' (p. 13) after he seizes the ruler to the child singing a Christmas Carol and 'more congenial frost' (p. 13) surrounds the street he lives in. As the second of the spirits visit Scrooge, the weather is 'severe' and it snows 'pretty heavily' (p. 51) as Scrooge goes along the streets with the spirit. Dickens uses comparatives: colder, more congenial and more freezing in order to strengthen the atmosphere in the story. When he uses superlative: the darkest night (p. 52), the tension increases because Scrooge observes the poor conditions of the miners and sailors in a ship.

However, as Scrooge watches Fred's house, the atmosphere changes and a 'bright' lighting room appears (p. 53) into the joy and happiness of a family. Similarly, at the end of the story, after Scrooge transforms into a better person, the weather changes. He wakes up from his dreams and runs to the window and realizes that there is : "No fog, no mist; clear, bright, jovial, stirring, cold; cold, piping for the blood to dance to; golden sunlight; heavenly sky; sweet fresh air; merry bells..." (p. 75).

In all the Christmas Stories, 'light' and 'dark' are the adjectives used by Dickens to emphasize hope and lack of hope among the characters. In "A Christmas Carol", Dickens uses the adjective dark while depicting the yard and cellar of Scrooge's house (p. 14). Scrooge's house is so dark that only Marley's ghost lightens the entry (p. 15)

and a 'bleak night' (p. 22) appears as he leaves. When the first spirit appears, light flashes up in the room (p. 25) and a bright clear jet of light surrounds Scrooge. While Scrooge is watching his childhood at school, the room gets darker (p. 29) in a mournful atmosphere. With happy memories, the room gets lighter: Fred's party and the celebration of the Cratchits. The room becomes "too dark to be observed with any accuracy" (p. 67) surrounds Scrooge when he watches his own funeral. At the end, bright day celebrates Scrooge's transformation. Darkness is also associated with seeing clearly or blindness in the story. Scrooge warns people who have been 'blind' (p. 79) and who can not see the reality of joy in life.

The repeated nouns and adjectives (the suffix and prefix forms of nouns) form the story which is based on the transformation of a cold, dark, pessimistic miser into a warm, happy and optimistic old man. The words related to weather (cold, warm, heat) and to fire (light, bright and dark) play significant roles in the construction of the theme: the need for warmth and light of unity in society. Scrooge is converted from closeness to openness, from frigidity to warmth, from isolation to brotherhood, from death to life (Gold; 1972, p. 148). This is the meaning of Christmas and Scrooge who has hoped that everything in his life would change. The negative adjectives such as 'cold' and 'dark' signify the isolation, death and frigidity; however after the recognition and transformation scenes, nouns such as 'light' and 'warm' bring new life, happiness and warmth to the story.

Table 3.2. Frequency of lexical items at syntactic level

| | cold | Dark |
|---------------------------|-------------|-------------|
| Before recognition | 27 | 30 |
| After recognition | 2 | 0 |

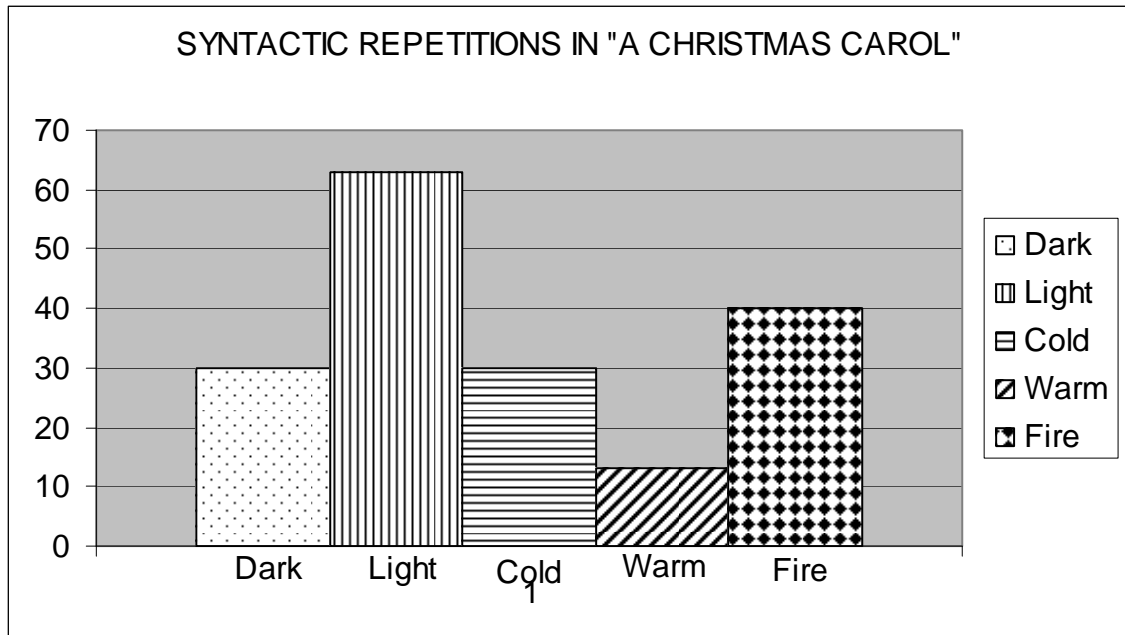
The table above illustrates that Dickens frequently uses lexical items: ‘cold’ and ‘dark’ before the realization of Scrooge. The harsh and cold weather at the beginning of the story indicates the loneliness and misery of Scrooge and is emphasized with the repeated use of words: ‘cold’, ‘dark’ or need for fire and ‘light’. As the story proceeds, Scrooge recognizes his mistake after he sees his possible horrifying future when nobody cries after his death:

‘Good Spirit’, he pursued, as down upon the ground he fell before it, ‘your nature intercedes for me, and pities me. Assure me that I yet may change these shadows you have shown me by an altered life?’ (p.72)

The ‘cold’ and ‘dark’ atmosphere changes into a brighter (light) and sunnier (warm) weather although it is Christmas time in winter. Therefore, Dickens does not use the lexical items: ‘cold’ and ‘dark’; he prefers to use positive words: ‘light’ (4 times) and ‘warm’ (2 times) after the recognition of Scrooge. Scrooge’s cold nature gets warmer and he is “reborn and he can see what was invisible before” (Gold; 1972, p. 152). He goes to church, watches children and people and his perception is also transformed from blindness to awakening. Moreover, he wakes up from a ‘dark’ night into a ‘lighter’ morning as the sun shines. The graph below shows the frequency of repetitions of

words at syntactic level:

Graph 3.2. Syntactic repetitions of lexical items in *A Christmas Carol*



Deviation occurs within the narration and it creates a sense of unity although it includes violations in lexical or dialectical level. At lexical deviational level, some words or phrases are over-use; and therefore, emphasizes deeper meaning while attracting the readers' attention. At the beginning of the story, the adjective 'sole' is repeated to indicate the close friendship of Scrooge with Marley: "Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend, and sole mourner (p.7). While describing the weather, Dickens frequently uses the word 'no' (p.8), and similarly, he uses the adjective 'old' (p.15) in the depiction of Scrooge's roomy.

In the story, Scrooge repeats the phrase ‘Humbug’, the phrase that has no meaning but indicates his surprise or anger. When he is taken to the adventures by the spirits, when he is angry or upset, or when he sees a miserable experience from his past, he repeats the phrase. He continuously repeats the expression when children sing carols in front of his house; two gentlemen ask for charity for the needy; Fred invites Scrooge to his Christmas party; and his employee asks a favor. However, he quits the use of ‘Humbug’ (p.16) throughout the end of the story and his transformation brings a new repeated phrase: ‘Hallo! Whoop!’ (p.74), which indicates his happiness to start a new life.

At the lexical level, deviation also occurs when Dickens uses a strange lexical item such as ‘bran-new man’ (32) to describe the childish happiness and change of mood of Scrooge who sees Fezziwig at Christmas party. Scrooge is a new born person who now smiles and changes into a nicer man dancing with his old friends.

Dialectism shows the class distinctions and education of the characters through speech acts. The speech act of Mrs. Cratchit is a good example of the social distinction in that society. She is from a poor lower-class family and she reflects her dialect in her dialogues with her children who are prepared to sit at the dinner table: “Sit ye down before the fire, my dear, and have a warm, Lord bless ye!” (p. 47). This example of speech, like in all other Christmas stories of Dickens, shows the sample of “bad grammar” or “everyday English speech”. Dialectical deviation, as explained earlier, shows the violation of speech forms of characters in terms of their classes or characteristic traits. At the end of the story, when Scrooge is saved, he makes a knightly promise to God in a poetic language:

I will live in the Past, the Present, and the Future...The Spirits of all Three shall strive within me. O Jacob Marley' Heaven and the Christmastime be praised for this! I say it on my knees, old Jacob; on my knees. (74)

In the end, Scrooge becomes so happy that he cries and makes “a perfect Laocoön of himself with his stockings” (p.75). Resembling Scrooge with a ‘Laocoön’ (a Greek seer of Apollo, the god of war), Dickens gives him a higher status compared to his previous self.

3.2.2. Grammatical Categories

In grammatical study of stylistic analyses, the focus is on the study of sentence types, sentence complexity, clause types and structure, noun or verb phrases and word classes. In all the *Christmas Stories*, Dickens applies **variation** and variations are used to emphasize the character of the protagonist: the repeated nouns or adjectives referring the weather which is cold, foggy, freezing, dark, stormy or windy state the fact that Scrooge has no positive trait. These repetitions provide ‘cumulative effect’ (Partlow, 1970, p. 177) and present the main theme of the story: Scrooge is a cold miser at the beginning of the story. As the transformation occurs and Scrooge becomes a better person, repetition still exists; however, this time with positive adjectives or nouns: hot, warm, bright, light and heat.

In some paragraphs the sentence lengths vary due to the progression of the action. One of the most important stylistic markers in Dickensian style is the use of internal deviation; that is the use of short sentences at the beginning of the story are

followed by longer sentences. The narrator opens his tale with a short sentence: “Marley was dead: to begin with”. Thereafter he continues to explain his aim: “The mention of Marley’s funeral brings me back to the point I started from. There is no doubt that Marley was dead. This must distinctly be understood, or nothing wonderful can come of the story I am going to relate”. Although the mentioned sentence is one of the shortest sentences in the story, it points out the main idea of the story: Without the visit of Marley’s ghost, Scrooge could never transform into a better human being. The society needs a transformation and this would happen with the reformation of ill or dead conditions. Marley and Scrooge were very close and had similarities and Marley’s death indicates the death part of Scrooge who has lost all his hope in life. Therefore, the visit of Marley’s ghost is the most important scene for the development of the story. Joseph Gold (1972) explains the importance of the scene as follows:

Marley is now dead and Dickens tells us how important it is..... If Hamlet’s father had not been dead, Dickens tells us, the return of the ghost would lose its point. *Hamlet* is also a play about conversion and the allusion reinforces Dickens’ subject-spiritual development and change initiated by confrontation with the past in the form of a ghost. (p. 148)

In the opening paragraphs of the stories, the sentences vary according to the effect and emphasis of the events. The sentences generally move to a peak of length in sentence and slope down to the final brevity. In the description parts of narration, Dickens applies long sentences with many commas, linkers and clauses. As the action proceeds to a peak the sentences slope down and become shorter through resolution scenes. The detailed long descriptions of places and characters help the readers to figure

the scenes in their minds while presenting the importance of long sentences. Short sentences in presentation of dialogues and thoughts of the characters indicate the explicit meaning of the implied messages. The conclusion parts of each story are given in short sentences running one after another in joy. The effect of placing the short sentences at the end is powerful because long sentences require a great observation and concentration of the reader while short ones presents the final observation to the reader. Instead of directly presenting the message of the story to the reader, Dickens uses variation of sentences to his readers who are supposed to figure out a puzzle.

The long sentences are applied in description of places and moods of the protagonists. They mostly indicate that the readers should be aware of the importance of scenes and depictions in order to grasp the main idea of the story. Dickens places long sentences with clauses and punctuation marks at the beginning of the stories in order to prepare his audience for being alert to the upcoming events. In “A Christmas Carol”, for instance, the descriptions of Scrooge’s home and counting house and house are given in long sentences. Instead of expressing the loneliness of his protagonist, Dickens draws a picture of his environment in order to present the isolation of Scrooge from the world. Long sentences full of adjectives with negative meanings signify the pessimism of the protagonist. In the depiction of ghosts, Dickens uses long sentences so that the reader may have the picture of the figures in his mind:

It (The Ghost of Past) was a strange figure – like a child, yet not so like a child as like an old man, viewed through some supernatural medium, which gave him the appearance of having receded from the view, and being diminished to a child’s proportions (p. 25).

Its (The Ghost of Present) feet, observable beneath the ample folds of the garment, were also bare; and on its head it wore no other covering than a holly wreath, set here and there with shining icicles (p. 41).

Another grammatical aspect of the story is the use of **inversions and italics**. The highlighting sentences are reinforced with italics or inversions and these sentences foreground the subjects indicated within the story. As the pattern of words change, inversions foreground syntactic deviation. The changes in the order of words indicate a change in the meaning within the story. When the first spirit shows both Scrooge and the reader one of the most important exciting moment in the story, inversion indicates the tension that rises as Scrooge watches them in happiness:

In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it, and tuned like fifty stomachaches. In came Mrs. Fezziwig, one vast substantial smile. In came the three Miss Fezziwigs, beaming and lovable. In came the six young followers whose hearts they broke. In came all the young men and women employed in the business. In came the housemaid, with her cousin the baker. In came the cook.... (p. 32).

In this scene Scrooge, like a child, remembers his first employer with happiness and this scene reminds him his happy memories. The subject-verb inversion in this example shows the significance of the action: 'came' all the employees. This also shows Fezziwig's attitude towards his workers in contrast to Scrooge's attitude towards his workers. The scene reveals the different side of Scrooge who laughs, smiles and joins the happiness of the Fezziwigs; therefore, inversions alert the reader about the importance of the whole paragraph.

The use of italics has the same effect on the reader because they help the reader be alert about the emphasis of the words or phrases given in italics. When Scrooge sees Marley, his dead partner, he *did* pause and he *did* look (p. 14). Neither the reader nor the Cratchits believe that Scrooge has bought a present for the family: “It *was* a turkey” (p. 76). The common use of italics shows that the words and phrases need special attention in the narration. The emphasis is presented within such stylistic variations.

3.2.3. Figures of Speech

In the analyses of figures of speech in stylistic analyses, the stylisticians consider both the deviations at semantic, grammatical (syntactic), phonological or graphological level and symbols, metaphors, similes or personifications. Semantic deviation operates at the level of meaning in the story in terms of the passage of time. Neither the reader nor Scrooge can easily grasp the concept of time till the end of the story due to the realistic depiction of Dickens. Dickens in his work is considered to telescope time into a brief span as the conversion of Scrooge takes place in one night. In the spiritual dimension human time stands still but Scrooge seems to believe all three visits take place in three or four nights and the story is restructured in a way that Scrooge sees himself as child, adult and mature man of business.

Although the supernatural machinery makes the transformation by bringing the past and future into the present: “Scrooge’s redemption is essentially performed by the timeless device of the dream or vision” (Glancy, 1999, p. 60) because he comes back from the grave a new man, reborn as an infant. Scrooge wakes on Christmas morning

with the excited cry: “I don’t know what to do! ... I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy, I am as giddy as a drunken man” (p. 74). As the redemption of Scrooge appears throughout the end of the stories, Dickens proves that human heart is compassionate and that kindness is possible in business. All these characteristics resulted in a perfect work in which private elements run beneath the surface of his social philosophy.

Scrooge questions time when he wakes up from his dream about Marley. The strange thing about the strike of his chimes of the church leads him to many doubts about the actual time:

He was endeavouring to pierce the darkness with his ferret eyes, when the chimes of a neighbouring church struck the four quarters. So he listened for the hour. To his great astonishment, the heavy bell went on from six to seven, and from seven to eight, and regularly up to twelve; then stopped. Twelve! It was past two when he went to bed. The clock was wrong. An icicle must have got into the works. Twelve! (p. 24).

Scrooge continues questioning the real time later: “It was a long night, if it were only a night...” (p. 57) until his problems are resolved and he transforms into a happier person. While lying on his bed in his room, he smiles because: “The bed was his own, the room was his own. Best and happiest of all, the Time before him was his own...” (p. 74).

Deviation may also be used relevantly to grammatical structures, which is also called as syntactic deviation. By violating the sentence order, Dickens attracts the readers’ attention to a deeper meaning. Grammatical deviation does not break unity; in fact, it brings a harmony in narration. To emphasize that Scrooge still keeps the name of

Marley on his door, Dickens writes as: “There it stood” (p.7) and to focus on the spirit’s finger, Dickens tells that “The finger still was there” (p.72).

Deviation at the phonological level is based on the sound patterns used in different form such as “Thankee” (p.77) instead of “Thanks”. Rhythmic deviation creates a harmony and aesthetic sound variation in the story. When the second spirit visits Scrooge in his room, the room transforms into a colourful and joyful place and the rhythmic pattern accompanies the change:

It was his own room. There was no doubt about that. But it had undergone a surprising transformation.. Heaped up on the floor, to form a kind of throne, were turkeys, geese, game, poultry, brawn, great joints of meat, sucking pigs, long wreaths of sausages, mince-pies, plum-puddings, barrels of oysters, red-hot chestnuts, cherry-cheeked apples, juicy oranges, luscious pears... (p.41).

Graphological deviation occurs in terms of departures from the norms of the text itself with the use of capitalization. At the beginning of the each stave, the first sentences are written in capital letters which foreground the general idea of the parts. The story begins as: “MARLEY WAS DEAD” because the first stave is based on the visit of Marley who warns him about death and sorrow after death. The second stave begins with “WHEN SCROOGE” because it is time for Scrooge to start his journeys in his dream. The third part begins with the word “AWAKING”, which tells the recognition of Scrooge; the stave four begins with “THE PHANTOM SLOWLY” and the spirits leave him in peace; and the last stave begins with “YES”, Scrooge accepts his new life with joy. All the beginning sentences indicate a meaning in deeper structure; and therefore, written in capital letters.

In the story, Dickens uses capital letters and at the graphological deviation level, they emphasize a deeper meaning in context. When Dickens tells about the location he uses capital letters to emphasize the setting. When he talks about London, he uses capitals: 'City' (p.8); 'Here' (p.51); and 'the City' (p.62). Dickens also emphasizes time with capital letters: 'ONE' (p.25) and 'One' (p.40)

In "A Christmas Carol", one of the most important **symbols** is 'fire'. The word fire is repeated many times (40 times) in the story, which foregrounds the need for the warmth the heart of the miser, Scrooge. Concrete noun 'fire' symbolizes abstract meanings of "need for life and warmth of familial union". As the Ghost of Christmas Past shows Scrooge his own childhood, the child Scrooge appears as a lonely boy 'reading near a feeble fire' (p. 28). Fire gets stronger with a happier memory in the Christmas stories. Scrooge's room undergoes a surprising transformation with the fire when "such a mighty blaze (goes) roaring up the chimney, as that dull petrification of a hearth (has) never known in Scrooge's time" (p. 41). At this stage, with the journey of the Ghost of Christmas Present, Scrooge realizes "the brightness of the roaring fires in kitchens, parlours, and all sorts of rooms" (p. 51). In "A Christmas Carol", as the scene changes into Fezziwig's house, "the lamps were trimmed, fuel was heaped upon the fire; and the warehouse was as snug, and warm, and dry..." (p. 32).

'Fire' also symbolizes gathering of families with a warm atmosphere in the cold winter days of a new year. When the Ghost of Christmas Present takes Scrooge to Fred's house, during their journey, Scrooge watches a cheerful company "assembled round a glowing fire singing a Christmas song" (p. 52). In the cold and poor house of the Cratchits, fire has a significant place because it symbolizes closeness and warmth

within the relationships of the whole family. Mrs. Cratchit gathers her children around the fire: “Sit ye down by the fire, my dear and have a warm, Lord bless ye” (p. 47). After the dinner, “the hearth is swept; the fire is made up; a shovel of chestnut is put on the fire and the whole family drowns round the hearth” (p. 49).

Another important symbol that serves the theme of the story is ‘ghosts’. The ghosts of “A Christmas Carol” have significant and different place. Dickens presented the development of characters in order to show recognition in his protagonists; however, in his short stories, he changed his presentation due to the narrow space. Therefore, Dickens applied the ‘peculiar machinery’ of the supernatural because “their theme is the transformation of their protagonists, overnight transformations, and the supernatural is the means of achieving such dramatic change” (Daleski, 1998, p. 107). In “A Christmas Carol”, Scrooge’s transformation occurs with the help of the three machinery spirits. Before the visit of the spirits, Scrooge meets with his double, his kindred spirit: Marley. Marley’s ghost is a hallucination of Scrooge who is warned by the visits of spirits. Indeed, the symbolism evokes Scrooge’s fear about the consequences of his way of life.

With the help of the spirits, Scrooge comes to recognition and changes mentally and spiritually. In the visit of the first spirit, Scrooge cries as he watches his own childhood at school (p. 27); acts like a man out of his wits and enjoys everything undergoing the ‘strangest agitation’ (p. 34); regrets about his cruel attitude towards his clerk (p. 35); recognizes his mistakes about his greed and his ex-girlfriend (p. 35); softens while listening to music at Fred’s party where like a child, he begs the Spirit to stay until the guests leave (p. 55); and transforms into a better person who makes charity for the needy (p. 75). With the visit of the third spirit, Scrooge is at the sight of his own

grave in terror. He vows to change his life and observe the lessons given by the Spirits. His redemption occurs because he promises to live 'in the past, the Present, and the Future' (p. 72). Scrooge observes his room throughout the end of the story and is surprised about the changes he has experienced: "It gave him little surprise, however; for he had been revolving in his mind a change of life, and thought and hoped he saw his newborn resolutions carried out in this" (p. 63).

'Child(ren)' is another important symbol in the stories of Dickens's *Christmas Books*. . The imagery of child or the baby in all the five Christmas stories symbolizes the 'rebirth' for people. Charles Dickens was interested in the deaf, crippled, blind, orphaned, maltreated and disabled children to create pathos and provide emotionalism (Collins, 1964, p. 73). Children in the stories symbolize lack of education, of parental guidance and of a warm family. However, the situation and appearance of children in Christmas stories improve throughout the end as recognition scenes occur. Ignorance and Want appear in the first visit of the spirit and they are described as ugly, monster-like deformed allegorical figures. These two devilish children, Ignorance and Want are 'wretched, abject, frightful, hideous' (p. 58). For Collins, the vision of these two children could possibly be a memory of the pupils at the Ragged School Dickens had seen (p. 73). They are in poor conditions and remind monsters to Scrooge. When Scrooge pities them, the ghost reminds him his words about the poor and lonely children: "Are there no workhouses?" These children represent the suffering conditions of the children who work in factories or workhouses at Dickens's time.

In Dickens's time children are the most affected group of the society. Many suffer in poor conditions or work in workhouses. Orphans or neglected children lived in

nursing houses or on streets. Also, many children die from illnesses or poor conditions. Another child, Tiny Tim, is an ill unhappy boy who waits for his death. Scrooge saves both his soul and Tiny Tim's life at the end. As the story ends in happiness, Tiny Tim overcomes his illness; the two deformed children disappear; and healthy happy children sing carols on the streets. The reformation of Scrooge symbolizes rebirth within the society.

3.2.4. Narration

Although in the beginning, there is a little touch of a first-person narrator talking directly to the reader as referring to himself as 'I' (p. 8) in order to make humorous satirical remarks, the novel is narrated in the third person; that is, the story is told as 'he said' or 'she said' or "Scrooge watched them" (p. 27). As the characters interact with one another, the first-person voice disappears and leaves the characters and action to keep the readers' attention.

In "A Christmas Carol", third-person narration is used as an advantage of informing the reader about the flow of the action. Third-person narrators are omniscient because they stand in the place of the implied author they take to inform, persuade or guide the reader. Dickens in the story uses third-person narration but interferes in the action in order to remind the reader that it is not only fictional but real world. Dickens pretends that he knows nothing about the goals of the spirits and puts himself in the position of characters wondering about the upcoming events. He, like Scrooge, follows the spirits step by step in every new adventure. Narrator is like Scrooge who watches

the Cratchits' dinner party and comments as if talking to the reader: "Suppose somebody should have got over the wall of the backyard and stolen it (the pudding), while they were merry with the goose" (p. 48). The narrator gives his opinions while the guests play the blindman's buff at Fred's party: "My opinion is that it was a done thing between him and Scrooge's nephew; and the Ghost of Christmas Present knew it" (p. 55).

The employment of sentences in the generic present tense shows the author breaks away from the narrative past, adopts the aphoristic present tense. The author conveys what he wants to say, his messages about the social general truth, in the present tense structure and the reader recognizes the norm of behavior of the event that is satirized. Dickens uses present tense in the narration given in past form in order to distance the reader from the action and to depict the events in detail. The employment of sentences in the generic present is an example of author-reader implicature and creates a sense of **variation** in narration: tenses shift and sentences vary in length; however, this deviation does not break the unity, instead it creates a harmony: the reader feels the presence of Dickens whenever necessary. The writer is always there to remind his readers the realities of the age.

As watching a theatre act, the reader is aware of the presence of the writer and is ready for the next scene when the scenes change. When the first spirit visits Scrooge, his appearance in the room is given in the past form: "The curtains of his bed were drawn aside; and Scrooge, starting up into a half-recumbent attitude, found himself face to face with the unearthly visitor who drew them"; however, he emphasizes the presence of the ghost in present form: "as close to it as I am now to you, and I am standing in the

spirit at your elbow” (p. 25).

One of the most important aspects of narration in the story is the ghostly presence of the writer himself. Dickens asserts his own ghostly presence near the reader throughout the story. Within the narration of his tale, Dickens directs and accompanies the reader as Scrooge continues his journeys with the ghosts. When visited by the Ghost of Christmas Past, Scrooge “found himself face to face with the unearthly visitor who drew them: as close to it as I am now to you, and I am standing in the spirit at your elbow” (p. 25). Dickens presents his ideas through the voices of Marley and the Ghost of Christmas Present. When Scrooge calls Marley as “a good man of business”, Marley gets angry and becomes the spokesman of Dickens in order to explain the importance of charity: “Mankind was my business. The common welfare was my business: charity, mercy, forbearance, and benevolence, were, all, my business. The dealings of my trade were but a drop of water in the comprehensive ocean of my business!” (p. 20). Similarly, the Ghost of Present echoes to both Scrooge and the reader Dickens’s ideas about compassion for the poor by reminding Scrooge his previous words for the poor:

if man you be in heart, not adamant, forbear that wicked cant until you have discovered What surplus is, and Where it is. Will you decide what men shall live, what men shall die? It may be, that in the sight of Heaven, you are more worthless and less fit to live than millions like this poor man’s child. Oh God! to hear the insect on the leaf pronouncing on the too much life among his hungry brothers in the dust (p. 50).

“A Christmas Carol” contributed Dickens’s career as a writer because he was considered to have planned the whole story before writing it. Therefore, for many critics

and readers, the story is “emblematic” of his genius because Dickens used his own memories for his social concerns and his own life becomes a sort of lightning conductor for the nineteenth century. As Glancy (1999) points: “Stylistically also, “A Christmas Carol” bursts with energy and wit, ensuring its worldwide popularity as a reading, a play, and a film” (p. 61). In short, “A Christmas Carol” is a kind of philanthropic dream or an exciting nightmare in which the scenes shift quickly as the pictures in a book.

Repetition plays the most crucial role within the story. The appearance of the ghosts is parallel structure in each part: Scrooge waits for the arrival of the ghost; the ghost takes him to a journey and shows him the reasons of his mistake; Scrooge realizes his mistake in a progress. This syntactic repetition brings parallelism which creates a harmony and unity. In a parallel structure, at the same night, the spirits appear one by one and their descriptions are presented with long sentences; they take Scrooge to visits and teach him a lesson. In “A Christmas Carol”, the visit of each spirit occurs within the same order. Marley visits Scrooge to inform the visit of the spirits and syntactic repetitions start when the ghosts appear. The first spirit comes at midnight and appears before Scrooge, where its depiction is presented in detail. Scrooge is taken to the adventures with the spirit and learns a lesson for his resolution. Like the first spirit, the second and the third spirits visit the protagonist and take him to the adventures which end with lessons. These repetitions help the reader to follow the events easily without being distracted from the story and make the story be in an organized form. This organization of the story is a typical style of Dickens in all Christmas stories. In each story of the book, the protagonist is described in his environment and then visited by a supernatural power which teaches him a lesson and finally the protagonist experiences a

transformation.

Another repetition is the non-deviational type of foregrounding when Dickens repeats the sentence structures to emphasize that the visits of the spirits were just a dream and Scrooge decides to attend the gathering at the house of Fred: “Nothing could be heartier. His niece looked just the same. So did Topper when he came. So did the plump sister when she came. So did everyone when they came” (p. 78).

Since the function of ‘the’ is to identify something which is contextually known to be unique, it tends to signal a familiarity of the defined object with the reader who is supposed to share the surroundings of the protagonist in the fictional world. The use of ‘the’ for the spirits and ghosts indicate that the reader is already familiar with the sudden arrivals of supernatural powers. When Dickens describes the room of Scrooge and places that Scrooge visits with the spirits, the article ‘the’ is used so that the reader becomes an inhabitant of Scrooge’s fictional world.

There is a little direct and indirect speech which shows indications of the characters’ thoughts and feelings. The use of ‘Indirect Thought’ based on the thoughts of the protagonist demonstrates a characteristic ambivalence of point of view in Dickens’s writing. When the last spirit visits Scrooge, the third person narration is based on Indirect Thought presenting the thoughts and feelings of Scrooge: “He felt that it was tall and stately when it came beside him, and that its mysterious presence filled him with a solemn dread. He knew no more, for the Spirit neither spoke nor moved” (p. 60).

Another aspect of narration is the ‘question-answer’ parts in the dialogues of the characters in the story to indicate the dominant figures. In a literary text, questions and

answers are used in the dialogues of the characters so that the reader can both grasp the message of the writer and understand the inner state of the characters. Moreover, questions are raised by the characters who try to learn about the acts or the feelings of the other characters and answers are given by the ones who know the relations in detail. In “A Christmas Carol”, Scrooge, like a child who tries to discover new experiences, asks questions to the ghosts and the ghosts answer him explicitly or often implicitly. At these stages, the ghosts are the powerful dominant side while Scrooge becomes the powerless creature. Scrooge has many doubts in his mind about the ghosts and the dreams they appear in; therefore, he has many questions to ask.

The first spirit that shows Scrooge about his past answers many of his questions because he already knows the answers related to his childhood. The question-answer form helps the reader understand more about Scrooge’s past unhappy life. In a sense, the reader may tend to pity or understand his present situation. The first spirit asks questions to Scrooge in order to receive his reactions for his past while he shows his loneliness as a schoolboy abandoned at school on Christmas day. The Ghost of Past asks him: ‘What is the matter?’ when they see the lonely child reading books at school. Although, at first Scrooge refuses to reveal his feelings about his past, he can not keep his emotions at the end and answers the questions of the ghost.

The second spirit that shows Scrooge the present answers some of his questions because it wants him to discover his present state and mistakes himself. The question-question form helps the reader discover the hidden meaning while realizing the theme presented by the writer. When the Ghost of Present shows Scrooge the two children, Want and Ignorance, Scrooge asks: ‘Have they no refuge or resource?’, the ghost asks:

‘Are there no prisons, no workhouses?’. Instead of answering the question, the ghost reminds Scrooge that he has behaved cruelly to the gentlemen who have asked for charity for the poor children in town. This question-question form makes both the reader and Scrooge aware of Scrooge’s misbehavior for the needy. Scrooge realizes his mistakes, pities for the poor and begins to regret about his wrong behavior.

When the last spirit arrives to show Scrooge his future, the doubts and questions play a very important role in the flow of the action. Both the reader and Scrooge wonder whether Tiny Tim or Scrooge will die at the end of the story. Scrooge asks the ghost: ‘Am I that man who lay upon the bed?’, ‘Tell me what man that was whom we say lying dead?’. However, instead of answering the questions, the ghost keeps quiet and points from the grave to him. The questions are implicitly answered, which results in the recognition scene of Scrooge. Finally, as he realizes his upcoming miserable future, Scrooge repents and decides to change his future.

Related to the question and answer form in the dialogues of Scrooge and ghosts, there appears ‘commands and statements’. Commands signify the authority and obedience in relations of the characters in the story. Ghosts give commands and Scrooge obeys them like a child. Like adults controlling children, Scrooge, like a child, had no choice but to follow their orders. The control is established when the question is unanswered or given as an unconnected form. Conversations between Scrooge and the ghosts may become the form of a struggle of control.

In the first of the three dreams, Scrooge gets angry for his past and gives commands to the Ghost of Past because he has the power. The ghost has no authority to change his past or direct him personally. Instead, the ghost and Scrooge are equal while

observing his past childhood life. In the second story, the Ghost of Present gives more commands than Scrooge: 'Look down here!' and 'Touch my robe'. Scrooge obeys what the ghost orders because he begins to lose his power. Finally, as the third spirit shows him about his future, Scrooge obeys all the orders of the Ghost of Christmas Yet to Come. The ghost has all the power to change his future while Scrooge loses all his power. It points to the places or people to Scrooge who has to obey the commands.

CHAPTER IV

“THE CHIMES”

4.1. Critical Commentary and Synopsis:

In all of the Christmas books, the story is based on a man who has lost faith in human goodness and has become cynical. The hero can only be restored by remembering the past or seeing a possible future. In “A Christmas Carol”, the three ghosts reform Scrooge by forcing him to face the damage he has done while assuring that it is not late to change things in life. In “The Chimes”, it is mentioned that social ills can be cured if the poor develop self-esteem. Toby Veck, the poor little ticket porter, has been accustomed to the common belief of the ruling class and blames the poor for the plight. For Mr. Filler, Toby is “taking food out of the mouth of widows and orphans when he eats his meager lunch” (Glancy, 1999, p. 62). Toby is shown the results of his loss of faith by goblins in the church bells: his daughter, Meg, is driven to suicide due to poverty with her baby and he realizes that poor should have self-esteem to be saved by the cruelty of the ruling classes.

In “The Chimes”, Charles Dickens satirizes certain social concerns of his era and attacks certain specific contemporary abuses for magical redemption which always occurs at the end of his Christmas Books as the secret of his seasonal fables (Ackroyd, 1992, p. 97). Dickens attacks Malthusian doctrine and malign effects of the New Poor Law; based the story of Meg on the case of Mary Furley who was sentenced to death when her attempt of drowning resulted in the death of her child; and satirized the

Middlesex magistrate Sir Peter Laurie (1778-1861) who claimed that he knew how to speak colloquially to the poor but who had a harsh treatment of suicidal women (Glancy, 1999, p. 62).

Mainly the important issues of Dickens's age in the story are the rise of Chartism in England's industrial cities; the miseries during the Hungry Forties; the financial exchange in London; and rise of suicide among the working poor. Alderman Cute's cant about "putting down" working-class suicide signifies the suffering conditions of poor. That is why, he advises Richard on economic grounds not to marry young. Another object of Dickens's attack was the Young England movement which was a group of Conservative aristocrats led by Benjamin Disraeli who favored feudal times. In "The Chimes" the main focus of Dickens's attack was on the pain and desperate situation of the fallen poor. The follies of the utilitarians and statisticians and the absurdities of the upper classes within political and social context are criticized in this fable. Dickens's attack was mainly on the movement and on the landowners playing skittles with their tenants, "a barb directed at the movement's suggestion that feudal games could restore a right relationship between aristocracy and worker" (Glancy, 1999, p. 63).

The concept of home is one of the main themes of Dickens in the story. During the eighteenth and the nineteenth-centuries, the Industrial revolution led to the rapid growth in the cities of England and people moved to the cities due to the increased earnings. The increase in the population caused overcrowding for the poor in cities. They had to find suitable shelter, in warehouses, stables, neglected old buildings, which were not adequate for homes. Although the growth was uncontrollable, the public seemed to ignore the problem. (Welsh, 1986: p. 25) However, the poor were considered

as the reminders of the problem and were ignored; therefore, they began to live in worse areas, slums or inadequate places. As an advocate of the poor, Charles Dickens dealt with the conditions of the poor and their desire for a suitable 'home'.

Social problems in London grew but neither the public nor the poor themselves had an understanding of the exact nature of the needs of the poor. The poor did not have enough power to make new laws; therefore, they failed to become a member of the society. That is why, Trotty had no hope for the future. He repeats the phrase: "We are born bad" to indicate that the poor violate the order of the society. For Trotty, the poor are the 'intruders' who disturb the public but are in need of a warm, comfortable and safe shelter. The main concern of the poor was the 'home' and food. The concept of home is emphasized within the narration. When Trotty sees Will Fern with a baby, he insists on inviting them to their home: "The New Year can never be happy to me, if I see the child and you go wandering away, you don't know where without a shelter for your heads" (p. 114) and he offers Will Fern a place to settle for the night, describing his home to Will as follows:

It's not much of a place. Only a loft: but having a loft, I always say, is one of the great conveniences of living in a mews; and till this coach-house and stable gets a better let, we live here cheap. There's plenty of sweet hay up there, belonging to a neighbour; and it's as clean as hands and Meg can make it (p. 195).

According to Ruth Glancy (1999), "The Chimes" has been less successful than "A Christmas Carol" because the frightening dream vision is given to the innocent ticket porter rather than the miser Scrooge and the cruel political economists are not punished at the end (p. 63). Dickens, in "The Chimes" emphasized a magical redemption which is

found at the end of Christmas Books:

Dickens was able to emphasise the warmth and cosiness of the fireside hearth only because he took care in describing the depths of poverty and despair which lay beyond it; he allowed a final vision of redemption and beneficence only after he had exposed the horrors and iniquities of the contemporary world. (Ackroyd, 1992, p. 97)

The reader feels sympathy for Trotty and his situation in life. Trotty is considered inferior to the powerful individuals who have a higher status in society; therefore, he creates deeper eliciting emotions in the hearts of the Victorian reader. The reader observes the power of individuals with higher status on Trotty. For instance, Alderman, an important person in society, lives in a house with many steps in front. Early in the story, he sits on the steps of the Alderman's home to eat his dinner, but Alderman's footman gets angry and yells at him: "Out of the ways here, will you! You must always go and be a settin' on our steps, must you! You can't go and give a turn to none of the neighbours never, can't you! Will you clear the road, or won't you?" (p. 95). Moreover, Alderman tries to assert control over Trotty by commenting on his meal. Mr. Filer, one of Alderman's friends, describes the food while poking it with a pencil-case: "This is a description of animal food, Alderman...I find that the waste on that amount of tripe, if boiled, would victual a garrison of five hundred men for five months of thirty-one days each, and a February over. The Waste, the Waste!" (p. 97). Both Trotty's food and Trotty become wasteful for the people with higher status

“The Chimes: a Goblin Story of Some Bells that Rang an Old Year out and a New Year in” is a seasonal text with a temporal setting of New Year’s Eve and day with grey rains of winter and the story focuses on the need for a middle-class change of heart and for a social consciousness for the suffering conditions of England. “The Chimes” is an attack on Utilitarianism and laissez-faire economics of the industrial age, in which the claims of Charity and Mercy are placed within a contemporary fairy tale (Ackroyd, 1992, p. 97). The story was a success, too but has been neglected more recently. It is like a nightmare which includes a fusion of fantasy and reality within political satire. In the story, the main focus is on the suffering of the poor; need for a social improvement with deeper human feeling; and lack of consciousness of the ruling class who prided themselves on their apparent concern for the poor (Glancy, 1999, p. 62).

“The Chimes” in *Christmas Books* consists of four “quarters”. In the first quarter, the story is set on New Year’s Day and it begins with the description of the chimes. They were old and the bells had been baptized by bishops centuries ago: “Henry VIII had melted their mugs: and they now hung, nameless and mugless, in the church tower” (p. 84). The focus of the story is on the protagonist, Trotty Veck who is converted through terrifying dream-vision. Unlike the capitalist middle-class miser Scrooge in “A Christmas Carol”, Trotty is not an isolated hero. Indeed, he is a good-natured and sympathetic working-class character who can understand the problems of his class from the daily newspapers. In a nightmare, he realizes his loss of faith in the power of his class; however, he experiences recognition and ends up as a hero. (Glancy; 1999: p. 62).

Toby (Trotty) Veck is a street porter whose job is to carry mail and packages around London. He is a Dickensian character that presents the “street person”. Trotty, as a widower, has had to raise his daughter Margaret by himself and they live in a stable, which is a temporary lodging. Despite his conditions, Trotty seems happy with his daughter by creating a warm and happy home. Dickens describes Trotty as “a weak, small, spare old man, he was a very Hercules...” (p. 87). He “did stand all day long ... just outside the church-door and waited there for jobs” (p. 86). Trotty is considered as a street man because he spends most of his time outside his home. However, he loves his job and working hard to earn his living. His name, ‘Trotty’, comes from his pace and speed while walking. Trotty has a tendency to “trot” (p. 111) (walk in a hurry) when delivering mails and packages. Trotty and his daughter have converted a stable into living quarters and Trotty makes the best of his situation, trying to create a warm and happy home for himself and his daughter.

Trotty meets a number of important people during the course of his deliveries. London Alderman Cute, economist Mr. Filer, aristocratic land-owner and a member of Parliament Sir Joseph Bowley who all reinforce the general view that the working class is born bad and destined to go wrong.

At the beginning of the story, he is described as a weak and ignored by the rich around him. He has leaky shoes, and chilly hands that rub against each other. In his good in ‘born bad’. However, Dickens describes him as a man who ‘was a very Hercules’ (p. 87) who is fond of earning his own money. When he earns some, he feels confident and delighted.

Toby usually talks to God about being poor: for him 'poor' are intruders who have no place on this earth (Ackroyd, 1992, p. 97). Trotty has witnessed the impossibilities of life and calls the poor people as Toby has a lovely daughter, Meg, who is engaged to a handsome young blacksmith. Richard, the fiancé of Meg, is a handsome, well-made, powerful young man. He has black curled hair, a nice smile. As they are eating lunch with Trotty, two government officials, Mr. Filer and Alderman Cute, arrive. Alderman Cute, a member of the upper class, has a position which marks him as superior to Trotty in society. Mr. Filer, one of the Alderman's friends, humiliates Trotty by pointing to his food:

This is a description of animal food, Alderman... commonly known to the labouring population of this country, by the name of tripe.... I find that the waste on that amount of tripe, if boiled, would victual a garrison of five hundred men for five months of thirty-one days each, and a February over. The Waste, the Waste! (p. 97).

Not only they humiliate Trotty by labeling him as "wasteful", but also they remind the reader the dominance of the upper classes over the poor in the deeper structure when Alderman eats the last remnants of Trotty's tripe. They tell Meg and Richard that poor people should not marry because they are wicked. This results with the quarrel of the young couple. However, Trotty completely agrees with the gentlemen as he believes that he and his neighbors were born bad. Alderman gives a letter to Trotty and wants him to give it to a great man in the great distinct of the town.

In the second quarter, Trotty brings the letter to Sir Joseph Bowley, a member of Parliament and the Poor Man's Friend. Bowley is known as the Father who is on the

side of labors. He declares his opinions about the importance of education which is first step for the poor. On his way back, Trotty meets a man and his child. The man, Will Fern, looks after his brother's child who is neglected by the Union. Trotty takes Will and the girl to his place and gives them a place to stay for the night. That night Trotty wakes in the middle of the night as he thinks he hears the chiming bells from a nearby church call out to him. He climbs into the church's bell tower and finds it swarming with phantoms.

In the third quarter, monster and myriad figures try to haunt him. The Goblin of the Great Bell blames Trotty and the Spirit of the Chimes shows Trotty the gloomy future that awaits his family and friends if he can not overcome his low self-esteem. The Spirit of the Child shows him the unhappiness that he has caused for everyone around him. The Spirit of the child, Will Fern's niece, flies and scenes change showing a great festivity at Bowley Hall on New Year's Day. Trotty's ghost wanders around to listen to the conversations about the conditions of the poor at the party. The scene suddenly changes into a room and Meg's face appears. She is working, the bells are ringing. Richard arrives in a miserable state. Richard gives news from Lillian, Will's niece, who sends money to Meg. Meg does not accept Lillian's money who is involved in bad deeds such as prostitution. As Meg feels unhappy about Lillian, she appears and they reconcile. This quarter finishes as Lillian dies. The future that waits for him and others around him shocks Trotty: Meg is in a miserable state and Richard experiences a downfall.

In the last quarter, the place is Mrs. Chickenstalker's shop after years. Trotty is with the spirit of the child. Richard has become cast out after they got married. Spirits

of Bells whisper Trotty to follow Mrs. Tugby upstairs where he sees Meg with a child. Mr. Tugby demands his rent but Meg can not afford it. Meg goes into the River, puts the baby on the ground and commits suicide. As Trotty realizes his mistake, he regrets for his opinions about being poor and weak. Trotty begs the spirits to save Meg and her child and Meg is saved. The characters that appeared dead in his dream-vision are alive when he wakes up and happy this New Year's time; Meg and Richard appear happily because it is their wedding day. Like in "A Christmas Carol", the characters gather in a social drinking and the central dancer is the hero, which foregrounds a parallelism of all Christmas stories in the book. In all the Christmas tales of Dickens, the hero appears as suffering mentally but recovers through a dream-vision in which spirits guide him through a recognition scene and the stories resolve with celebrations of all human beings; no matter what their class or degree is. Similar to all other stories, the story ends as if all were just a dream that Trotty saw while reading his newspapers. "Had Trotty dreamed? Or are his joys and sorrows, and the actors in them, but a dream; himself a dream; the teller of this tale a dreamer, waking but now?" (p. 153).

4.2. Stylistic Analysis of "The Chimes"

4.2.1. Lexical Processes

In "The Chimes", Dickens begins his story with the depiction of a church where the protagonist, Trotty, lives in its tower. 'Bells' and 'Chimes', as concrete **nouns**, are used in the depiction of setting of the story. Trotty's place in a church tower is

surrounded with the voices of bells and chimes which are personified as:

They were old Chimes, trust me. Centuries ago, these Bells had been baptized by bishops: so many centuries ago, that the register of their baptism was lost long, long before the memory of man: and no one knew their names.... Not speechless, though. They had clear, loud, lusty, sounding voices... (p. 84).

When life gets difficult for Trotty, he turns to the sound of the bells in the church for comfort and peace. The Chimes represent a binding between Trotty and the society. He feels safe when he hears the sound of the bells and there is a relationship between the bells and the protagonist:

Falling out into the road to look up at the belfry when the Chimes resounded.... Perhaps he was the more curious about these Bells, because there were points of resemblance between themselves and him. They hung there, in all weathers: with the wind and rain driving in upon them: facing only the outsides of all those houses; never getting any nearer to the blazing fires.... Faces came and went at many windows ... but Toby knew no more ... whence they came ... than did the Chimes themselves. (p.87)

Trotty and the Chimes are both outsiders and they accompany each other: the bells seem to talk Trotty because “they were company to him” (88) and the Chimes help him to correct his mistake in his dream when he is disillusioned with his life. The spirit of the Chimes saves Trotty’s daughter from suicide in his dream and Trotty from the mistake of losing faith for the poor. With the help of the Chimes, Trotty realizes his own worth as a human being. Dickens uses Trotty as a medium through which he reflects his opinions on the idea of the street people. He achieved to make the reader

sympathize Trotty and thereby underprivileged. By saving Trotty at the end, he emphasizes his message of hope for the future of the suffering poor.

People on the streets hear the bells regularly but in fact pay less attention to their sounds. Similarly, Trotty is ignored by the other characters that are unaware of his thoughts and feelings. As everyone ignores what Trotty considers, he also feels that poor are intruders and are born bad. Trotty feels happy as he realizes that his daughter “loves the Chimes still” (p. 148) because he has a strong emotional relationship with the bells of the church he lives in. As Trotty realizes his mistake and accepts it, “the old familiar Bells, his own dear, constant, steady friends, ring the joypeals for a New Year” (p. 150). At the end of the story, Trotty gains confidence and changes his opinions about the poor because he himself becomes a true individual who has dignity and place in the society. At this point, the bells transform into an object rather than a personified spirit and written with small letters: ‘the bells, not *the* Bells’ (p. 152).

Despite the inadequate conditions of the stable, the symbol of fire makes the place a real home with a home and a kettle on the hearth. Fire is an important element of the home to Dickens because fireplace indicates a happy and peaceful home. In the story, Trotty is frequently depicted as making a fire or sitting in front of a fire, which presents warmth, happiness and power. Trotty tries to have the warmth of fire around to be comfortable and powerful.

The changes in the weather, similar to the changes in “A Christmas Carol”, represent the change of mood of the characters or the tension within the flow of the action and Dickens uses various **adjectives** while depicting the weather or the mood of the protagonist. In “The Chimes”, the wind starts the action and the ‘breezy nose’ of

Trotty watches the bells singing happily and loudly (p. 86). When Trotty brings the letter of Alderman Cute to its destination, 'mist' (p. 104) rises before his eyes and he thinks about his poor condition and his poor daughter, Meg. That day of Trotty is described as:

It was a hard frost, that day. The air was bracing, crisp and clear. The wintry sun, though powerless for warmth, looked brightly down upon the ice it was too weak to melt, and sat a radiant glory there. At other times, Trotty might have learned a poor man's lesson from the wintry sun; but he was past that now. (p. 104)

When Trotty loses all his hope for the future of the poor, the darkness in the air grows within the flow of the narration. 'Murky' air surrounds him when Trotty meets Will Fern and the child on the cold street (p. 115). Their desperate poor condition is reflected in the description of the weather. It gets 'cold and shrill' when the Great Bell, the Goblin of the Great Bell appears in the story (p. 123). Threatening snow which is cold and dark surrounds the atmosphere of Trotty and the story. While Trotty watches the poverty of his daughter and her baby, the night is bleak and dark. The darkness symbolizes his dark future unless he changes his pessimistic thoughts for the poor.

In "The Chimes", 'dark' is associated with the loss of hope for Trotty. 'Growing dark' (p. 111) covers the room as Sir Joseph humiliates Trotty and his conditions. Darkness is associated with blindness and ignorance in the story. Trotty is blind to the realities and the power of the poor: "Trotty stood gazing: blind to the whole street" (p. 112). While getting into the church, like a blind man (for it was very dark) Trotty looks for a light (p. 119). When Trotty kisses Meg, his blinding tears turn into the light of the clear eye (p. 126), he realizes his mistake in life: being desperate about the conditions of

the poor.

Like in “A Christmas Carol” the repeated nouns and adjectives have a significant role in the formation of the theme: the need for light and warmth of the poor, who are symbolized by Trotty.

Table 4.2. Frequency of lexical items at syntactic level

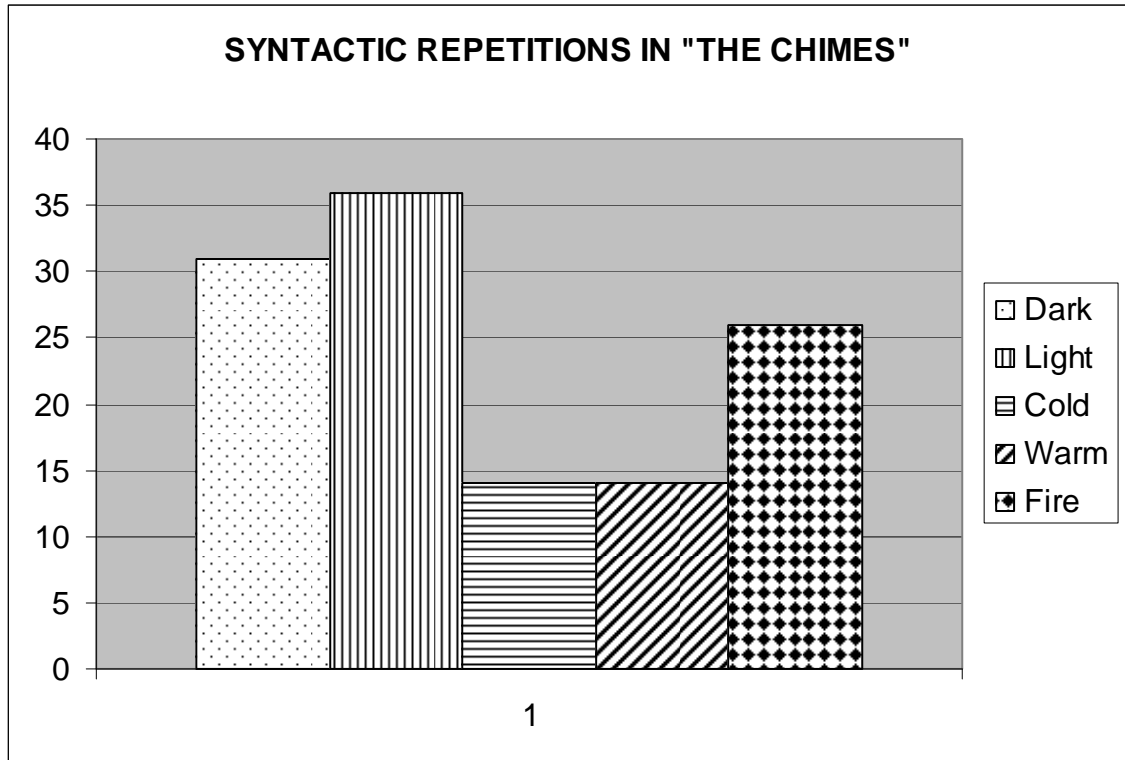
| | cold | Dark |
|---------------------------|-------------|-------------|
| Before recognition | 14 | 31 |
| After recognition | 0 | 0 |

The table above shows that Dickens uses the words ‘cold’ and ‘dark’ before the recognition of Trotty to present the pessimism and desperate mood of the protagonist about the poor. As the story develops, Trotty realizes his mistakes with the help of the supernatural forces:

‘I have learnt it!’ cried the old man. ‘Oh, have mercy on me in this hour, if, in my love for her, so young and good, I slandered nature in the breasts of mothers rendered desperate! Pity my presumption, wickedness, and ignorance, and save her!’ (p.149)

After the recognition scene, Trotty realizes that poor have hope for future and that they can change their future with their effort in life. The lexical items: ‘cold’ and ‘dark’ are replaced by positive words: ‘bright’, ‘light’ and ‘warm’. The graph below shows the syntactic repetitions of words in the story.

Graph 4.2. Syntactic repetitions of lexical items in *The Chimes*



Repetitions of words or phrases used in the story have the similar effect of the previous Christmas story, “A Christmas Carol”. Like Scrooge’s ‘Humbug’, Trotty’s repeated expression “We are born bad” indicates the suffering conditions of desperate poor people. Parallelism between the two Christmas stories foreground the same effect in the meaning: the protagonists of the Christmas stories in *Christmas Books* are distinguished from other characters in style. Not only the rich but also the poor believe that poor have no place in the society: they are useless and desperate. This syntactic repetition about the poor is supported by another repetition from another character, Alderman who is against the marriage of the poor with another poor. Although he seems to be the friend of the poor, he explains that their marriage results in misery.

Therefore, he uses the phrasal verb: Put Down for the poor. For him, ‘poor puts life down’ (p. 101). After his speech, the phrase is repeated several times by the narrator: “Still the Bells, pealing forth their changes, made the very air spin. Put’em down, Put’em down! Good old Times, Good old Times! Facts and Figures, Facts and Figures! Put’em down, Put’em down!” (p. 103).

Lexical deviation occurs with the introduction of strange words or lexical items such as: ‘obserwations’ (p.89); ‘nigh’ (p.89); ‘natur’ (p.113) and ‘infantine’ (p.89). There are also words used with incorrect suffixes or prefixes such as: ‘unbecoming’ (p.101) or ‘behindhand’ (p.110), which is a foregrounding characteristic in Dickensian style. **Dialectical deviation** is seen in the examples of misspelling of words, which are found in the speeches of uneducated and working class people. As an illiterate old man, Trotty and Will Fern makes many mistakes in their speech acts; however, when Dickens decides to comment on a social issue, they become Dickens’s voice and their use of language completely changes. When Dickens introduces Will Fern at the beginning of the story, the reader realizes that he is an illiterate old man:

I’m not a cross-grained man by natur’, I believe; and easy satisfied, I’m sure. I bear no ill will against none of’em: I only want to live like one of the Almighty’s creeturs. I can’t, I don’t; and so there is a pit dug between me and them that can and do... (p. 113)

However, when Dickens criticizes the laws, the government and the members of the government in order to defend the poor, the language of Fern becomes similar to that of an educated person:

Who can give me back my liberty, who can give me back my good name, who can give me back my innocent niece? Not all the Lords and ladies in wide England. But gentlemen, gentlemen, dealing with other men like me, begin at the right end. Give us, in mercy, better homes when we're a -lying in our cradles; give us better food when we're a-working for our lives; give us kinder laws to bring us back when we're a-going wrong, and don't set Jail, Jail, Jail, afore us everywhere we turn. (p. 133)

The difference between the two speech acts of the same character creates a deviation; however, it also brings a harmony with the character (Fern) and the narrator (Dickens) who aims at awakening the readers' attention towards the conditions of the poor.

Deviations and variations in speech acts indicate a sense of coherence of characters with their speeches, and thus, form a unity in deeper structure, which foregrounds syntactic rearrangement between 'the poor' and 'the rich'. It would not be wrong to conclude that Dickens intentionally used dialectical or lexical deviations to attract the readers' attention. Dickens's reader is highly aware of the fact when Dickens aims at conveying his messages; language is used within correct grammar structures and the reader feels the presence of Dickens as an artist; however, as he depicts his characters in a realistic way, language is shaped by the character.

4.2.2. Grammatical Categories

Similar to "A Christmas Carol", **variation** in sentence structure enriches the style of the story. The opening phrase of the story is short and needs to be deciphered:

“THERE ARE NOT MANY PEOPLE”. The depiction of long descriptions of the environment gives clues for the reader about the relational themes. In the opening paragraph of “The Chimes”, Dickens uses long sentences addressing his readers about his aim in narrating his story. A series of main clauses coordinated together with the subordinate clauses. In spite of the length of some of the sentences, the story is not complicated to read. With a loose grammatical style, the sentences are long but not too complex or difficult to follow. The passages which describe the protagonist and his views of the world; the places that the protagonist visits; and the ghosts are long in form but easy to read.

Dickens places his reader into an observer and an audience who is supposed to analyze all the pieces of the story:

THERE ARE NOT MANY PEOPLE – and as it is desirable that a story-teller and a story-reader should establish a mutual understanding as soon as possible, I beg it to be noticed that I confine this observation neither to young people nor to little people, but extend it to all conditions of people: little and big, young and old: yet growing up, or already growing down again – there are not, I say many people who would care to sleep in church (p. 83).

In the description and personification of the ‘Bells’, Dickens uses long sentences in order to get the attention of his readers to present a vivid picture of his subject. Twelve lines in a paragraph describe the bells of the church where Trotty works (p. 84) in the story and the length of one sentence indicate the importance of the bells in the story. On the other hand, in “The Chimes”, Dickens uses short sentences in the dialogues of certain characters that are in capable of expressing their thoughts. Trotty,

for instance, uses short and distracted sentences, which shows his illiteracy and lack of ability to express his thoughts.

Inversions are another aspect of grammar in the story and they are presented with repetitions. In the depiction of the bells of the church, Dickens applies many repeated sentences in the inversion form. These sentences are used to present the important role of the bells within the story because inversion in the below sentence indicates the significance of the place of the bells:

But high up in the steeple! There the foul blast roars and whistles! High up in the steeple, where it is free to come and go through many an airy arch and loophole, and to twist and twine itself about the giddy stair, and twirl the groaning weathercock, and make the very tower shake and shiver! High up in the steeple, where the belfry is... (p. 84).

Besides the use of repetitions and inversions, like in “A Christmas Carol”, the reader realizes the importance of italics that are used frequently in the scenes about Trotty: “he *did* stand all day long”. As Trotty repeats his expression, he emphasizes that poor really *are* intruding. The emphasis is maintained with italics in the dialogues or monologues of the characters. Sir Joseph emphasizes that he is fond of the poor as he tells: “I *am* the Poor Man’s Friend” (p. 107).

4.2.3. Figures of Speech

In the analysis of figures of speech, the study of **deviation** is crucial because deviations serve the deeper meaning for the analysts and readers. Although deviation is

the violation of an established order, it has a function in terms of theme and structural pattern.

Semantic deviation occurs when Dickens uses improbable and uncanny situations or descriptions in narration. While describing Trotty at the beginning of the story, he uses the adjectives 'weak' and 'small'; however, he resembles Trotty to 'Hercules' in the same line. This deviation helps the reader to focus on both the physical and character traits of the protagonist: "A weak, small, spare old man, he was a very Hercules, this Toby, in his good intentions" (p.87).

Grammatical deviations occur when Dickens aims at emphasizing or highlighting a meaning. 'Bells' are written with a capital initial to highlight their importance within the flow of the action. When they ring, their acts are also emphasized with capital letters. "They WERE ringing"(p.151), which indicates the strength of bells in the action of the protagonist: Trotty acts with harmony of the ringing bells. As he is in a better state, bells ring rapidly and merrily; they are just a simple tool used for the recognition of the protagonist at the end of the story. They serve as the reminder with the ups and downs of their melodies. In the high mood of the story, the sounds of the bells are up or vice versa. However, at the end of the story, bells are not written with capital letters: 'and the bells; not the Bells' (p. 152). They complete their function with full of bright with a promise for the future and are impersonalized at the end of the story.

At the syntactic level, deviations are presented in narration mostly through speech acts of characters. When Trotty feels insecure in his dream, he screams as: "What have I to fear?" (p.119) and this deviation create a sense of excitement in narration; he is afraid of the facts. In the speech act of Meg, there are also deviations:

“Do I not?” (p.127). When Dickens questions the story at the end of the story, grammatical deviation creates defamiliarization effect and helps the writer distance the readers from the story. Dickens at the end explains that it is just a mere story about a poor man who searches facts through figures:

Had Trotty dreamed? Or are his joys and sorrows, and the actors in them, but a dream; himself a dream; the teller of this tale a dreamer waking but now? If it be so, O Listener, dear to him in all his visions, try to bear in mind the stern realities from which these shadows come. (p.153)

At graphological deviational level, many words are written with capital letters and they symbolize a deeper meaning. The reader feels the emphasis when there is a deviation in punctuation or capitalization. The first sentences of each Quarter are written with capital letters, similar to “A Christmas Carol”, which indicates a content of the parts: “THERE ARE NOT MANY PEOPLE” (First Quarter) because only a few people around the protagonist feel sympathy for him; “THE LETTER TOBY” (Second Quarter) because he meets people on the streets while delivering the packages and letters; and “BLACK ARE THE BROODING CLOUDS” (Third Quarter) due to the nightmare of Trotty before the recognition scene. Moreover, many words start with a capital letter: ‘Dead’, ‘Day’, ‘Midnight’ (p.83); ‘Time’, ‘Bell’, ‘Boy’, ‘Chimes’ (p.84); ‘Heaven’, ‘Hope’ (p.90) and ‘Waste’ (p.97) to emphasize the values, concepts and opinions of the public.

In “The Chimes”, when Trotty feels secure and happier, he mends the fire and draws his chair to the warm hearth (p. 117) to read his paper, in such scenes fire symbolizes happiness and peace. ‘Fire’ is an important **symbol**, repeated 26 times, and

it symbolizes the importance of gathering of people and brightness in the cold winter days: “the bells hang there, in all weathers, with the wind and rain driving in upon them; facing only the outsides of all those houses; never getting any nearer to the blazing fires that gleam and shine upon the windows” (p. 87). . In “The Chimes”, for instance, Trotty’s daughter Meg is presented as an angel in training: “her eyes have a clear, patient radiance, claiming kindred with that light which Heaven called into being” (p. 90). By the end of the tale, she is presented by the fire and Trotty looks at her as she sits by the fire “as if it were an Angel in his house” (p. 150).

In *Christmas Books*, Dickens applied ‘ghosts’, ‘phantoms’ and ‘spirits’ as the tool of recognition, resolution and reconciliation. These supernatural means can be considered as the symbol of invisible selves of protagonists. They, in fact, bring the unconscious into a visible form and lead to a kind of recognition of faults. In “The Chimes”, there are ‘dwarf phantoms, spirits, elfin creatures of the Bells’ (p. 121). They are presented in the story to show Trotty his great error: lack of self-confidence. As these supernatural creatures show Trotty the future consequences of his error, they lead him into a change. As Trotty watches Meg’s suicide, he learns his lesson and begs the Spirits to save her: “I have learnt it! ... I know that we must trust and hope and neither doubt ourselves, nor doubt the Good in one another. I have learnt it from the creature dearest to my heart.” (p. 150).

Another significant symbol in the story is the ‘child(ren)’. Similar to “A Christmas Carol”, the imagery of Meg’s child symbolizes the need for a ‘rebirth’ in society. Charles Dickens was interested in the crippled, ill, orphaned, maltreated and disabled children in order to create pathos for the readers (Collins, 1964, p. 73). Children

in the stories symbolize lack of education, of parental guidance and of a warm family; however, the situation and appearance of children change at the end of the Christmas stories due to the recognition. In “The Chimes”, Trotty helps Will Fern and the child he carries in his arms. The baby is an orphan who is weak and worn out. Will Fern tells Trotty that he has taken her from the Union which is in a poor condition. In the story, the spirit of a child, in the shape of Will Fern’s orphan niece, shows Trotty a dead body and the unhappiness of Meg. During the action, the child grows up but in a miserable and indecent life. As the action proceeds Meg saves the child and the Spirit of the child returns innocent and radiant through the recognition of Trotty.

Another child figure is Meg’s child that signifies a rebirth for Meg and Trotty. When Trotty sees Meg with her child, he is happy that “She loves her child” (144) and becomes happier when the spirits save her and child at the end. The rebirth occurs as Meg and her baby are saved due to the recognition of Trotty. Dickens saves the child to depict his message: “the poor are born bad” but they have the chance to change the poor conditions into better ones.

Charles Dickens applies sound effects in order to impress his readers about the impact of the ‘Bells’ on the protagonist, Trotty. Bells, with capital letter, are **personified** in the story at the beginning of the story. The inanimate non-human object is given humanly attributes. The resemblance between the bells and the protagonist is presented throughout the story. Foregrounded features which are presented in the personification of inanimate objects lead the reader interpret special acts of the characters. Bells ring rapidly as the tension of the story increases and they are silent when the events occur in peace.

4.2.4. Narration

“The Chimes” is almost entirely in third-person narration. There is a little direct and indirect speech which shows indications of the characters’ thoughts and feelings. Indirect Thought presents the ideas and feelings of the protagonist who believe that poor are intruders in the society. When Trotty thinks about Alderman, his thoughts are given in a paragraph as if he is talking to the reader. The reader realizes his thoughts through the third person narrator:

What, Alderman! No word of Putting Down? Remember Justice, your high moral boast and pride. Come, Alderman! Balance those scales. Throw me into this, the empty one, no Dinner, and Nature’s founts in some poor woman, dried by starving misery and rendered obdurate to claims for which her offspring has the authority in holy mother Eve. Weigh me the two... (p. 130).

The narrator explains that although the words come from Trotty’s breast, they seem to be spoken by someone else, by the author himself. Dickens satirizes Alderman who is supposed to be the man of justice in his cruel behavior towards the needy.

In “The Chimes”, third-person narration is used to inform the reader about the flow of the action. Dickens, like in “A Christmas Carol”, applies the third-person narration but interferes in the action in order to remind the reader that it is not only fictional but real world. The use of present tense shows the author breaks away from the narrative past of story. The author conveys his messages in the present tense structure while the story is narrated in the past in order to comment on or satirize the social problems. The employment of present tense in the narration also distances the reader

from the action. At the very beginning of the story, the writer declares his aim of writing the story in the present tense as follows:

THERE ARE NOT MANY PEOPLE – and as it is desirable that a story – teller and a story-reader should establish a mutual understanding as soon as possible, I beg it to be noticed that I confine this observation neither to young people nor to little people, but extend it to all conditions of people: little and big, young and old: yet growing up, or already growing down again – there are not, I say, many people who would care to sleep in a church (p. 84).

The shifts from past to present forms in sentence structure is **variation** of Dickensian style. The story is narrated in the past form and as the writer intends to give his aim, present tense is used so that the reader distances himself from the action while maintaining the comments and messages given by the third-person narrator. At the end of the story, the tense changes from past to present and the author comments about the story:

Had Trotty dreamed? Or are his joys and sorrows, and the actors in them, but a dream; himself a dream; the teller of this tale a dreamer, waking but now? If it be so, O Listener, dear to him in all his visions, try to bear in mind the stern realities from which these shadows come; and in your sphere – none is too wide, and none too limited for such an end – endeavour to correct, improve and soften them. So may the New Year be a Happy one to You, happy to many more whose Happiness depends on You! (p. 153).

Another shift in narration is observed in the sudden changes of grammar structures in the speech acts of characters from different classes. Deviations are

generally found in the speeches of uneducated and working class people (Will Fern or Toby) while perfect use of grammar is found in the upper class people (Mr.Alderman or Mr.Filer). Uneducated Fern makes many grammar mistakes in his speech: “I comes back here” (p. 132); “I’ve heerd say” (p. 132). When Toby talks with Will Fern, a man of his class, his speech is full of grammatical mistakes, which realistically represents his education:

I’m not a cross-grained man by nature’, I believe; and easy satisfied, I’m sure. I bear no ill will against none of ‘em: I only want to live like one of the Almighty’s creeturs. I can’t, I don’t; and so there’s a pit dug between me and them that can and do. There’s others like me. You might tell’em off by hundreds and by thousands, sooner than by ones (113).

However, Toby uses correct forms of grammar when he conveys his ideas in social issues, which indicates that Dickens presents his opinions and criticism through the speeches of Trotty, the protagonist of the story. Toby becomes the voice of Dickens when he criticizes the conditions of the poor in the story with a fluent grammar:

I hadn’t much schooling, myself, when I was young, and I can’t make out whether we have any business on the face of the earth, or not. Sometimes I think we must be intruding. I get so puzzled sometimes that I am not even able to make up my mind whether there is any good at all in us, or whether we are born bad (p.90).

With the use of questions, novelist makes direct addresses to the reader, inviting judgments on the events or the characters. Dickens gives us opinions in general and the shift from the third to the first person narration makes the writer’s presence tangibly felt

and guides the reader towards particular judgments on characters and events. The writer is an addresser who gives a message to the reader as addressee.

Similar to the use of definite pronoun 'the' in "A Christmas Carol", Dickens uses 'the' when he depicts the bells. The units bound together and sentences within the story are not a random collection. The use of repeated sentences is mentioned in different parts of the text. The repetitions of short sentences: 'we are born bad', is a background to more significant style markers. The repetition of the phrase reflects how upper class saw working class in Dickens's time.

Rhythmic repetitions are accompanied by the description of the bells and their changing melodies. The atmosphere when the supernatural powers appear changes and Trotty sees the wall where the ghostly figure stands as :”Still up, up, up; and round; and up, up, up; higher, higher, higher up” (p. 120). Throughout the story, when the shadow revisits Trotty, the melody of the bells ascends to the roof of the church and fills the choir. As the tension rises in the flow of the action, the voice of the shadow “rose up, up; up, up; higher, higher, higher up” (p.84). Other rhythmic repetitions create a harmony with the flow of narration: “ledges of the church drip, drip, drip, on Toby” (86) when Dickens describes the bells of the church. To emphasize the poor conditions of the poor and the cruel opinions of the rich about the poor, Dickens repeats the comments of Alderman Cute at the end of the first part of the story:

Still the Bells, pealing forth their changes, made the very air spin. Put'em down, Put'em down! Good old Times, Good old Times! Facts and Figures, Facts and Figures! Put'em down, Put'em down! (p. 102-3).

CHAPTER V

“THE CRICKET ON THE HEARTH”

5.1. Critical Commentary and Synopsis

Within this fantasy world, Dickens creates two interrelated themes: January/May marriages, and deception and blindness. The protagonist, John Peerybingle, suspects that his young wife has a relation with a young man in disguise but is reminded of his wife’s loyalty by fairy crickets on the hearth. As it is revealed that the supposed lover is the long-lost son of Caleb and suitor of Dot’s friend, May, the story end happily. In a parallel plot, the reader shares the unsuitable match of May with a toy-maker, Tackleton. She has been forced into an engagement with the old misanthropic employer of Caleb. (Glancy; 1999: 64).

There is the sub-plot of Caleb and his blind daughter, Bertha who lives in a false world because of her father’s wrong attempts to make her world happier; and as a result, falls in love with Tackleton. One of the important themes in the story is the danger of deception and self-deception which is common in many fairy tales. The fantasy world of Caleb, associated with the toy world he creates, is shattered as his daughter realizes that her truths have been lies: “I have been blind, and now my eyes are open. I never knew him! To think I might have died, and never truly seen the father who has been so loving to me!” (p. 218). At the end of the story, Tackleton converts into a benefactor and the story ends happily. (Glancy; 1999: p. 64).

Dickens drew upon Chaucer’s “The Merchant’s Tale” which tells the story of

May who takes advantage of the blindness of her old husband, January, to have an affair. Dickens, unlike Chaucer, does not make fun of the old husband; instead, he leads the reader to sympathize the young wife's attraction to a young man but then affirms her fidelity to her old husband (Glancy, 1999, p. 64). A Dickensian heroine is generally sweet, unaware of herself and sacrificing. These women seem to be modeled on Dickens's sister-in-law, Mary Hoghart. Mary lived with the Dickenses till she died at the age of 19 in his arms. Dickens was said to have worn Mary's ring until he died. Mary's early death allowed Dickens to idealize the young woman. Dickens, as is seen in many of his works, used experiences of his own domestic life about suspicions and jealousy in marriages. When they had been living in Italy, Catherine Dickens had become jealous of the close relationship of her husband with a lady.

After the successes of "A Christmas Carol" and "The Chimes", Dickens wanted to stay close to his public with a new Christmas seasonal fable. In 1845, Dickens moved from the political and social satire of "A Christmas Carol" and "The Chimes", to a more cheerful notion of the Christmas book in the form of 'a whimsical kind of masque': "The Cricket on the Hearth" that includes all qualities in his Christmas sentiment. On the whole, the story includes the themes of Charity and mutual forbearance as his favorite message. "The Cricket on the Hearth", subtitled as "A Fairy Tale of Home", Dickens uses a domestic ideal of hearth and comfort of Victorian age. Dickens was able to reach a popular audience with his story and became a great entertainer and the national storyteller (Ackroyd, 1992, p. 100).

There is a certain fairy tale or pantomime quality about the story: the old Caleb and his blind daughter Bertha; his long-lost sailor son who comes back and marries

May; tale of deceptions and revelations; ogre who is supposed to marry May; and fairies. Dickens, in this story, applied the idea of the cricket, an insect whose chirping brings good luck to the house. A real cricket chirps on the hearth in the story and it symbolizes the warmth and security of home but fairy crickets are the supernatural machinery in the book. The story mainly deals with the sympathy with the poor and charming features of magic that brings reconciliation.

“The Cricket on the Hearth” is divided into three parts. In Chirp the First, Dot Peerybingle appears. She is married to John, the carrier, much older man and they seem to have a good marriage despite the difficulties and problems in the house. The opening scene describes the match of the Kettle and the Cricket on the hearth. John Peerybingle brings home an elderly stranger who agitates Dot. John tells about the engagement day of Tackleton, an ill-natured toy merchant, with May, a school friend of Dot. The visitor stays with them that night.

In Chirp the Second, Caleb Plummer and his blind daughter, Bertha, talk about Tackleton, their master and the people around them. As Bertha can not see, Caleb describes the people and places for her. He, indeed, misguides Bertha in order not to hurt her feelings. The father and the daughter make dolls and handicraft for their master, Tackleton who is a typical cruel employer. At the dinner party of Tackleton, John observes Dot speaking intimately with the stranger. John fears his wife is unfaithful and goes through an agony of jealousy, egged on by Tackleton.

In Chirp the Third, John is thinking before the fire and Cricket begins to talk to John. Suddenly, a Presence presents reflections in a Glass, a Mirror of a Picture. He sees the fairy figures of May, Dot and himself through these reflections. The reflections

focus on the innocence of Dot. Due to his nature, he decides to free his young and charming wife from an unequal marriage. Meanwhile, Caleb's daughter learns that her father has told her false stories about Tackleton, himself and their living conditions. Naturally, it all turns out to be a huge misunderstanding: the young strange man is Bertha's lost brother, and he is planning to elope with his true love: May. At the end of the story, everyone seems happy. Despite the loss of May, Tackleton's faith in humanity is restored as he realizes that Dot is loyal to her husband. He turns out to be a jolly, kind hearted old man. Cricket joins the dance at the end and the Kettle hums. As in "The Chimes", the story ends with marriage, feasting and dancing. The narrator of the story finishes his story telling that all vanished into the air like a dream.

5.2. Stylistic Analysis of "The Cricket on the Hearth"

5.2.1. Lexical Processes

Lexical study focuses on the study of the forms of nouns, adjectives, lexical deviation and dialectical deviation. Dickens repeats 'fire' and 'hearth' as concrete **nouns** in order to depict his subject in the story: the need of warmth of familial or social union. While setting the scene for his readers, Dickens gives detailed descriptions of the cricket, the kettle and the hearth. These concrete nouns are used for the presentation of certain abstract meanings such as harmony, happiness and family union within the story. 'Fire' acts as a character within the flow of the action. It is a recurring image which indicates the source of life. It is both supportive and destructive. As the husband doubts

his wife it becomes dark and gloomy while it becomes bigger and brighter to support and defend the loyal wife. Through the use of fire in the foreground, Dickens achieved to strike the consciousness of the reader by touching the deep insights. .

'Fog' is an important noun that symbolizes an upcoming despair. It appears when Dot sees the shadows in the fire (p. 190) as if it reminds a mystery. Dickens describes the fog as: "You couldn't see very far in the fog, of course; but you could see a great deal, oh a great deal! It's astonishing how much you may see, in a thicker fog than that, if you will only take the trouble to look for it" (p. 191).

The 'kettle' and the 'cricket', written in capital letters, are personified within the story and they have a crucial role in the flow of action. At the beginning of the story, it appears as if there was a sort of match, or 'trial of skill' (p. 157) between the Kettle and the Cricket:

There was all the excitement of a race about it. Chirp, chirp, chirp! Cricket a mile ahead. Hum, hum, hum – m – m! Kettle making play in the distance, like a great top. Chirp, chirp, chirp! Cricket round the corner. Hum, hum, hum-m-m... the Kettle chirped and the Cricket hummed... (p. 160).

Kettle and Cricket are personified as human beings in a relationship. They quarrel, discuss, have a match, sing together and support each other. They symbolize Carrier and Dot in the story: Kettle is Carrier and Cricket is Dot. As Dot and Carrier talk to each other, quarrel or reunite, the kettle and the cricket have a strong harmony like a couple. Their happy marriage is shattered with a crisis and Carrier starts to doubt about his wife. At the beginning of the story, the resemblance between the couple and the kettle and the cricket is implied as: "The Kettle began it, full five minutes by the little waxy-faced

Dutch clock in the corner before the Cricket uttered a chirp” (p. 157). Within their happy marriage, it is Carrier (Kettle) who suspects from his partner first; he believes that Dot is disloyal to him so Dickens personifies the kettle and associates it with Carrier who starts the anxiety in their marriage.

Within the action, characters (Mrs. Peerybingle or Carrier) sit before the fireside and rest while the fire tries to speak to them. In a usual evening, Dot and her husband are accompanied by the Cricket and the Kettle that celebrates their peaceful marriage. They symbolize peace, harmony and union within the family members. They seem to be a part of the family itself: “To have a Cricket on the Hearth is the luckiest thing in all the world” (p. 164). In fact, the cricket on the hearth lightens their love. As the mood of the characters and the action darkens the song of the Cricket changes and gets mournful. Caleb sits and watches the fire which becomes colder as the protagonist is troubled and grief-worn (p. 203); and the Cricket begins to chirp “not merrily, but in a low, faint, sorrowing way” (p. 217) when the Blind Girl learns the truth about Tackleton.

The Cricket singing on the hearth is presented as the ‘Spirit’ (p. 180) of the house. It is considered to be the ‘truthful Cricket’ (p. 201) that presents Dot as a loyal wife. To remind Caleb the true nature of his wife, it chirps (p. 205) and shows Caleb shadows that reveal the innocence of Dot. When the mood changes into a better one, the Cricket joins the celebration of the family and unites them in peace. “Hark! How the Cricket joins the music with its Chirp, Chirp, Chirp” (p. 228). Fire, hearth and cricket on the hearth both serve the same function: the family union, love and trust among the family members as the Cricket tells to Caleb: “The hearth she (Dot) has – how often! – blessed and brightened,” said the Cricket: ‘the hearth which, but for her, were only a few

stones and bricks and rusty bars, but which has been, through her, the Altar of your Home...” (p. 206).

Without ‘hearth’ (or cricket on the hearth or fire), characters feel themselves lonely and desperate as Tackleton realizes this and says: “I have not so much as a Cricket on my Hearth. I have scared them all away. Be gracious to me; let me join this happy party” (p. 227).

Similar to the mentioned two stories, the weather plays a crucial role in the theme of the story and Dickens uses **adjectives** while setting the change in the weather and in the mood of the character. In “The Cricket on the Hearth”, the story begins at a ‘dark’ night when Kettle sings (p. 159) and thick mist and fog surrounds the story. The weather reflects the poverty and misery of the characters within the story. When Carrier is suspicious of his wife, he becomes as angry as ‘the wind rising in the night’ (p. 203) and wild noises of the wind are heard in the stormy weather. At that point cold surrounds the weather and Carrier’s heart. However, as the story proceeds, Carrier realizes that his wife has been innocent, the night passes: “The moon went down; the stars grew pale; the cold day broke; the sun rose” (p. 209).

In “The Cricket on the Hearth”, ‘dark’ and ‘light’ are used to emphasize ignorance, recognition and awareness. In the story, dark as an adjective is used in the description of the mysterious Stranger who has ‘dark, bright, penetrating eyes’ (p. 168); in the depiction of Bertha’s ‘darkened face’ (p. 184) and in the emphasis of her ‘dark life’ (p. 197). As Bertha listens her father revealing the truth about Tackleton, ‘faint light’ falls on the dolls (p. 202); when Carrier suffers from his suspicion, dark mood of his mind (p. 203) appears and as fairies show Carrier the shadows of his innocent wife, ‘quiet light’

(p. 207) surrounds the room. In the story, the dark life of the blind girl Bertha is lightened as she learns all the truth about life. Her sight is restored as she becomes aware of the true nature of Tackleton and the poor conditions of her father:

It is my sight restored. It is my sight! She cried. I have been blind, and now my eyes are open. I never knew him! To think I might have died, and never truly seen the father, who has been so loving to me!... I am NOT blind, father, any longer... (p. 218).

Like the two previous Christmas stories, the repeated noun ‘fire’ (39 times) contributes to the formation of lexical imagery, which helps the reader to have a conclusion: the protagonist needs light and fire to see the loyalty and sincerity of his wife.

Table 5.2. Frequency of lexical items at syntactic level

| | cold | Dark |
|---------------------------|-------------|-------------|
| Before recognition | 11 | 18 |
| After recognition | 1 | 0 |

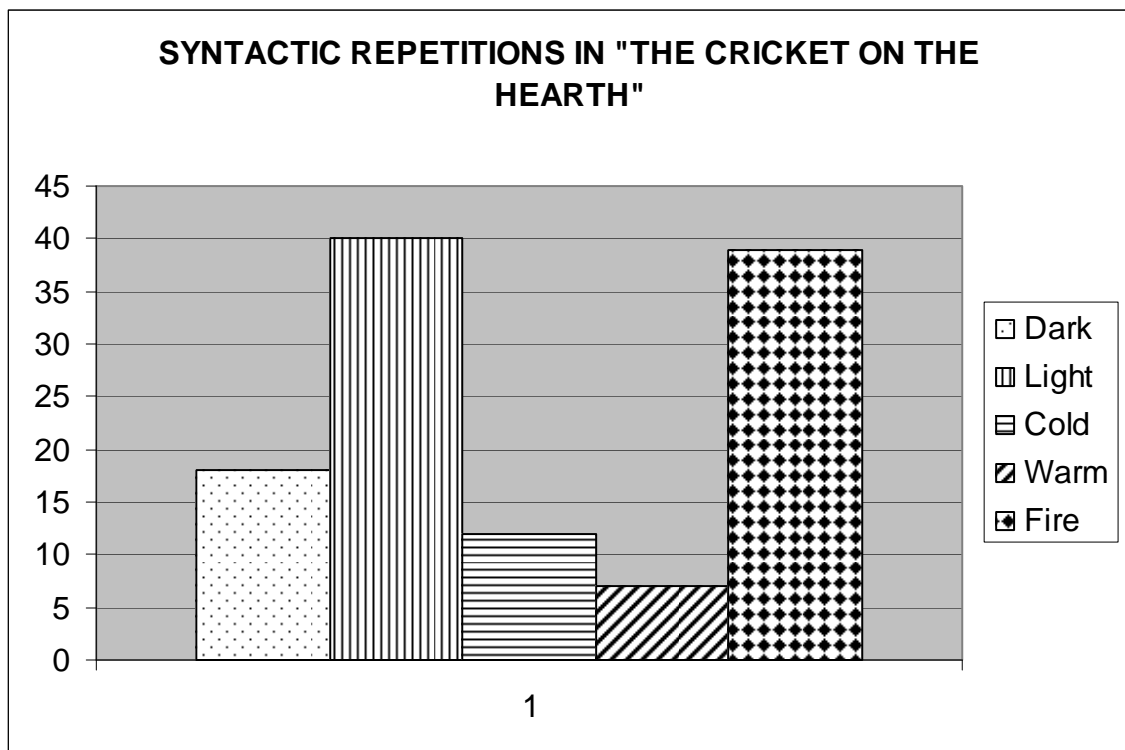
The table above illustrates that Dickens prefers to use the negative adjectives: ‘cold’ and ‘dark’ more before Carrier realizes that his wife is innocent and loyal. These lexical items foreshadow the problems of working class people and the doubts of Carrier. When Carrier recognizes his mistake, the couple embraces each other with love:

You never will derive so much delight from seeing a glorious little woman in the arms of a third party, as you would have felt if you had seen Dot run into the

Carrier's embrace... You may be sure the Carrier was in a state of perfect rapture; and you may be sure Dot was likewise... (p.223)

The repeated words 'cold' and 'dark' are replaced by 'warm' and 'light' when the recognition and reunion scenes occur. Below is the graph of syntactic repetitions of words in the story.

Graph 5.2. Syntactic repetitions of lexical items in *The Cricket on the Hearth*



At **lexical deviational** level, there are certain words such as 'dead-green' (p.164) and 'dote' (p.173) which are brought in by Dickens to emphasize the situation and highlight the sentences in narration. Dickens also uses incorrect suffixes or prefixes such as: 'unbeknown' (p.169); 'discoloured' (p.179); 'unspeakable' (p.225) and 'uncommon' (p.227) either to attract the readers' attention or to distance the reader from the act.

5.2.2. Grammatical Categories

Similar to the previous two stories, Dickens, in “The Cricket on the Hearth” begins the story with a short sentence which needs to be interpreted later throughout the narration and **variation** in sentence length. Dickens prepares his readers to the upcoming match of the Cricket and the Kettle while applying long sentences in order to present a vivid depiction in the personification of them:

It’s a dark night, sang the Kettle, and the rotten leaves are lying by the way, and above, all is mist and darkness, and below, all is mire and clay; and there is only one relief in all the sad and murky air; and I don’t know that it is one, for it’s nothing but a glare, of deep and angry crimson, where the sun and wind together, set a brand upon the clouds for being guilty of such weather; and the widest open country is a long dull streak of black; and there’s hoar-frost on the finger-post, and thaw upon the track; and the ice it isn’t water, and the water isn’t free; and you couldn’t say anything is what it ought to be; but he’s coming, coming, coming- (p. 159).

While Dickens presents the match of the Cricket and the Kettle, the long sentences are given in six or seven lines with clauses and commas (p. 160). When Dickens prepares the reader to a climax he uses short sentences as if the reader is watching a theatre scene: “The Kettle began it”. At those times, the scenes change and the reader recognizes that the kettle and the cricket interfere in the story.

Like in “A Christmas Carol” and “The Chimes”, **italics** are used to present the emphasis in speech acts. The intonation in speech form is given in italics in written

forms: “*I* know, of course” as Caleb talks about his daughter. The italics are commonly used in personal pronouns in italics such as: *him, her or we*.

5.2.3. Figures of Speech

Semantic, grammatical, phonological and graphological deviations and symbols are studied in this part because they constitute meaning in deeper structure. At the semantic deviational level, there is a violation in the meaning of the text. ‘Baby’ in the story creates surprise and doubts about its actual appearance. . In “The Cricket on the Hearth”, the surprising appearance of a gigantic ‘Baby’ appears in Mrs. Peerybingle’s arms and it is “much taller and much older than herself; who had to stoop a long way down, to kiss her... Six foot six, with the lumbago, might have done it” (p. 161). Throughout the story; Miss Slowboy gets this baby into difficulties. Although there is no inclination about the name of the baby, it is mentioned in capital letters: ‘Baby’ (p. 164). Dickens tells about how characters treat the baby in a long paragraph in order to emphasize the place of it within the family:

Not that there was much of the Baby: speaking of it as a thing of weight and measure: but there was a vast deal to do about and about it, and it all had to be done by easy stages. For instance: when the Baby was got, by hook and by crook, to a certain point of dressing, and you might have rationally supposed that another touch or two would finish him off, and turn him out a tip-top Baby challenging the world... (p. 187).

Grammatical deviation can be observed in the double negative statements to

emphasize the impossibility of the situations. When Tilly gets angry, he becomes excited and cries out: “I can’t make nobody hear... I hope nobody ain’t gone and been and died...” (p.210). There is also deviation in the order of sentence structure which highlights the words. When Dickens describes Dot who struggles for her marriage, he violates the sentence structure as: “How different in this, from her old self!” (p.213). Instead of using inversion form, Dickens uses deviation to distance the reader and attract the attention on the form: “So May and Edward get up” (p.227).

Phonological deviational level is when Dickens frequently uses the word ‘Thankee’ instead of ‘Thanks’. Deviation in graphology occurs with the violation of capitalization or punctuation. Since the kettle and the cricket are personified and are associated with Dot and the Carrier, they are written with capital letters: “The Kettle began it, full five minutes by the little waxy-faced Dutch clock in the corner before the Cricket uttered a chirp” (p.157). When Mrs. Peerybingle gets angry to his husband, she reacts as: “How CAN you?”. At this point the capital ‘CAN’ indicates the surprise of the woman towards her husband. Another use of capital letter is the “Baby” which presents an emphasis on the baby. Although the name of the baby is not given in the story, the reader knows that it is a character living with the family.

Each “chirp” of the story begins with the capital letter: “THE KETTLE BEGAN IT”, “CALEB PLUMMER” and “THE DUTCH CLOCK”. These graphological deviations indicate that each story is based on the mentioned phrases. The first story is about the match of the kettle and the cricket; the second is about Caleb and his doubts for his wife, and time cures the pains of the husband and brings happiness for the family. Capitalization helps the reader be aware of the significance of the scenes. Throughout

the story, the kettle and the cricket are written in capital letters. They are personified as the members of the family and have the mission of reuniting the husband and wife.

'Fire', which constitutes home and a place to belong to, at home is the main **symbol** in all the stories and it plays an important role in this story. It changes due to the changes of mood in the characters. The fire of the hearth in "The Cricket on the Hearth" becomes cold and dark as Carrier feels sorrow due to the doubts about his wife (p. 203).

In "The Cricket on the Hearth", "the jolly blaze uprose and fell, flashing and gleaming on the little Haymaker at the top of the Dutch clock, ... and nothing was in motion but the flame" (p. 158) in the Peerybingle home. In "The Battle of and potent spirits Life", in a wintry Christmas season, the chimney corner makes a home doubly home: "To give the chimney corner new delights. To shed a ruddier glow upon the faces gathered round the hearth; and draw each fireside group into a closer and more social league, against the roaring elements without" (p. 269). In "The Haunted Man", Redlaw's Christmas dinner is held "in the old Hall, by no other light than that of a great fire" (p. 383). Fire is seen as an important part of family union. It gives people and places a kind of brightness, happiness and holiness. The hearth in "The Cricket on the Hearth" is described as 'the Altar' of Home (p. 206) and two sisters, Marion and Grace, make a fireside 'bright and sacred' (p. 259). The open fire at home is the hearth of home. Moreover, that open fire symbolizes the flame of England burning in the middle of a nation and it "is always a -burning on Christmas Day in what used to be" (p. 383).

In "The Cricket on the Hearth", 'fairies and potent spirits' on the hearth help the old husband realize the loyalty of his wife. The 'Presence' presents shadows that fall

upon the mirror or the picture and Caleb observes what had happened. When the great shadow of the 'Stranger' shows Caleb his wife, the nimble Fairies work like bees to clear off the misunderstandings about Dot. The fairies show Dot as bright, loyal and beautiful:

Although the shadow of the Stranger fell at intervals upon the glass – always distinct, and big, and thoroughly defined – it never fell so darkly as at first. Whenever it appeared, the Fairies uttered a general cry of consternation, and plied their little arms and legs, with inconceivable activity, to rub it out. And whenever they got at Dot again, and showed her to him once more, bright and beautiful, they cheered in the most inspiring manner (p. 208).

In the story, 'child(ren)' is another symbol that depicts the poor condition of the children of Dickens's time. The imagery of child in Christmas stories symbolizes the 'rebirth' of both the protagonists and the poor in the society. The deficiencies of the baby are seen usual by the parents; however, the reader may realize the significance of the problems that the baby experience. The baby in the story is presented in struggle with Miss Slowboy who treats it harshly and cruelly while showing compassion and love. The baby is struggling to survive in life and society it lives in. Throughout the story, it appears with the mother in order to depict the innocent nature of Dot: "The Fairies were prodigiously excited when they showed her (Dot), with the Baby" (p. 208). As the truth is revealed at the end of the story, the baby symbolizes a kind of restart, a peaceful gathering for the family. The problems are solved and the happiness comes both for Caleb and the family. Dickens prepares a celebration shadowing the rebirth of society that has suffered for a long time:

You may be sure the Carrier was in a state of perfect rapture; and you may be sure Dot was likewise; and you may be sure they all were, inclusive of Miss Slowboy, who cried copiously for joy, and, wishing to include her young charge in the general interchange of congratulations, handed round the Baby to everybody in succession, as if it were something to drink (p. 223).

Charles Dickens applies sound effects in impressing on his readers the harsh sensory qualities: the Cricket and the Kettle. The inanimate non-human object is given humanly attributes and this **personification** serves to animate the inanimate kettle and the cricket. At the beginning of the story, the cricket and the kettle are personified as two friends at a match, which gives human attributes to them besides the fireside. The sound effects are given in detailed descriptions so that the reader later realizes the significance of their existence in Carrier's house as part of the family. Like the Bells in "The Chimes", the Cricket and the Kettle, with the capital letters, symbolize the relation between inanimate objects with the protagonists in the story.

5.2.4. Narration

As in "The Chimes", the story is narrated in the third-person narration but the writer interferes in the story in crucial points. There is a little direct and indirect speech which shows indications of the characters' thoughts and feelings. Like the previous Christmas stories, Indirect Thought presents the ideas and feelings of the protagonist, Carrier who has doubts about the loyalty of his wife. When Carrier thinks about the

situation, the narrator presents his thoughts and feelings: “It was an ill-timed thought, bad for the dark mood of his mind. It was an angry thought”, “It was a heart so full of her love” (p. 203). Here, again, Dickens uses the third person to convey his message to his readers: the importance of trust and the dangers of anger in the relationships.

Dickens, as in “A Christmas Carol” and “The Chimes” applies the third-person narration but interferes in the action in order to remind the reader that it is not only fictional but real world. The present tense is used where the author breaks away from the narrative past of story to depict his comments and messages. The employment of present tense in the narration also distances the reader from the action. At the beginning of the story, similar to “The Chimes”, the writer talks to his reader:

THE KETTLE BEGAN IT! Don't tell me what Mrs. Peerybingle said. I know better. Mrs. Peerybingle may leave it on record to the end of time that she couldn't say which of them began it; but, I say the Kettle did. I ought to know, I hope? The Kettle began it...(p. 157).

Although the story is narrated in the past form, when the writer intends to give his aim, present tense is used so that the reader distances himself from the action while maintaining the comments and messages given by the third-person narrator. The author talks to his reader by the narrator and declares his feelings about the characters or events. When Tackleton is described, the writer talks to the reader as: “Did I mention that he had always one eye wide open, and one eye nearly shut; and that the one eye nearly shut, was always the expressive eye? I don't think I did” (p. 172). In some parts of the story, the writer shares his opinions in parentheses so the flow of the story is not distracted. When Caleb tries to explain his daughter that he has misled her, he is

depicted as uncertain and desperate. Narrator in this scene strengthens his expression by adding the comments in parenthesis: “he really were uncertain (I believe he was)” (p. 184). The parenthesis is used so that the writer comments on the events or the characters, which foregrounds the fact that there is a communication between the reader and the writer.

One of the most important **variations** in the narration is the use of stream of consciousness technique. The narration includes declarative sentence forms, questions raised by the writer, comments on the acts and speeches, shifts of tenses and speech forms. Dickens frequently places his reader in the center of action to decide, comment and direct the action. In a sense, he, talks to the reader through stream of his consciousness changing the theme. Like a story teller, he moves from one point to another without losing the attention of his readers. While he is talking about Tackleton and his trade, he changes the topic to Dot: “To change the theme, Dot did little needlework” (p. 199).

The third-person narration is replaced by first-person narration at the end of the story when Dickens invites the reader to comment on the end of the story or to exchange his ideas. The typical declarative structure of the narrative sentence is replaced by a question about the music of the cricket and the kettle and Dickens shares with his reader the role of mystified onlooker: “But what is this!” (p. 228)

Repetition or parallelism, like in the previous Christmas stories, indicates that the stories have the similar development: the protagonists in the stories experience recognition through the appearance of supernatural powers and the stories end merrily, this parallel structure of the Christmas stories presents a common characteristic of

Dickensian style.

Like in “The Chimes”, **rhythmic repetitions** are accompanied by the description of the kettle and the cricket. The atmosphere changes when the match between the cricket and the kettle turns into a song, their sounds become ‘louder, louder, louder still’ (p. 160). As the story ends happily with the union of the family, the rhythm is like a merry song: “Hark’ how the Cricket joins the music with its Chirp, Chirp, Chirp; and how the Kettle hums” (p. 228). This repetition of sounds is widely achieved by the repetition of the sounds made by the kettle and the cricket during their match on the hearth at the beginning of the story:

There was all the excitement of a race about it. Chirp, chirp, chirp! Cricket a mile ahead. Hum, hum, hum-m- m! Kettle making play in the distance, like a great top. Chirp, chirp, chirp! Cricket round the corner. Hum, hum, hum-m-m! (p. 158-9).

CHAPTER VI

“THE BATTLE OF LIFE”

6.1. Critical Commentary and Synopsis

Charles Dickens’s recurring theme, the bond between sisters, is arranged in this story. Although Dickens was married to Catherine, he spent his entire life living with two different Hogarth sisters: Mary, in the early years, and later Georgina. When the couple split up, Georgina stayed with Dickens, and it was considered a scandalous betrayal of her oldest sister. The first letter of each sister’s name corresponds to their literary equivalent in “The Battle of Life”. Marion, who seems to be modeled on Mary Hogarth, is a sacrificing and loving sister. On the other hand, Grace is modeled on Georgina. There is another character that functions like a third sister: Clemmy, Marion’s maid. Like Catherine, Clemmy is awkward and clumsy; however, she has a happy marriage with Britain.

“The Battle of Life” has been described as the most sentimental of Dickens’s Christmas Books in which the movements of feeling is emphasized. There are some of the usual elements of Dickens’s fiction are evident: young innocent girls, comic lawyers and comic servants, blessedly happy homes and snug little public houses (Ackroyd, 1992, p. 102).

In 1846, Dickens went back in Switzerland and wrote another celebration story, “The Battle of Life” which is a tale about personal heroism. The story is divided into three parts. The story is about Grace and Marion, two devoted sisters. In Part the First,

the story begins with the description of a battlefield in Stalwart England in summer time. As the years pass, the battlefield changes and becomes the house of Dr. Jeddler and his two daughters. Jeddler is “a jovial but a cynical father who finds life a joke and human cares and sufferings trivial” (Glancy, 1999, p. 65). At the beginning of the story, Grace and Marion dance, their father watches them in joy, and Britain and Clemency, the helpers in the house serve them. The younger sister, Marion, is engaged to Alfred, whom the sisters have known since he was a boy. With the arrival of lawyers, Snitchey and Craggs, men discuss about politics, law and war. Alfred goes off for his fortune, but sends a letter saying he will return soon to claim his bride.

In Part the Second, the scene changes into the law office of Snitchey and Craggs. Their client, Michael Warden, has troubles about money and has to leave Britain and his love, Marion. On the night Alfred is about to arrive, Marion runs away with the landowner, Warden, who has a bad reputation about girls and trade.

In Part the Third, after six years, the scene becomes an Inn, Nutmeg Grater, built by Britain. The reader learns that Clemency was fired as she helped Marion to escape; Britain and Clemency got married and bought Warden’s Inn; Alfred and Grace got married; and Mr. Cragg died. People have never stopped mourning for Marion. She finally returns home on Grace’s birthday and reveals that she ran away because she knew that Grace secretly loved Alfred, and wanted to remove herself as an impediment to their union. It is revealed that Marion is not ruined; in fact, she has been living chastely for the past six years with her aunt. Her virtue has led the landowner to mend his bad habits, and he becomes Marion’s suitor. At the end, the whole family comes together and they start a new life. Although the story begins with a description of a

battlefield where soldiers die, it ends as the flowers bloom again and things are forgotten. Unlike other Christmas stories, there are no supernatural means for the protagonist to convert. The change of Doctor Jeddler's heart occurs not through supernatural means, but through the example of his daughters who hide their love for Alfred so that he will marry the other (Glancy, 1999, p. 65).

6.2. Stylistic Analysis of “The Battle of Life”

6.2.1. Lexical Processes

In “The Battle of Life”, similar to the previous three stories, ‘fire’ and ‘fireside’ are used as the repeated concrete **nouns** to serve the theme of the story: family union, warmth and happiness. Dickens gives a depiction of the setting at the beginning of the story. A battlefield transforms into the house of a doctor and his two loving daughters. The hearths of quiet homes after the battle have become the merry fireside of this family. It becomes a member of the family and is seen as ‘sacred and bright’. Family gathers round the hearth and becomes closer and more social round the fireside (p. 269). Dr. Jeddler piles up the fire and lets it “shine upon the holly till it winks again” (p. 270) when he is merry.

‘Fire’, repeated frequently (20 times), and is shaped by the events and feelings of the characters in action. It is sometimes destructive and sometimes supportive. As the family is together and happy, it dances with them: “Now the music is struck up, and the dance commenced. The bright fire crackled and sparkled, rose and fell, as though it

joined the dance itself, in right good fellowship” (p. 272). It surrounds the home and the members in it like an invisible company of fairies that unites the family in peace and love:

It was the Genius of the room, and present everywhere. It shone in people’s eyes, it sparkled in the jewels on the snowy necks of girls, it twinkled at their ears as if it whispered to them slyly, it flashed about their waists, it flickered on their ground and made it rosy for their feet... (p. 275).

Fire in the house signifies union and harmony within the family; and it becomes stronger and warms the hearts of the characters in social gatherings. However, at the scene where the father learns the escape of his daughter, fire becomes stronger as if it were destroying the family relations. Fire has also a religious significance as is seen in “The Battle of Life”, it is ‘the Genius of the room’ (p. 275).

In “The Battle of Life”, Dickens describes the place which was a battleground before with strong **adjectives**. A fierce battle was fought on the green grass on a summer day. The ground became red with the blood of the soldiers but the tainted wind and flying clouds (p. 232) washed out the land and crops grew, flowers rose and seasons passed in a good spring time when the girls dance in happiness. People are outside in nature on the ground that has turned into a heavenly place after a battlefield. Winter and ‘frost rime upon the trees’ (p. 277) signify the upcoming sorrow when the characters wait for Alfred’s arrival: “the desolation of a winter night sat brooding on the earth, and in the sky” (p. 277). The snow falls faster and the ground becomes whiter when the family learns that Marion has escaped with Michael Warden. The white snow symbolizes death of Marion for her family; that is why, when Marion appears at the end

of the story, all the characters consider her as a spirit, a ghost (p. 294). At the resolution, a warm autumn comes and heavy rain cleans the sorrow of the family before Marion returns home (p. 279).

In the story, bright autumn morning covers the battleground which becomes the land of a happy family (p. 233); distinct and ‘kind’ light gives Alfred welcome as he arrives home (p. 276); and a red light brightens the face of the chemist when he is in happy mood with his daughters (p. 277). ‘Light’ refers to recognition and awareness in the story while ‘dark’ or ‘darkness’ signifies a kind of mystery or unawareness of the conditions. Throughout the recognition scene, the landscape is covered with the light of snow (p. 279) in a shining bright sky. Darkness signifies blindness while light brings awakening and recognition. When the doctor impatiently waits Alfred, Britain tells that it is ‘too dark to see’ the outside (p. 276); indeed, doctor is unaware of the facts around him.

Table 6.2. Frequency of lexical items at syntactic level

| | cold | Dark |
|---------------------------|-------------|-------------|
| Before recognition | 5 | 11 |
| After recognition | 0 | 0 |

In the above table, the repeated negative words imply a pessimistic mood before the recognition scene, as is seen in “A Christmas Carol”, “The Chimes” and “The Cricket on the Hearth”. At the scenes where Dickens describes a battleground and the disappearance of Marion, negative nouns and adjectives are frequently used. However,

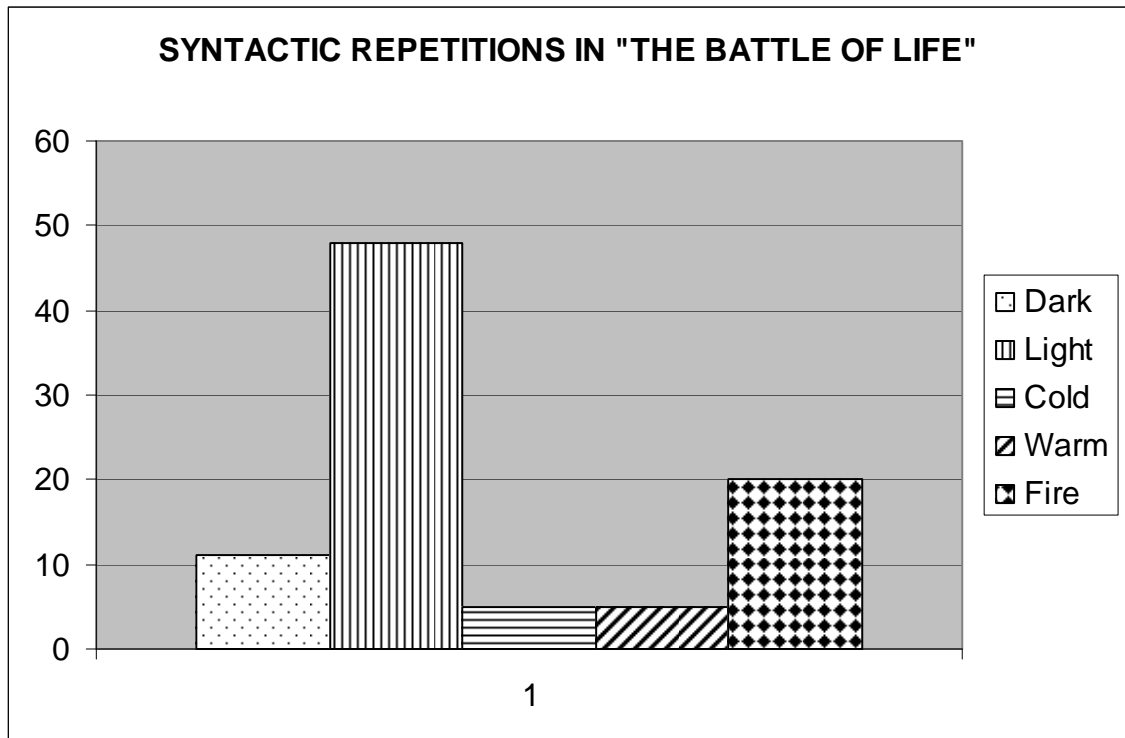
after the recognition scene of the Grace and Dr. Jiddler, the weather changes and the story ends happily; therefore, Dickens prefers to use positive lexical items: 'light', 'bright' and 'warm'.

Before the recognition scene, the cynical doctor is described as a man who makes fun of life and nature; however, after he realizes his power as a human being against God:

It is a world full of hearts... and a serious world, with all its folly – even with mine, which was enough to have swamped the whole globe; and a world on which the sun never rises, but it looks upon a thousand bloodless battles that are some set-off against the miseries and wickedness of battlefields; and a world we need be careful how we libel, Heaven forgive us, for it is a world of sacred mysteries, and its Creator only knows what lies beneath the surface of His lightest image! (p. 297-8)

Syntactic repetitions of words are shown in the below graph which shows the repeated words in the story.

Graph 6.2. Syntactic repetitions of lexical items in *The Battle of Life*



Lexical deviation is presented when Dickens over-uses the word ‘upon’ while he is describing the inn of Clemency and her husband. The previous part ends with a harsh weather because Marion runs away with another man; however, years have passed and a new part begins with a better depiction of nature: “Upon the bright green shutters... upon the window-sills” (p.280)

Dialectical deviation is observed in the language of Clemency, the maid of the house. With the help of the pocket dictionary, she uses words of other languages and tries to explain them to the doctor and his guests. She uses the word ‘nutmeg-grater’ and explains it to the guests.

6.2.2. Grammatical Categories

Similar to “A Christmas Carol”, “The Chimes” and “The Cricket on the Hearth”, “The Battle of Life” begins with a short sentence used in fairy tales: “ONCE UPON A TIME”. This short sentence is followed by longer ones. This **variation** in sentence lengths provides awareness of the reader to compare the situations and acts. In the description of the battleground, Dickens applies long sentences in order to make his readers be aware of the previous state of the battle scene which has turned into a house of a happy family:

Heaven keep us from a knowledge of the sights the moon beheld upon that field, when, coming up above the black line of distant rising-ground , softened and blurred at the edge by trees, she rose into the sky and looked upon the plain, strewn with upturned faces that had once at mothers’ breasts sought mothers’ eyes, or slumbered happily (p. 231).

The description of the changes in the battlefield is given in long clauses of sentences which indicate the contrast between two scenes. A ten-lined sentence is used in the change of the scene of battleground into a peaceful place for a family in the narration of the story (p. 233).

6.2.3. Figures of Speech

In the story, the battleground is replaced by a happy home of the doctor and his two daughters at the beginning of the story. Dickens begins the story with the realistic

harsh depiction of the battleground; however, he passes onto the depiction of a house with a happy family. In this passage, he uses semantic deviation which operates at the level of meaning. Dickens tries to imply that nothing dark and ugly has remained from the battle; things have changed into a more beautiful state with an example of an 'orchard'; however, its presence for many years is unbelievable and absurd: "Nowhere more altered, perhaps, about a hundred years ago, than in one little orchard attached to an old stone house with a honey-suckle porch..." (p.233). Moreover, Dickens, with an optimistic view, prepares the reader for a happy ending for the daughters and the father with the following sentence: "Tomorrow was a bright day" (p.291).

When Dickens uses double negative statements in a sentence, grammatical deviation attract the attention. When Clemency criticizes the snobbish gentlemen who make fun of her language, she says: "I an't no lawyer" (p.247). Moreover, sentences without subjects also create an effect of surprise and excitement. When Clemency helps Marion to meet secretly with the stranger at night, Dickens prepares the audience for a climax. For Dickens Marion "Could rise up from her prayers... Could draw the passive arm about her neck... Could sink into a peaceful sleep..." (p.269); however instead, she runs away with the stranger.

Graphological deviation occurs with the use of capital letters at the beginning of each part: "ONCE UPON A TIME", "SNITCHEY AND CRAGGS" and "THE WORLD". Dickens uses capital words to emphasize or highlight certain acts within the flow of the action. Instead of violating the narration, the use of capital letters creates harmony and unity in the presentation of themes. The first story is based on the life of a happy family that appears to be in a fairy tale. Two sisters love and support each other,

the father cares for his daughters, a gentleman falls in love with one of the sisters and the maids serve for their dinner parties. The second part of the story is about the disappearance of Marion and Warden who is a client of a company, Snitchey and Craggs. The final part is about the new life of the happy and the return of Marion. The world changes for them into a happier place. Moreover, as time is important for the family, it is written with capital letters throughout the end of the story: "TIME" (p.300).

The concrete noun, battleground, provides an abstract meaning in the story and it is a **symbol** of passage from life and death, rebirth, and hope. Dickens describes the battleground at the beginning of the story in detail with negative adjectives: death of soldiers, blood of innocent people and sorrow around. After the description, the scene changes and becomes the house of a happy family.

At the beginning of the story, doctor is described as a person who is cynical and who does not take life into consideration; for him, life is full of joys and people should live cheerfully "on this preposterous and ridiculous business called Life" (p. 235). After the bad fortune of his daughters, he realizes that life is sometimes full of sorrow and disasters. In this recognition scene, he completely resembles life to a battle and the world to a battleground:

It is a world full of hearts... and a serious world, with all its folly – even with mine, which was enough to have swamped the whole globe; and a world on which the sun never rises, but it looks upon a thousand bloodless battles that are some set-off against the miseries and wickedness of battlefields; and a world we need be careful how we libel, Heaven forgive us, for it is a world of sacred mysteries, and its Creator only knows what lies beneath the surface of His

lightest image! (p. 297-8)

6.2.4. Narration

In structural mannerism of Dickensian style, the reader may find the detailed depiction of the battlefield at the beginning of the story as unnecessary and irrelevant; however, in deeper structure, there appears a symmetry and parallelism between the subplot and main-plot: life is a battle and one side wins while the other loses. Although it may be claimed that Dickens has misled the audience by changing the directions of narration within one story; the complexity creates a sense of unity on the surface structure: the reader is alienated from the action within the story while grasping the message of Dickens on the story. Dickens not only conceals but also reveals “by emphasizing the patterns which hides and at the same time contains the deeper design” (Stoehr, 1965, p. 85).

“The Battle of Life” is narrated in the third-person narration and the writer interferes in the story in some places which provides **variation** in narration. There is also the use of little direct and indirect speech which shows indications of the characters’ thoughts and feelings. The feelings and ideas of the characters are given through Indirect Thought. When Marion runs away from the house, the reader has the chance of learning her father’s feelings in the narration as: “He looked up for a moment in the air, and thought that those white ashes strewn upon his hopes and misery, were suited to them well” (p. 278).

Dickens, as in “A Christmas Carol”, “The Chimes” and “The Cricket on the

Hearth” applies the third-person narration but interferes in the action in order to remind the reader that it is both about fictional and real world. The present tense is used where the author breaks away from the narrative past of story to depict his comments. The use of present tense in the narration also distances the reader from the action. After Marion leaves her family behind, her father and sister suffer from her absence. However, Marion returns home and reveals the truth about her. Everyone, including the reader, is relieved. In this scene, the reader shares their happiness and the writer interferes and comments on his story:

You would not be the better pleased with my rude pen, if it is dissected and laid open to your view the transports of this family, long severed and now reunited. Therefore, I will not follow the poor doctor through his humbled recollection of the sorrow he had had, when Marion was lost to him...(p. 298).

In “The Battle of Life”, the author talks to his reader through the third-person narrator and declares his feelings about the characters or events. When Dickens describes the dance of two sisters, he comments on their relationship: “If there were no such thing as display in the world, my private opinion I, and I hope you agree with me, that we might get on a great deal better than we do, and might be infinitely more agreeable company than we are. It was charming to see how these girls danced” (p. 233).

Like in all the other three Christmas stories, in “The Battle of Life”, third-person narration is replaced by first-person narration at the end of the story when Dickens comments on the end. Dickens even changes the end of the story in paragraph and tells that Michael Warden stays with Marion and lives with his wife in that countryside.

CHAPTER VII

“THE HAUNTED MAN”

7.1. Critical Commentary and Synopsis

Charles Dickens generally deals with the theme of memory, and the effect that childhood experiences have on adults. “The Haunted Man” teaches the reader that memory is the source of compassion because it links people to their childhood and to better natures. The story insists that in memories, good and bad are linked together and suffering brings joy in life and that “we can not abandon the memory of misfortunes without also losing something precious” (Page, 1984, p. 262). Memory is seen as the surest and most faithful source of imaginative sympathy and Dickens himself had never forgotten the sorrows of his childhood; instead he used them in his Christmas fables. For Dickens, memory is a softening power and old sufferings can be used to touch the heart of others. Dickens’s own childhood sufferings gave him the power of writing (Ackroyd, 1992, p. 104).

“The Haunted Man” is considered to be more psychological than the preceding stories in *Christmas Books*. In the centre of the story is a sorrowful man who finds in his memory the images of a dead beloved sister (Ackroyd, 1992, p. 104). Like Scrooge, Redlaw is a lonely man in his academic studies who has lost a beloved person. Redlaw and his ghost represent the idea of the divided self. Moreover, since Redlaw infects the people around him with his curse (his disease) and they would be better off without him and his divided self. The story of the haunted man expresses the idea that good

memories are entwined with the bad and if one is repressed, all are repressed at the same time.

Since Scrooge and Redlaw represent the importance of memory in life, they share similarities in two different Christmas stories. Both Scrooge and Redlaw grew up poor, but became successful after years of hard work. Their accomplishments, like Dickens's in his early years, left them unsatisfied. Glancy (1999) explains this similarity as : "Like Scrooge, the chemist Mr. Redlaw is a solitary and morose man, embittered not by the pursuit of wealth, but by regrets and the constant memory of past injustices" (p. 66). Dickens is supposed to revisit his traumatic childhood again and again in his novels, and this story is an example of this fact. For Dickens, abandoned or unloved children will grow into monsters that will destroy society as is seen in the character of the child who appears like a monster in *The Gift Bestowed*.

For Glancy (1999), "The Haunted Man" is allegorical in its characterization and plot, but it is powerfully suggestive in creation of atmosphere (p. 67). Dickens creates a ghostly story with symbols of shadow and light, reality and appearance. In one image, a child appears listening to the stories of his nurse like Dickens who recalls the memory of frightening tales of his nurse. In the story, Dickens applies shadows to change the real objects and people into different figures: nurse becomes an ogress and the rocking-horse transforms into a monster. Moreover, memory of sorrow softens the heart as a seasonal message by Dickens who asserts his creative imagination within moral dimensions (Ackroyd, 1992, p. 104).

All five Christmas stories perfected Dickens's style as a writer. Dickens used fairy tale elements, social realism and ghostly means to heighten the ordinary into the

strange and mysterious. Since he saw Christmas as the time of selflessness, individual responsibility for others, spiritual growth and the innate goodness of man, he tried to impress his readers for the sake of goodness (Glancy, 1999, p. 68). In each of the five Christmas stories, Dickens has created an intimate narrative, seasonal tone with descriptions of sharp weather and scenery. Pantomime features in the book include moral confrontation and spiritual or physical transformation scenes. Scrooge, Toby Veck, John Peerybingle, Doctor Jeddler, and Mr. Redlaw are rescued from isolation, doubt, and cynicism about the value of the human spirit by ghostly figures.

In all stories, the protagonists deal with past losses and regrets which help them regain a hope and childlike faith in the human condition. After the intervention of ghosts, the characters recapture their earlier imaginative selves and memory is seen as the important part of moral growth and redemption. Dickens reflects his own belief in the purity of the human condition and Christian faith by writing in the first person narrator or in a thinly disguised persona who relates events from his life. Eigner (1989) explains Dickens's style in *Christmas Books* as follows:

Charles Dickens ... remained both a delighted spectator and a serious critic of pantomime throughout his life, and ... its characters, its situations, and its structures were etched deeply into the essentially dramatic and theatrical nature of his creative imagination, so deeply that the dramatis personae of his novels, the movement of his plots, and even the meaning of his vision can all be understood in terms of pantomime conventions (p. x).

All of the Christmas stories of Dickens in *Christmas Books* represent a pure expression of life and celebrations, the domestic affections found in hearth and home at

Christmas, supernatural in the shape of ghosts and fairies, and strange happenings. That is why, they are favored by a group of audience and are about to live as long as the festival itself (Ackroyd, 1992, p. 105).

In 1848, Dickens's sister Fanny became ill and he spent most of his times by her bedside before she died. Together they had talked of the old times and recalled their childhood memories. In the seasonal fable, Dickens was preoccupied with the memory of sorrow after her death (Ackroyd, 1992, p. 103). "The Haunted Man and the Ghost's Bargain: A Fancy for Christmas Time" (1848) is another personal fantasy with unhappy early memories presented in the bizarre plots. With the story, Dickens returned to the themes, rhetoric, and structure of "A Christmas Carol". The conditions of the poor classes are evoked, the happiness of hearth and home is emphasized and the protagonist is converted by the agency of the supernatural (Page, 1984, p. 261). The hero, like Scrooge, is haunted by a ghostly double who is a part of himself. The Cratchit family reappears as the Tetterbys and a baby savage which is a young monster is like Ignorance and Want. Memory is the essential part of life with its compassion and imaginative power in both stories.

"The Haunted Man" is divided into three parts: The Gift Bestowed, The Gift Diffused, and The Gift Reversed. In The Gift Bestowed, the reader meets Mr. Redlaw (a chemist) who is a cynical professional man. He, indeed, is melancholic, kind, isolated and lonely. Unlike Scrooge, Redlaw is not a businessman but an academic figure that is also haunted by a similar sorrow: the death of a beloved sister. The woman he loved was wooed and wed by his best friend. One night, Redlaw is haunted by his own ghost, who agrees to strip Redlaw of his painful memories: sorrow, wrong, and trouble. The

ghost throws in an added bonus: everyone Redlaw meets also will lose their bad memories. Redlaw accepts the gift of forgetfulness eagerly to be free from hurtful memories as a blessing. However, he becomes unable to appreciate beauty or music or human kindness. Moreover, he passes this curse on to everyone he meets. The gift causes destruction of Redlaw and of people around him. The only person unaffected by Redlaw's strange power is a mischievous street child who has never known kindness or compassion (Glancy; 1999: p. 66).

In *The Gift Diffused*, a small man is described in a small shop. Tetterby is a newsman who lives with his large family. It is Christmas time and the family is preparing dinner in their poor house. Redlaw appears at the door to help an ill student in the house. Redlaw's new state carries a misfortune of passing the gift of oblivion to others, except Milly Swidger due to her magical quality she gained after the death of her child. Tetterby family becomes his first victims. Mr. and Mrs. Tetterby forget the blessing of family life and become dissatisfied of their lives. Meanwhile, Redlaw begs the ghost to remove his curse he realizes that the cancellation of memories has also cancelled memories for those whom he touches. Milly helps Redlaw to cure the villagers. Redlaw and Milly go to the Lodgings for Travellers where people suffer physically and emotionally.

In *The Gift Reversed*, Redlaw completely loses his memories related to sorrow, wrong and trouble. Redlaw begs the ghost to reveal his curse tries to help people around without a memory. The villager's memories return and harmony prevails. Redlaw's memory is impaired when he forgives the man who wronged him. As Milly talks about her dead child, Redlaw's memory of Christ upon the Cross is restored like a salvation.

Christmas party is prepared in the Old Hall. The story ends as everyone celebrates a new life full of memories that should be kept “green”. Redlaw takes part in the Swidger family’s celebrations, just as Scrooge joins his family. Redlaw becomes as kind as Scrooge at the end of the story and adopts the young student and his fiancé as his own children. Like Scrooge and Trotty who have realized their mistake about ignoring the emotional and social contact, Redlaw realizes his mistake and rejoins the human family with the necessity of human warmth.

7.2. Stylistic Analysis of “The Haunted Man”

7.2.1. Lexical Processes

As in all previous stories in *Christmas Books*, in “The Haunted Man”, Dickens uses ‘fire’ as a repeated concrete **noun** (42 times) to present his theme of union, love and peace among people living together in a society. The story begins with the description of the house of Mr. Redlaw, the protagonist. Redlaw sits ‘by the fireside, stirs and feeds the fire’ (p. 307). The blaze from the fire changes the appearance of the room and makes a pleasant alteration to his face. Shadows come and go before the fire as if they were speaking to the chemist. As the fire shines strongly on the face of Redlaw, Something appears and the fire brightens the room (p. 316). The pace of the action increases as the fire becomes stronger and the reader is prepared for the upcoming action.

The characters sit and think by the fire as if they were talking to a member of

their family. Mr. Tetterby spends most of his time sitting by the fire in sorrow (p. 328). The light fire symbolizes sorrow and pain of the characters and changes the mood within the flow of the action. In Mr. Denham's house, as Redlaw visits his ill student, the setting transforms into a poor location where a 'hearth could scarcely warm' (p. 339) the air. When Mr. William remembers his happy past and past celebrations of Christmas with his wife, he tells that everyone used to 'sit by the fire that is always a-burning on Christmas Day' (p. 376). At the end of the story, as the protagonist reaches recognition, 'a great fire' accompanies all the characters who are assembled in the old Hall for celebration (p. 383).

In "The Haunted Man", the story begins with the description of weather. Dickens uses the **adjectives** while presenting the atmosphere of the story: dead wintertime; snow flakes wander on the lashes of characters' eyes; bitter cold; icy yards; long and cold ground; bitter cold and dusky journey. The loud wind on a winter night foretells the upcoming terror and sorrow for the protagonist when Mrs. Tetterby indicates 'fog' and 'cold' (p. 327) surround the city. As the story develops, Redlaw has difficult times and 'hard times, hard weather, and hard work' waits him (p. 333). When Redlaw tries to get rid off the gift of the spirit, the weather gets harsher: "the wind was blowing, the snow falling, the cloud-drift sweeping on the moon..." (p. 347). 'The haggard winter' (p. 352) kills the spring when Redlaw visits the sick people and regrets about his gift of forgetfulness. Poverty, bad conditions and sufferings of people are associated with the harsh weather. The movements of the clouds that bring thick and fast shadows indicate Redlaw's confusion of mind (p. 361). However, as the smooth white snow falls on the ground Redlaw watches the child spirit lovingly. The poor child

softens both the weather and the heart of the protagonist.

Soon, now, the distant line on the horizon brightened, the darkness faded, the sun rose red and glorious, and the chimney stacks and gables of the ancient building gleamed in the clear air, which turned the smoke and vapour of the city into a cloud of gold (p. 364).

'Light' signifies appearance and reality in the story. Light appears when the shadows of spirits are on the hearth of Mr. Redlaw's room and shadows dance in the light. In "The Haunted Man", everything is so dark that "the forms of things were indistinct and big" (p. 305). 'Dark' or 'darkness' is used to refer pessimism, loneliness and conditions of suffering people in the story. The darkness is linked with the psychological state of his protagonist:

The shadows upon Redlaw's mind succeeded thick and fast to one another, and obscured its light as the night-clouds hovered between the moon and earth, and kept the latter veiled in darkness. Fitful and uncertain as the shadows which the night-clouds cast, were their concealments from him, and imperfect revelations to him; and, like the night-clouds still, if the clear light broke forth for a moment, it was only that they might sweep over it, and make the darkness deeper than before (p. 361).

As Milly tells the suffering of the sick student, the room turns 'darker' and the chemist's mind gets dark and goes 'blind'. He waits for light for his blind mind as he enters the student's room; 'wholly darkened night of his mind' appears throughout the resolution scene; 'darkness' of his mind surrounds the story as phantoms lead him into anguish; dark shapes and shadows appear in his mind as he suffers in misery; night

becomes colourless and gloomy while he is trying to get rid of the gift. Throughout the end of the story, the ‘mournful recognition’ and rescue scenes appear in light and brightness. As he repents, he stands by ‘his lamp with his face hidden in his hands’ (p. 358-9) and darkness begins to fade away. The immediate change in the weather and the atmosphere is due to the changes in the protagonist. He is not surrounded by dark gloomy night anymore; ‘white wreaths’ circle around him (p. 365). At the beginning of the story, Dickens describes the weather windy; however after the recognition scene, the wind which ‘was used to spin with unwindy constancy’ (p. 364) is replaced by a softer air. Dickens describes the changes of the weather as follows:

Soon, now, the distant line on the horizon brightened, the darkness faded, the sun rose red and glorious, and the chimney stacks and gables of the ancient building gleamed in the clear air, which turned the smoke and vapour of the city into a cloud of gold (p. 365).

As dawn breaks, Redlaw’s sorrow and mournful mood disappears and his compassion returns when and ‘a ray of clearer light appeared to him to shine into his mind’ (p. 379). The story ends happily and Redlaw turns into a more cheerful person. He sits by the fire (as he has done) at the beginning of the story with the student, his bride and Milly ‘the embodiment of his better wisdom’ (p. 383).

Table 7.2. Frequency of lexical items at syntactic level

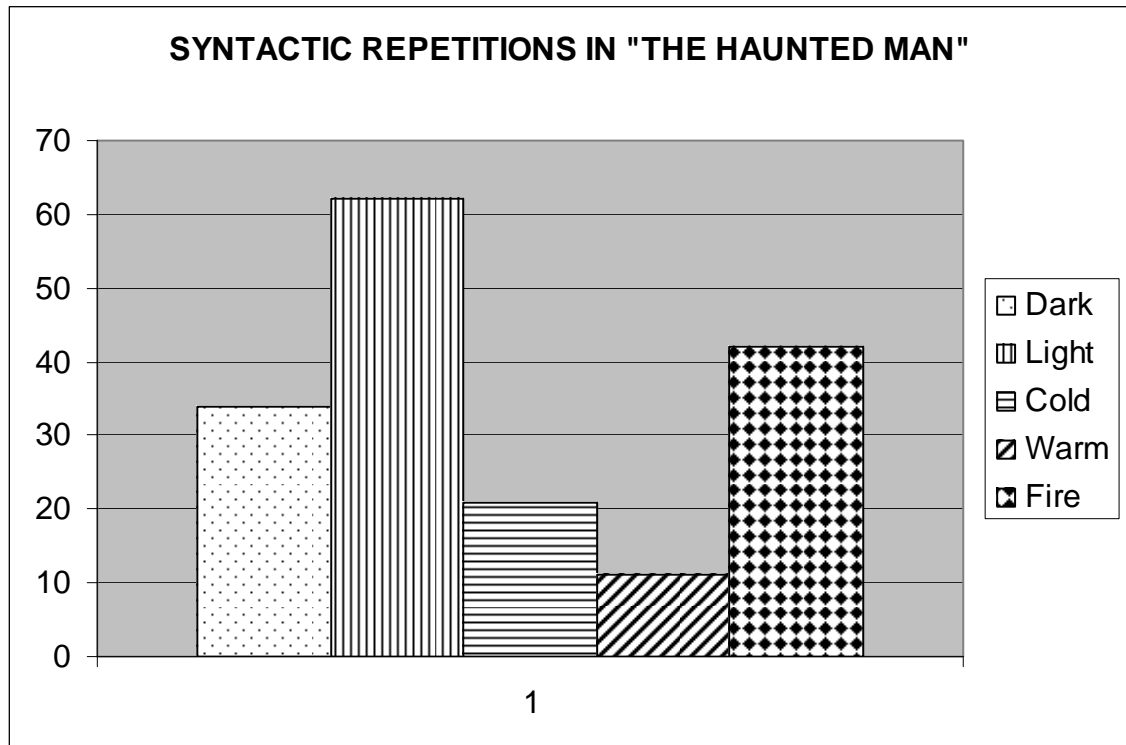
| | cold | Dark |
|---------------------------|-------------|-------------|
| Before recognition | 21 | 33 |
| After recognition | 0 | 1 |

The table shows that some words are frequently used and indicate the desperate loneliness and sorrow of the protagonist at the beginning of the story. Like all the previous Christmas stories, Dickens repeats common negative adjectives; 'cold' and 'dark' to indicate the atmosphere of the story and the mood of the protagonist. However, throughout the story Redlaw realizes his mistake and regrets:

Redlaw, keeping her close at his side, turned his face towards the speaker, and there was sorrow in it. Something like mournful recognition too. 'I might have been another man, my life might have been another life, if I had avoided that first fatal step (379).

At this point, Redlaw realizes the significance of memories in human life and feels the emotional necessity for human warmth. The repeated adjectives 'dark' and 'cold' are replaced by 'light', 'bright' and 'warm' after the recognition scene. In the below graph, syntactic repetitions of words are shown:

Graph 7.2. Syntactic repetitions of lexical items in *The Haunted Man*



Lexical deviation is used by Dickens with the incorrect suffixes or prefixes: ‘unbidden’ (p.316); ‘unmoved’ (p.342); and ‘unlighted’ (p.351). In order to emphasize the presence of ghosts, Dickens over-uses the word ‘three times’ (p.350) that Redlaw was haunted by the spirits.

7.2.2. Grammatical Categories

In “The Haunted Man”, like in the previous stories, long sentences indicate the important depiction of the protagonist’s environment and conditions. Instead of

presenting the loneliness of the protagonist, Dickens describes his house in a vivid long description so that the reader can grasp the relation between the protagonist's state and the place he lives in:

Who that had seen him in his inner chamber, part library and part laboratory – for he was, as the world knew, far and wide, a learned man in chemistry, and a teacher on whose lips and hands a crowd of aspiring ears and eyes hung daily – who that had seen him there, upon a winter night, alone, surrounded by his drugs and instruments and books; the shadow of his shaded lamp a monstrous beetle on the wall, motionless among a crowd of spectral shapes raised there by the flickering of the fire upon the quaint objects around him... (p. 304).

The employment of **italics** indicates a form of emphasis within the narration. Similar to other Christmas stories, personal pronouns such as *him*, *her*, *you*, *they* or *us* are written in italic forms when the writer emphasizes about their places in the story. The supernatural powers are depicted with capital letters: *it* followed the chemist, which indicates its importance in the flow of the action.

7.2.3. Figures of Speech

Grammatical deviation implies a deeper meaning while distancing the reader from the emotional acts of Redlaw. In a conversation between the chemist and the ghost, Redlaw denies that he has called the ghost. He asks about the reason of its visit and it replies: 'Unbidden be it... It is enough I'm here' (p.316). In question forms, there is also deviation while Redlaw still questions the presence of the ghost: "I want to know

why this is?' (p.341). When Mrs. Tetterby gets angry to her husband, grammatical deviation occurs in question form: "How you stand there?" (p.367).

Dickens repeatedly uses "Thankee" instead of "Thanks" and it creates a phonological deviation. In the last Christmas story, as in all the previous ones, the first sentences of each chapter are in capital letters as if pointing the title of the parts: "EVERYBODY SAID SO"; "A SMALL MAN", and "NIGHT WAS STILL HEAVY". Although graphological deviation in the first sentences violates the form of narration, it creates a unity in the theme of the story. The first title indicates that people around Redlaw feel his mistake and talk about his loneliness; the second story is based on the desperate situation of the chemist against the ghosts; and finally, the night in Redlaw's mind surrounds the narration.

In "The Haunted Man", 'fire' is an important **symbol** and it is 'scarcely warm' (p. 339) during the conversation between the chemist and his student in a small room. Fire symbolizes cheer and joy within the families as the doctor cries while waiting for Alfred and a big celebration in "The Battle of Life": "Pile up the fire here, Britain! Let it shine upon the holly till it winks again" (p. 270). Similarly, Mr. Tetterby in "The Haunted Man" sits in his chair to read his newspaper (p. 328) and fire is considered to be more important than a great fire on a Christmas Day (p. 376).

In *Christmas Stories* of Dickens, 'fire' or 'fireside' not only constitutes home but are considered to be the 'heart and core' (p. 304) of home. Fire, fireside and hearth at home in the stories of Christmas are presented as a member of families. In "The Battle of Life", fire is personified as follows:

The bright fire crackled and sparkled, rose and fell, as though it joined the

dance itself, in right good fellowship. Sometimes it roared as if it were the eye of the old room: it winked too, sometimes, like a knowing patriarch, upon the youthful whisperers in corners. Sometimes it sported with the holly-boughs; and shining on the leaves by fits and starts, made them look as if they were in the cold winter night again, and fluttering in the wind... (p. 272).

'Fire' becomes a member of the family and is personified like a character: it is depicted as a living being reacting, responding and acting.

Similar to the spirits in "A Christmas Carol", in "The Haunted Man", Redlaw is visited by a spirit that gives him the gift of forgetfulness of memories. Unlike other Christmas stories, Dickens uses the terms 'phantom' (36 times); 'shadow' (14 times) and 'shade' (5 times) more than 'ghost' (8 times) to describe that supernatural power. The Spirit is described as ghastly and cold, colourless in its leaden face and hands. Dickens calls the spirit as 'Something' which is the dread companion of the haunted man (316). The phantom in "The Haunted Man", like the spirits in "A Christmas Carol", is a supernatural agent and an allegorical figure helping to affect the protagonist's redemption. The ghost at Redlaw's back plays an important role; it represents his alter-ego. Although Redlaw makes a bargain with the ghost, he realizes the goodness and affection of his past memories at the end. Redlaw prefers not to look at the shadows on his walls that remind him of his past; however, as he realizes his mistake, he pays attention to what they express. In the story, the spirits, ghosts and phantoms follow him in order to show him the faults and the importance of human memory. Redlaw realizes

that that he has made a mistake by accepting the gift of the spirit and he begs: “Give me back myself” (p. 347). At the end of the story, Redlaw takes part in the Swidger family’s Christmas celebrations and they all sit round the table. Redlaw sees the shadows clearly now:

...the shadows once more stole out of their hiding-places, and danced about the room, showing the children marvelous shapes and faces on the walls, and gradually changing what was real and familiar there, to what was wild and magical (p. 383).

The spirit in the story not only helps Redlaw refresh his past but also develops a sense of revival of Christmas spirit through the charity, forgiveness and compassion for the others. Dickens as a writer who supports the importance of memory uses all these figurative elements to declare his messages for the society. As Ackroyd (1990) points out:

The theme itself revolves around Dickens’ belief that memory is a softening and chastening power, that the recollection of old sufferings and old wrongs can be used to touch the heart elicit sympathy with the sufferings of others ... For it was his suffering and the memory of his sufferings which had given him the powerful sympathy of the great writer, just as his recollection of those harder days inspired him with that pity for the poor and the dispossessed which was a mark of his social writings (p. 553).

Another symbol in “The Haunted Man” is the unnamed ‘child’. The imagery of child or the baby in all the five Christmas stories symbolizes the ‘rebirth’ of

protagonists. Dickens presented the poor situations of crippled, disabled or sick children to create emotionalism for his readers (Collins, 1964, p. 73). Children in the stories symbolize need for a rebirth, familial warmth and love. However, the situation and appearance of children in Christmas stories improve throughout the end as recognition scenes occur. The unnamed child in “The Haunted Man”, unlike the baby in “The Cricket on the Hearth”, is considered to be a monstrous figure. It first appears suddenly like a creature or a monster. The allegorical savage child is a different representation of the boy labeled as ‘Ignorance’ in “A Christmas Carol”. It has the size of an infant but has the ugly and dirty face of a greedy old man. It has bright eyes and naked feet. Dickens portrays it as “a baby savage, a young monster, a child who had never been a child, a creature who might live to take the outward form of man, but who, within, would live and perish a mere beast” (p. 322). When Redlaw finds the child, he tries to help the suffering boy; however, he is looking for ‘the woman’ (p. 324). The child reappears when Redlaw realizes his loneliness and when resolution starts for him. His face is cleaned and his wounds are bandaged by Milly he has been looking for. Redlaw shows compassion rather than ignorance to the boy and touches his hair at the end. The changes of the child represent the rebirth of both Redlaw and the society.

Another important matter about children in the story is that elder brothers or sisters are responsible for their younger siblings because of their parents. Like the brother in “The Cricket on the Hearth”, the little boy of the Tetterbys has to look after his younger brother. Dickens describes the burden of the little boy who is in charge of taking care of the baby, Moloch:

It was a very Moloch of a boy, on whose insatiate altar the whole existence of

this particular young brother was offered up, a daily sacrifice. Its personality may be said to have consisted in its never being quiet, in any one place, for five consecutive minutes, and never going to sleep when required. ... It roved from doorstep to doorstep, in the arms of little Johnny Tetterby ... from Monday morning until Saturday night. Wherever childhood congregated to play, there was little Moloch making Johnny fag and toil. Whenever Johnny wanted to go out, Moloch was asleep, and must be watched. Whenever Johnny wanted to stay at home, Moloch was awake, and must be taken out... (p. 326).

Dickens calls the baby 'Moloch', which in the *Bible*, appears as part of medieval demonology, as a "Prince of Hell". It is a demon which finds pleasure in making mothers cry by stealing their children, especially in December.

7.2.4. Narration

"Haunted Man" is narrated in third-person narration but Dickens, through a first-person narration, has the chance of expressing his ideas to his readers and this **variation** enriches the narration of the story..

In "The Haunted Man", third-person narration is used to inform the reader about the flow of the action. Dickens, like in "A Christmas Carol", applies the third-person narration but interferes in the action in order to remind the reader that it is not only fictional but real world. The use of present tense shows the author breaks away from the narrative past of story. The author conveys his messages in the present tense when trying to share his ideas about the importance of Christmas: "Then, as Christmas is a

time in which, of all times in the year, the memory of every remediable sorrow, wrong and trouble in the world around us should be active with us” (p. 382).

In the depiction of the street where the chemist lives is described with repeated sentences and it foregrounds a devotional effect: “When the wind was blowing”, “When travelers by land were bitter cold”, “When twilight everywhere released the shadows” and “When these shadows brought into the minds of older people other thoughts”.

CONCLUSION

Charles Dickens's Christmas stories are based on the critique of society and people who lost their compassion and belief in values. 'Dickensian' style has many meanings. As far as the content of the stories is concerned, 'Dickensian' style refers to the goal of Dickens to correct the vices of his society. Dickens tries to criticize hypocrisy, vanity and greed and revive charity, love and mercy in society. In order to depict the wrongs of his society, he portrays all the dark sides of Victorian society in vivid detail. Criminals, badly-suffering children, impoverished workers, social evils and inadequate laws are his main concerns in all the stories in *Christmas Books*.

Common stylistic markers of the stories in *Christmas Books* provide the reader with an understanding of 'Dickensian' style in general. The first common marker is the use of **repetitions** and **parallelism** in narration. In all the stories certain words, phrases or scenes are repeated to emphasize the similarities or contrasts within the stories. Protagonists of the stories face an experience with supernatural powers and change into a better state. All the stories are about a man who has lost faith or has turned into a cynical miserable person. With the help of the supernatural, the protagonists remember the past or foresee the future and they experience a recognition scene, which ends the stories happily. They are restored and transformed after the resolution scenes. Dickens, in that sense, achieves his goal of reviving the belief in goodness, charity and compassion among people. Therefore, all the stories end with gatherings of all the characters, which signify the importance of unity and harmony in public. Balance and repetition form the parallelism, which creates a semantic unity and cohesion for all the

stories. The use of specific style markers and linguistic devices keep every detail and unit in balance.

When readers come across parallel structures, they try to find an appropriate semantic relationship between the parallel parts and investigate the common parts. This is considered to be a processing tendency on the part of the readers who are alert and active while interpreting the plots to gain a deeper understanding. The parallel structures in the Christmas stories help the reader to perceive the associations of the visits of the supernatural for the resolution scenes. The reader not only has to work out the connections of similarity and contrast between the scenes in a particular story but also has to set a relation between the stories in the book.

Dickens also uses the syntactic repetition of words related to changes of weather or atmosphere of the setting in all the stories. Some words such as 'cold', 'warm', 'dark' and 'light' are repeated and explicitly indicate a meaning in the flow of the five stories. These repetitions in the stories indicate that all the stories have the similar topography of Dickensian style which implies Dickens's ideas and messages as a writer. Adjectives such as 'cold' and 'dark' are repeated many times in order to indicate the social sufferings and poor conditions of working class people in Dickens's time. However, after the recognition or resolution scenes, the negative adjectives or nouns related to weather and atmosphere are replaced by positive words: 'warm' or 'light'. This sudden change in the choice of words indicates a change from sorrow to happiness; blindness to recognition; ignorance to awareness; and loneliness to gatherings (as shown in Appendix 2).

Dickens frequently repeats the noun 'fire' in all the stories to indicate the need

for a brighter and warmer gathering of his society. He desired to replace the ‘cold outer world’ with many sufferings and wrongs with the ‘warmth of a domestic life’. These common inferences foreground Dickens’s message of ‘hope for a change; hope for a better future’. Fire is both supportive and destructive for mankind. It has helped mankind and made life easier, but it has also caused disasters (resulted in loss of lives and money). In all the five stories, the characters are in need of fire: it brightens places; warms hearts and houses; foreshadows a misfortune; clears up a misunderstanding; dances with the characters at parties and warns the protagonist to recognise the truth. It also signifies the importance of warmth in familial and social union. Fire also symbolizes power and is repeated to indicate the strong belief of Dickens in a revolution of the present conditions.

Dickens felt the necessity of a rebirth and used concrete nouns to present abstract meanings: his artistic aim is related to his literary goal. In all the stories, ‘children’ suffer and live in poor conditions at the beginning; however, they overcome illnesses (Tiny Tim in *A Christmas Carol*), change physically and emotionally (the monster baby in *The Haunted Man*), are saved (Meg’s daughter in *The Chimes*); and live more comfortably and happily (Slowboy in *The Cricket on the Hearth*). A rebirth is needed and can be achieved through changes in the system. These changes in the children of the stories imply that Dickens was optimistic about the future of his society; he believed in the fact that charity and love could solve the problems and ease the pains.

Secondly, since the conversion is brought into the story by supernatural forces such as ghosts, phantoms or spirits, Dickens enlarges the setting with the use of “machinery” device. In order to telescope time both for the reader and for the

protagonists, Dickens tells his stories in a short period of time; however, he manages to create pathos and excitement within the limits of reality (Glancy; 1999: p. 59). Therefore, the combination of **imagination and reality** manifests ‘Dickensian’ style in terms of presentation of social issues with fairy-tale elements. Dickens dealt with the passage from Romanticism into the Industrial Age of the Victorian period. He tried to keep Romantic belief alive with the use of ‘imagination’ in all the stories in *Christmas Books*. For him, the imagination and childish joy of Romanticism are the significant traits which may lead to happiness and peace in modern industrial society (Glancy; 1999: p. 25).

Another trait is the “voice of Dickens”, **variation in narration**, in the stories. Dickens not only reflects his experiences but he also conveys his messages as a disguised narrator. The stories vary in narration with the use of first-person and third-person narration and the shifts from past tense to present tense show the presence of Dickens in narration. The fragmentations in the stories do not break the unity in narration, indeed, they present a ‘complex vision of society that seems fragmented’ (Glancy, 1999: p. 25). Finishing his stories in a social gathering, Dickens unites his characters that represent the individuals of his society. Moreover, as a successful story teller, Dickens attracts the attention of his readers with his childhood and adult experiences while presenting his moral teachings:

Writing in the first person either for himself, as in “A Christmas Tree”, or for a thinly disguised persona who relates events from his life, he filled his Christmas stories with his own strongly felt philosophy that was tied to his Christian faith. (Glancy; 1999: p. 69).

Deviations are the other common stylistic marker of the stories and they form deeper meaning below the surface structure. At the grammatical deviational level, the common characteristic of the stories is the variation of sentence lengths. In the stories, shorter sentences follow the longer ones to imply a deeper meaning below the surface structure. The beginning sentence of each story is a short sentence sample and they can be considered as the title of the chapters or parts. The use of long sentences at the depiction of setting, characters and supernatural powers indicate the importance of giving detailed descriptions of important scenes for the readers. Dickens uses short sentences in the dialogues of the character with other characters or phantoms. Short sentences relate the reader, observer, to the setting so that the reader focuses more on the action and explicit details than the hidden meanings in long sentences. However, certain short sentences imply a preparation for the mysterious events as is seen in *A Christmas Carol*. The story begins as: ‘MARLEY WAS DEAD, to begin with’. Although there is no further implication whether the story is about Marley or his death, this sentence shows that the reader should be aware of the importance of Marley within the flow of action. Similarly, the first sentence of *The Cricket on the Hearth* is one of the shortest sentences in the story: ‘THE KETTLE BEGAN IT’. In the story, the kettle is associated with the carrier who started the questions and doubts in his marriage. In *The Haunted Man*, the story begins as: ‘NIGHT WAS STILL HEAVY in the sky’. The first sentences of these three mentioned stories are in capital letters as if they were the titles of the stories. Marley, although a minor figure, will remind Scrooge about the loss of values and the effects of it as the action continues. The kettle will remind the protagonist about the importance of harmony and warmth of a family while it dances with the cricket.

Heavy night will surround the life of the haunted man and a dark atmosphere will cover his mind as he loses his memory. In *The Battle of Life*, likewise, Dickens uses short sentences in the dialogues of the characters despite the increase of tension within the story. As the father is informed that his daughter has run away, the dialogues are short and distracted: 'Gone', 'With Whom? Where?' The meanings beneath the surface are more important than the proceeding action and therefore, long sentences are used in the depiction of important parts of the stories.

Lexical deviation occurs in the stories when strange lexical items appear or with the over-use of words. Words are brought in by the characters to distance the audience from the events and to symbolize an abstract meaning. Some characters repeat certain words and the repeated lexical items distinguish them from the other characters. Scrooge repeats 'Humbug'; Clemency uses the word 'nutmeg-grater'; Trotty replaces observations with 'observations' and Redlaw screams 'Halloa' when he is happier.

Phonological deviations can be observed when sound patterns change to attract the attention of the reader: Dickens prefers to use the adjective 'gay' instead of 'happy'. At the graphological deviational level, violation of capitalization occurs to emphasize the abstract meaning of the words: 'City' in *A Christmas Carol*; 'Bells' in *The Chimes*; 'Cricket' and 'Kettle' in *The Cricket on the Hearth*; 'Time' in *The Battle of Life* and 'Power' in *The Haunted Man*. Moreover, in all the stories, the first sentences of the chapters are written in capital letters.

Semantic deviation operates at the level of meaning in the stories. In *A Christmas Carol*, both Scrooge and the reader have difficulty in understanding the time concept as the ghosts visit him in one night. The physical depiction of Trotty as 'weak

Hercules' in *The Chimes* and the physical appearance of the Baby as 'the giant baby' in *The Cricket on the Hearth* create a deviation at the semantic level. In *The Battle of Life*, Dickens explains how an orchard had survived for about a hundred years and the monstrous child transforms into an ordinary child at the end in *The Haunted Man*.

Charles Dickens succeeded in giving social messages of his age; he is the spokesperson who shaped, presented and created new ideas and solutions to the problems. Dickens reflected and questioned social, political and economical issues. The clashes between the imaginative and sentimental side of Romanticism and the reformative and realistic side of the Industrial Age are depicted in Dickens's *Christmas Books*, which is a masterpiece of the combination of Dickensian stylistic variants and linguistic codes. The goal of this study is to present the combination of the Dickensian world (realistic side) and Dickensian style (imaginative side) in five short Christmas stories. As a great observer and spokesman, Dickens intentionally preferred to use certain stylistic and linguistic markers to awake his readers' attention to his social messages in *Christmas Books*. The findings and appropriate stylistic data provided in this study present the relation between the fictive world of Dickens the great writer and the real world of Dickens the social commentator.

In conclusion, this study consists of linguistic and stylistic data which clarify and explain common features of Dickens's artistic style in relation to his world-view. This stylistic analysis of Dickens's *Christmas Books* has shown that Dickens intentionally used common stylistic markers and linguistic codes which provide a 'light' for the analysts or readers in Dickens's fictive world. This study is like a template representing the common writing style of Charles Dickens. Therefore, it would not be wrong to

claim that this study will enlighten future studies and analyses. Moreover, the study may lead to counter arguments or discussions based on stylistic analyses of the stories for future studies.

APPENDIX 1

A Checklist of Linguistic and Stylistic Categories:

A. Lexical categories

1. Nouns (abstract and concrete nouns)
2. Verbs
3. Adjectives
4. Adverbs

B. Grammatical categories

1. Sentence types (declarations, commands, questions and exclamations)
2. Sentence complexity (simple or complex)
3. Clause structure and types (relative or adverbial clauses, inversions, etc.)
4. Word classes (pronouns, conjunctions, auxiliaries, determiners)

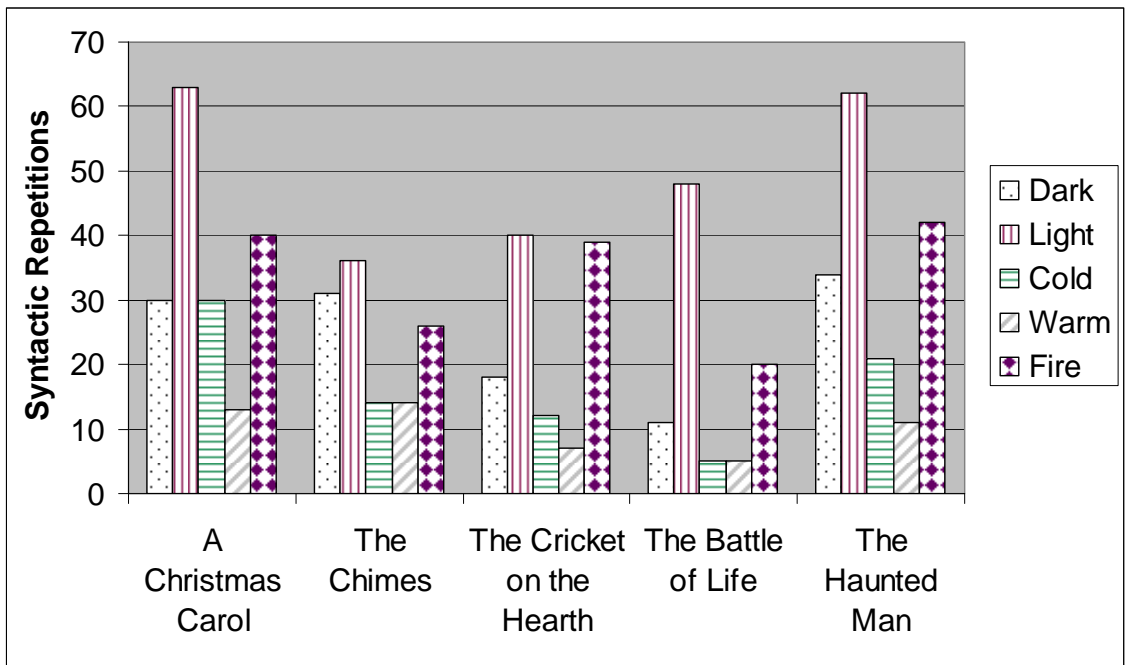
C. Figures of Speech

1. Grammatical and lexical schemes (parallelism, etc.)
2. Phonological schemes (alliteration, assonance)
3. Tropes (syntactic or semantic deviations, symbols, imagery, simile, metaphor)

D. Cohesion and Context

1. Lexical or syntactic repetitions
2. The use of definite article and personal pronouns
3. Addresser-addressee relationship and the attitude of writer in narration

APPENDIX 2



References

- Ackroyd, P. (1990). *Dickens*. London: Sinclair-Stevenson.
- Ackroyd, P. (1992). *Introduction to Dickens*. London: Mandarin.
- Andrews, M. (1994). *Dickens and the Grown-up Child*. London: The Macmillan Press Ltd.
- Babb, H. S. (ed.) (1972). *Essays in Stylistic Analysis*. USA: Harcourt, Brace.
- Barnard, R. (1984). *A Short History of English Literature*. Oxford: Blackwell Publishers.
- Bloom, H. (ed.) (1987). *Modern Critical Views of Charles Dickens*. New York: Chelsea House Publishers.
- Bradford, R. (1997). *Stylistics*. London and New York: Routledge.
- Brook, G. L. (1970). *Language of Dickens*. Andre Deutsch.
- Chapman, R. (1973). *Linguistics and Literature: An Introduction to Literary Stylistics*. London: Hodder and Stoughton.
- Chesterton, G.K. (1992). *Criticisms and Appreciations of the works of Charles Dickens*. London: J.M. Dent and Sons Ltd.
- Collins, P. (1964). *Dickens and Education*. London: Macmillan and Co. Ltd.
- Collins, P. (1994). *Dickens and Crime*. 3.Ed. New York: St. Martin's Press.
- Crystal, D. (1987). *The Cambridge Encyclopedia of Language*. New York, Cambridge University Press.
- Daiches, D. (1960). *A Critical History of English Literature*. New York, The Ronald Press Company.
- Daleski, H.M. (1970). *Dickens and the Art of Analogy*. New York: Schocken Books.

- Eigner, E. M. (1989). *The Dickens Pantomime*. Berkeley, University of California Press.
- Glancy, R. F. (1999). *Student Companion to Charles Dickens*. Greenwood Press
Westport, Conn.
- Gold, Joseph. (1972). *Charles Dickens: Radical Moralists*. Canada: The Copp Clark
Publishing Company.
- Gray, B. (1969). *Style: The Problem and Its Solution*. Paris, Hague.
- Hough, G. (1969). *Style and Stylistics*. London, Routledge and Kegan Paul.
- Johnson, E. (1952). *Charles Dickens: His Tragedy and Triumph*. New York, Penguin
Books.
- Leech, G. & Short M. (1981). *Style in Fiction*. New York, Longman.
- Lodge, D. (1966). *Language of Fiction*. London, Routledge and Kegan Paul.
- Lucas, F.L. (1964). *Style*. London, Castell and Company Ltd.
- Macey, D. (2001). *Dictionary of Critical Theory*. London: Penguin Books.
- Macleod, N. (2005). Stylistics and point of view in fiction: a credo and some examples.
The European English Messenger. P. 14,2,61,73.
- Orwell, G. (1968). *The Penguin Essays of George Orwell*. New York, Penguin Books.
- Özünlü, G. (1980). A Comparative Linguistic Study of Modern English, American and
Turkish Poetry. (Doctoral dissertation, Hacettepe University).
- Page, N. (1984). *A Dickens Companion*. London, Macmillan.
- Partlow, Robert B. (1970). (ed.). *Dickens the Craftsman*. London: Feffer and Simons
Inc.
- Robey, D. (1982). Modern Linguistics and the Language of Literature. In A. Jefferson
and D. Robey . (Ed.), *Modern Literary Theory: A Comparative Introduction*. London,

- Batsford, Academic and Educational Ltd.
- Semino E. & Short M. (2004). *Corpus Stylistics. Speech, Writing and Thought presentation in a Corpus of English Writing*. London, Routledge.
- Short, M. (2006). Designing and Piloting a world-wide-web-based stylistics course. *Rethinking English: Reconciling Literature and Cultural Studies*. Retrieved August 20, 2006 from <http://www.lanc.ac.uk/fass/projects/stylistics/tutors/Paper>
- Simpson, P. (2004). *Stylistics: A Resource book for students*. London, Routledge.
- Stoehr, Stance Taylor. (1965). *Dickens: The Dreamer's Stance*. New York: Cornell University Press.
- Tracy, R. (1998). *Dickens Studies Annual: Essays on Victorian Fiction*. New York: Ams Press Inc.
- Turner, W. G. (1973). *Stylistics*. Middlesex, Penguin Books.
- Verdonk, P. (2002). *Stylistics*. Oxford, OUP.
- Walder, D. (1981). *Dickens and Religion*. George Allen and Unwin.
- Wales, K. (1990). *A Dictionary of Stylistics*. New York; London, Longman.
- Weber, J.J. (1996). *The Stylistics Reader: from Jacobson to the present*. New York, London Arnold.
- Welsh, A. (1986). *The City of Dickens*. Harvard University Press.
- Widdowson, H.G. (1975). *Stylistics and The Teaching of Literature*. London, Longman.
- Wynne, M. (2005). *Stylistics: Corpus Approaches*. Oxford University.

