THE EXPLOITATION OF PRAGMATIC DEVIATION

IN LITERARY DISCOURSE

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ABSTRACT

Discourse reflects language use beyond the sentence level; it is embodied in the concrete realization of a set of oral or written sentences that may conform to the language norms or may deviate from them depending on the intentions and linguistic knowledge of the users. In fact, the application of pragmatic norms results in the production of appropriate sentences while the violation of these rules leads to the generation of infelicitous discourse caused by pragmatic deviance which represents a sort of linguistic innovation despite its reflection of inappropriate language use. Therefore, the present article deals with the issue of pragmatic deviation in literary discourse. First, it explains the significance of pragmatic deviance. Then, it discusses the exploitation of pragmatically motivated discourse deviation in literary texts through the analysis of sentences extracted from different novels. Finally, it lists the distinct effects produced by such a phenomenon on the readers and scholars. Generally speaking, this article attempts to uncover the contribution of pragmatic deviance to the richness of literary discourse and the variation of language use.

Key Words: discourse - pragmatic deviation – exploitation - literary texts

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1- Introduction

Language plays a central role in people's life as it is a means of communication embodying concrete and abstract levels. The abstract aspect encompasses the linguistic competence and knowledge of the rules; the concrete level is manifested in language use. These two dimensions are interrelated as language becomes vital through the actual practice of linguistic knowledge by a group of persons within a context.

Therefore, human beings express themselves through speech or writing in order to fulfil specific goals like communicative ideas, interacting and socializing as well as showing opinions, emotions and attitudes. Thus, language use reflects the users' performance. It denotes the different functions of language that vary depending on the users and the context.

In order to achieve these distinct functions, language use takes two main forms: the utterance and discourse. The utterance level refers to the production of isolated fragments whether in speech or writing. It is reflected in the realization of a word, a phrase or a sentence. Hymes (1980) considers the utterance as a linguistic routine embodied in the sequential organization of words while Bakhtin (1986) views it as a unit of spoken language. Although the utterance is very often associated with oral communication, it is generally agreed that it maybe spoken or written (Huddleston, 1984).

Communication may rely on the employment of isolated utterances, but this case is very rare as language use often takes the form of written texts and conversations (Crystal, 1995). In fact, discourse is a linguistic entity functioning above the sentence level. Its effectiveness is determined on the basis of two main criteria: correctness and appropriateness. Correctness implies the accurate usage of linguistic rules. Appropriateness refers to the proper use of language via the application of pragmatic principles.

In this respect, Grice (1975) highlights the main pragmatic rules guiding appropriate conversation with special reference to the cooperative principle including the maxims of quantity, quality relation and manner. In addition to Grice's cooperative principle, Leech (1983) introduces the politeness principle as well as the rule of rhetoric which refers to a set of conversational principles embodying textual and interpersonal aspects that are necessary for the effective use of language. Textual rhetoric involves the processibility, clarity, economy and expressivity

principle while interpersonal rhetoric entails politeness, irony and the cooperative principle.

In fact, pragmatic norms are essential for appropriate language use. They are classified into different maxims that are exploited for the purpose of achieving felicitous communication whether in speech or writing. The list of the normative rules governing language use is extensive. Nevertheless, one may claim that the main pragmatic principles determining appropriate discourse include cooperation, politeness, relevance, truthfulness, conventionality and reciprocity. These rules constitute discoursal norms. However, some language users may not respect these principles which leads to the existence of pragmatic deviation. In this context, Grice (1975) explains how the maxims of the cooperative principle can be violated and mentions instances of the floating of each maxim. Also, Leech (2013) provides an illustration of some cases of pragmatic deviance.

Pragmatic deviation is denoted by the inappropriate use of well-formed sentences. This phenomenon is not a deflection but it is a strategy that helps the speakers or writers to highlight personal attitudes, specify the nature of social relationships, show one's linguistic code or even reflect a sort of innovative linguistic performance. It occurs in everyday conversations. Also, it may be found in literary discourse which is a reflection of daily verbal behaviour.

This article investigates the significance and function of pragmatic deviation within literature through the analysis of some literary passages embodying pragmatically deviant discourse. Moreover, it tries to denote that pragmatic deviation which represents a strange form of expression may turn to be an innovative type of verbal behaviour employed by common people to achieve specific communicative purposes that may be skilfully depicted in authors' writings. In order to reach the research objectives, this research work hinges on the use of discourse analysis. This technique focuses on the function of language in use; it studies how language whether in its oral or written form is manipulated within a context (McCarthy, 1991). It refers to a linguistic level of analysis beyond the sentence.

Therefore, the present study relies on the exploitation of a corpus of utterances elicited from several novels for the purpose of providing a descriptive analysis of the nature of pragmatic deviation within literary discourse in the form of dialogues and narrative statements. It encompasses a theoretical and practical part. The theoretical section deal with the meaning and aspects of pragmatic deviance put forward in the following title.

2- Aspects of Pragmatic Deviation

When language users do not respect the rules, they violate the norms. This act results in the existence of deviation which is also referred to as deviance (Wales, 2011). In fact, deviance is illustrated in the production of unacceptable linguistic structures as a result of non-conformity to the linguistic rules (Crystal, 1995). It reflects a linguistic output characterized by features that are distinct from the norm (Kashru, 1992). It ranges from mere imperfect and ungrammatical utterances performed by ordinary individuals to linguistic innovations produced by well known authors.

Deviation may fall within different categories; it may be linguistically or pragmatically motivated. Linguistic deviance reflects a sort of inaccurate aspect of linguistic performance; it is divided into different kinds including lexical, grammatical and semantic deviation (Leech, 1969). On the other hand, the type of deviance that occurs because of inappropriate pragmatic performance is referred to as pragmatic deviation. It is also called pragmatic infelicity; it is related to the infringement of felicity conditions.

Pragmatic deviance represents a violation of the pragmatic rules of language use; it "…involves deviation from the norms of standard conversational behaviour" (Bowles, 2010: 26). It may take different forms. One of its most prominent aspects is reflected in the issue of impoliteness which refers to the breach of the principle of politeness. In this context, Hammer (2003: 154-155) provides "…a pragmatic definition of impoliteness as a deviation from generally accepted social and verbal behaviour". Thus, this aspect implies the occurrence of rude manners or the use of discourteous language to reveal a lack of respect or harshness. Moreover, impoliteness may even include insults or vulgar expressions.

Another type of pragmatic deviation is embodied in the notion of irrelevance which is related to the unsuitability of the speaker's replies to the interlocutor's speech. It represents a failure of collaboration in a dialogue or conversation (Watson, 2004). Irrelevance refers to the inappropriateness of a speaker's discourse to the context of the speech act. It may result from the lack of interest in the topic or lack of motivation to take part in the conversation. In reality, irrelevance and impoliteness are caused by the non-cooperative behaviour of the speakers.

In other cases, language users may deviate from the sincerity condition which is an index of felicitous discourse. This issue is related to figurative language since it is claimed that figurative sentences infringe the axiom of truthfulness or quality which is a maxim of the cooperative principle (Moreno, 2007).

Thus, this type of divergence is closely linked to the notion of tropes which are also called figures of thought. In this context, Collins (1991: 16) asserts that:

> "figures of thought", such as metaphor, metonymy, synecdoche, and irony, while they are also important devices in oral discourse, are more foregrounded in writing than in speech… whenever literate discourse became viably independent of the oral situation, figures of thought, or "tropes", would increase, while figures of speech would decrease.

Therefore, tropes are employed in speech, but they are more prominent in writing. they are considered as pragmatic deviance as they reflect a contradiction between what is said and what is implied. Hence, they violate the sincerity condition.

Broadly speaking, the above mentioned types of deviance including impoliteness, irrelevance and tropes are produced by language users who may be monolingual or multilingual. Moreover, other kinds of pragmatically motivated deviance may occur due to the unconventional use of language by bilingual speakers. These instances of divergence from the norm may be depicted in the notions of language transfer, code switching and code alternation.

In fact, interference or language transfer refers to a deviation from the norm of a second or foreign language produced by a bilingual speaker because of the influence of his/her mother tongue. It may be linguistic or situational. Linguistic interference refers to the deviation from the linguistic norms of the target language resulting in incorrect linguistic performance due to the influence of the user's mother tongue. It may occur at the phonological, morphological, syntactic or semantic level.

On the other hand, situational interference constitutes a pragmatic deviation; it represents a violation of the pragmatic norms of the target language (Oksaar, 1979). It reflects inappropriate use of the foreign language through the production of well-formed sentences formulated on the basis of the pragmatic rules of the first language. Hence, interference occurs in a monolingual mode employed by bilingual speakers.

Bilinguals may also produce another type of deviation while using a bilingual mode as they may often switch from a language to another within the same discourse (Oksaar, 1996). As a result, they opt for a marked language choice. According to Smith (1991: 16), "unusual choices are marked… if we think of the

conventional associations as rules, then marked associations involve a violation of the rules". In this respect, code switching represents a marked choice; it constitutes a sort of deviance as it refers to the use of two linguistic varieties within the same utterance; it represents "… a deviation from monolingual norms" (Gumperz, 1982: 64). In fact, code switching violates the principle of conventionality. It can be considered as a pragmatic deviation as it implies a divergence from the base-language which is supposed to be employed as a basic means of communication within a specific speech context. Thus, it deviates from the pragmatic rules of the conversational situation (Oksaar, 1996).

In addition to code switching, bilinguals may infringe the norms of language use when they adopt a divergent language choice. In this vein, Grosjean (1982: 142) asserts that "if someone initiates a conversation in a particular language, others usually answer in that language. However, there are cases of non-reciprocity, that is, speaker A starts with language X and speaker B answers in language Y". This phenomenon is referred to as language alternation. It represents a pragmatic deviation as the speakers violate the pragmatic principle of reciprocity. Therefore, language alternation implies deviant speech behaviour characterized by the non-existence of a common linguistic code within the same conversation since the speaker avoids using the language of his/her interlocutor. It is embodied in two distinct forms: non-convergent discourse and interpreted mediated interaction. These two linguistic patterns represent language divergence.

Non-convergent discourse refers to a situation where a speaker employs language A while his/her interlocutor uses language B (Angermeyer, 2015). Hence, the speakers "…communicate with each other speaking their respective languages because of mutual intelligibility" (Danesi, 2016: 96). Consequently, non-convergent discourse denotes unreciprocal language use; it involves alternative turn- taking.

On the other hand, interpreter mediated interaction which is also called interpreted discourse implies a type of language alternation that involves an interpreter who mediates between two participants using different languages in conversation. In this case, the first speaker talks but his/her interlocutor has to wait for the interpretation provided by the translator before he/she starts talking (Angermeyer, 2015). Thus, the second speaker's turn-taking is disrupted by the interpreter's speech. This means that interpreter-mediated discourse infringes the principle of reciprocity as speakers do not stick to the base-language. Also, it does not respect the rule of turn-taking which is an axiom of the cooperative principle. In this way, it denotes disruption in the flow of conversation that may be disturbing for the primary interlocutors. Although it deviates from the normative speech behaviour, interpreter-mediated interaction constitutes a strategy that is required in specific

conversational contexts. Hence, in such a situation, the speakers need to diverge from the common language of interaction.

Generally speaking, these various types of pragmatic deviation may occur in speech or writing to denote a distinct verbal behaviour. Therefore, they may be used in literary discourse to produce a specific effect.

3- Pragmatic Deviance in Literary Texts

Within literary texts, language takes various dimensions by fulfilling communicative, cultural and aesthetic functions. It is activated through the narrator's written discourse and the characters dialogues representing speech-based writing. In this way, literary discourse represents authentic instances of language use. Thus, some fragments of literary texts may display normative linguistic behaviour; others may involve deviant discourse. Crystal (1995: 395) claims that "a deviant or strange use of language may be highly effective and widely appreciated as in any art form". Consequently, authors may utilize linguistic deviations to reveal the speakers' inaccurate linguistic performance or they may employ pragmatic deviance to show instances of inappropriate language use.

Hence, the occurrence of pragmatic deviation in literary discourse reflects realistic language use; it is embodied in a variety of aspects including impoliteness, irrelevance, tropes, language transfer, code switching and non-convergent discourse. Among the previously mentioned types, impoliteness seems to be one of the most recurrent instances of deviance.

3-1 Impoliteness

The notion of impoliteness is often highlighted in literary texts at the level of dialogues to display verbal hostility announced by characters to show negative attitudes towards their interlocutors. For instance, in Austen's *Pride and Prejudice* (2004) the character Lady Catherine addresses Elizabeth Bennet in a harsh tone when she says:

> -'Obstinate, headstrong girl! I am ashamed of you! Is this your gratitude for my attentions to you last spring? Is nothing due to me on that score?

> -'Let us sit down. You are to understand, Miss Bennet, that I came here with the determined resolution of carrying my purpose; nor will I

be dissuaded from it. I have not been used to submit to any person's
whims. I have not been in the habit of brooking disappointment.'
(272)

In the above statements, the character's verbal behaviour reflects a sense of
impoliteness embodied in three distinct negative attitudes. First, Lady Catherine
insults Miss Bennet using the words 'obstinate' and 'headstrong'; she even shows
her disgrace and negative opinion. Then, she deprives her interlocutor from the role
of turn taking in conversation; for a reply, she directly proceeds in talking.
Moreover, she speaks in an authoritative tone denying her interlocutor any right of
objection. Also, she does not allow her interlocutor to speak when she says: -"I will
not be interrupted. Hear me in silence" (Austen, 2004:272).

Another instance of impoliteness is reflected in the manner adopted by
Lady Catherine when leaving the Bennet's house as she exclaims: "I take no leave
of you, Miss Bennet. I send no compliments to your mother. You deserve no such
attention" (Austen, 2004: 274). Hence, the guest's withdrawal is done in an
offensive way since she retreats without bidding farewell to her host.

In Dickens's *David Copperfield* (1850) the character Steerforth shows
impoliteness in the form of insults as he says:

- "stop a bit. I tell you what, Mr. Mell, once for all. When you
take the liberty of calling me mean or base, or any thing of
that sort, you are an impudent beggar. You are always a
beggar, you know; but when you do that, you are an impudent
beggar". (71)

From the above statement, it can be elicited that Steerforth's verbal behaviour
reflects an impolite action when he offends and insults Mr. Mell. Therefore, literary
discourse may often involve aspects of impoliteness and discourtesy to depict
individual rudeness. Moreover, the characters may demonstrate inattentive attitudes
through the irrelevance of their discourse.

3-2 Irrelevance

The issue of irrelevance is employed in literary works to portray people's
social relationships. It helps to reveal characters' disrespect, boredom or
inattentiveness. An instance of irrelevance can be depicted in the following passage
extracted from Thackeray's *Vanity Fair* (1877: 37).

-"you can't!" says Mr. Cuff: "I should like to know why, pray? Can't you write to old Mother Figs to-morrow?"

-"Don't call names", Dobbin said, getting off the bench very nervous.

-"Well, sir, will you go?" crowed the cock of the school.

-"Put down the letter," Dobbin replied; "no gentleman readth letterth".

-"Well, now will you go?" says the other.

-"No, I won't. Don't strike, or I'll thmash you," roars out Dobbin.

In the above dialogue, the character Dobbin does not answer the question directly, he comments on what is said by Mr. Cuff leading the conversation to deviate from its principal purpose. It is at the end of the dialogue that he provides the required answer after persistent inquiry from the part of his interlocutor. This behaviour has resulted from the repugnance of the two characters that seem to be reluctant to collaborate with each other.

Another example of irrelevance may be quoted from *David Copperfield* when Miss Betsey, David's aunt, asks the doctor about the child saying:

-"How is she?" said my aunt, folding her arms with her bonnet still tied on one of them.

-"Well, ma'am she will soon be quite comfortable, I hope," returned Mr. Chillip. 'Quite as comfortable as we can expect a young mother to be, under these melancholy domestic circumstances. There cannot be any objection to your seeing her presently, ma'am. It may do her good.'

-"And SHE. How is she?" said my aunt sharply

Mr. Chillip laid his head a little more on one side, and looked at my aunt like an amiable bird.

-"The baby", said my aunt. "How is she?"

-"Ma'am", returned Mr. Chillip, "I apprehended you had known. It's a boy." (9)

Therefore, irrelevance has resulted from the aunt's misinterpretation of the existing situation as she thinks that the born child is a girl. On the other hand, her interlocutor is not aware of such misunderstanding until the end of the conversation when he grasps that she is mistaken and informs her that the newborn is a boy. As a result, irrelevant discourse may stem from preconceived ideas.

In another passage within the same novel, the writer provides an instance where both impoliteness and irrelevance occur as it is explained below:

> -"Silence, Mr. Steerforth!" said Mr. Mell
>
> -"Silence yourself," said Steerforth, turning red, whom are you talking to?"
>
> -"Sit down," said Mr. Mell.
>
> -"Sit down yourself," said Steerforth, "and mind your business." (70)

In the aforementioned conversation, Steerforth provides irrelevant replies. Moreover, he shows a lack of respect and disobedience to his teacher, Mr. Mell. Thus, irrelevance may be caused by the person's resentment and anger. It may even be mingled with impoliteness. In this situation, the speakers deviate from the normal behaviour in order to reveal negative attitudes. In other cases, language users may produce statements that diverge from ordinary expression to reflect their wit and artistic ability. This is achieved through the use of tropes which are often employed by authors in their literary works.

3-3 Tropes

Tropes represent deviance from truth. For instance, metaphors constitute an implied comparison based on exaggeration. As an illustration from Dickens's *Little Dorrit* (1857), when the character Rigaud says to Cavaletto: "You are a clock" (04). Here, the speaker calls his interlocutor 'a clock' to denote his exactitude in telling the time. This statement reflects the speaker's exaggeration embodied in a metaphor which represents a deviation from sincerity.

Another kind of divergence from truthfulness is encompassed in the use of the synecdoche. An example of this type of tropes is provided in *Hard Times* (1854) when Dickens claims that:

> Not the least eager of the eyes assembled, were the eyes of those who could not read… Many ears and eyes were busy with a vision of the matter of these placards… and when the

> Hands cleared out again into the streets, there were still as
> many readers as before. (221)

In the above quotation, the writer indirectly refers to 'workers' when using 'the eyes assembled', 'many ears and eyes were busy' and 'Hands cleared out'. Hence, the same term is implied through the utilization of concepts related to different parts of the body. In this way, the workers are substituted by the eyes in the first clause; they are also replaced by ears and eyes in the second one and they are referred to as the hands in the last clause. Although it is unbelievable that the eyes, ears and hands are responsible for their own actions, their use in the text helps to avoid repetition and produce an aesthetic effect.

The third kind of tropes that carries an unrealistic denotation is metonymy which may be illustrated in the example below, quoted from Dickens's *Tale of Two Cities* (1859):

> - "Silence!" growled a red-cap, striking at the coverlet with the butt-
> end of his musket.
>
> - "Peace, aristocrat!"
>
> - "It is as the good patriot says", observed the timid functionary. "You
>   are an aristocrat, and must have an escort – and must pay for it."
>
> - "I have no choice", said Charles Darnay.
>
> - "Choice! Listen to him!" cried the same scowling red-cap. "As if it
>   was not a favour to be protected from the lamp-iron!". (83)

Hence, Dickens has substituted the patriot with 'the red cap' which is a term associated to the French patriots represented by those persons contributing to the French revolution. In reality, a red cap can not growl and cry; its use instead of people deviates from sincerity but it turns to be meaningful as soon as it is linked to the historical context of the novel.

The other type of tropes embodying divergence from truth is irony. This figure is often employed to mean the opposite of the person's speech. As an example, there is the use of irony in Dickens's *Hard Times*, when Bounderby argues with Mrs. Sparsit saying:

> -"because I can take the opportunity of saying a word to you, before
> you go. Mrs. Sparsit, ma'am, I rather think you are cramped here, do
> you know? It appears to me, that, under my humble roof, there's

> hardly opening enough for a lady of your genius in other people's
> affairs" (264).

In the above passage, Bounderby is indirectly criticizing Mrs. Sparsit as he is annoyed by her behaviour. Generally speaking, tropes depict deviance from sincerity fulfilling an aesthetic function. On the other hand, language users may generate pragmatically deviant discourse stemming from language contact phenomena. This aspect is usually displayed in the characters' discourse. Its most common form appears in language transfer.

3-4 Language Transfer

Authors sometimes display instances of linguistic and/or situational interference in their writings. This is done to portray the verbal behaviour of characters performing as non-native individuals. In Dickens's *A Tale of Two Cities*, pragmatic deviation resulting from language transfer is highlighted through the speech of those characters representing French persons. An example is furnished when Dickens says:

> "A foot step in the snow. Madame Defarge. 'I salute you, citizeness',
> from the doctor. 'I salute you, citizen.' This in passing. Nothing
> more." (135)

Therefore, pragmatic deviation caused by first language interference appears at the level of salutations. In the above statement, the terms 'citizen' and 'citizeness' are employed instead of 'sir' and 'madam' which are the appropriate salutations in English. In fact, 'citizen' and 'citizeness' are translations of the terms used in French.

Examples of pragmatic deviation resulting from language transfer can be elicited from *Little Dorrit* where Dickens uses the English language but he sometimes applies the pragmatic norms of French or Italian to portray how the characters think. For instance, deviance may be noted when Rigaud asks Cavaletto "say what the hour is" (04); here, the way of asking about time is based on the norm of the French language since the speaker mentions 'the hour' instead of 'the time'; the same instance is repeated in another passage when he asks "What's the hour now?" (09). This reflects a divergence from the pragmatic rules of English used by the writer to explain that the characters, in the first chapter entitled -Sun and Shadow- are talking in English while in reality "they all spoke in French, but the little man was an Italian"(05).

The other aspect of pragmatic deviation that can be illustrated from the same novel when Cavaletto transfers Mrs. Gowan into 'Gowana' (716) following the principles of Italian where gender is marked by a suffix that distinguishes between male and female persons. Hence, the ending '-a' is added to 'Gowan' to show that this is a female name while 'Mrs.' is omitted since the Italian character has marked gender depending on the rules of his mother tongue.

Another instance of interference may be quoted from Jules Verne's *Voyage au Centre de la Terre -Journey to the Center of the Earth-* (1867) when Professor Lidenbrock asks the question "Dove noi siamo?" (215) meaning "where are we?". Here, the speaker uses the personal pronoun 'noi' which implies 'we' due to fact that he is a non-native speaker of Italian. In fact, the use of pronouns is avoided in Italian since there is a specific verb ending for each personal pronoun leading the listener or the reader to infer the meaning of the pronoun from the verb inflection. However, in some languages like French which is supposed to be the language of the German character in the novel, the use of the pronoun is obligatory.

Therefore, language transfer is portrayed in literary works. In addition to this phenomenon, code switching is given importance in literary discourse.

3-5 Code Switching

Code switching is often used in literary texts. In Thackeray's *Vanity Fair*, some characters often mix English with French as it is illustrated in the following statements:

> -"What have we for dinner, Betsy?" said the Baronet.
>
> -"Mutton broth, I believe, Sir Pitt," answered Lady Crawley.
>
> -"Mouton au navets"; added the butler gravely (pronounce, if you please, moutongonavvy)" and the soup is potage de mouton à l'Ecossaise. The side-dishes contain pommes de terre au naturel, and choufleur à l'eau". (67-68)

In the above dialogue, the butler switches to French to list the following dishes: mutton with turnips, Scottish mutton soup, natural potatoes and watered cauliflower. Even if he mispronounces some words, he sticks to the use of the French language when mentioning the meals. In this way, code switching is employed to denote the origin of the dishes and to show a sort of prestige in language use.

Code switching is also employed for salutations as it is illustrated in Dickens's *Little Dorrit* when Cavaletto tells Arthur "Eh well, signore!" (711) using the Italian word 'signore' instead of 'Sir', and in *Tale of Two Cities* when the mender of roads says "I saw him then, messieurs" (266) employing the French salutation 'messieurs' instead of gentlemen. Another instance of code switching may be quoted from Dickens's *Little Dorrit* when Cavaletto utters: "Della bella Gowana, sir, as they say in Italy…" (716) using Italian to state 'of the beautiful Mrs. Gowan'.

Hence, this phenomenon is prominent in literature although it breaches conventionality. It is manipulated to achieve specific goals. In Charlotte Brontë's *Jane Eyre* (1847), code switching is employed when Mary is speaking to Diana; she mixes between German and English since she quotes sentences from *The Robbers*, a play written by Friedrich Schiller as it is denoted below.

> ' "Da trat hervor Einer, anzusehen wie die Sternen Nacht." Good!
> Good!' she exclaimed, while her dark and deep eye sparkled. 'There
> you have a dim and mighty archangel fitly set before you! The line is
> worth a hundred pages of fustian. "Ich wäge die Gedanken in der
> Schale meines Zornes und die Werke mit dem Gewichte meines
> Grimms." I like it!' (329)

In fact, the first sentence appearing in the above passage is written in German; it is translated as "…and one stepped forth who to look at upon was like a starlight night" (Schiller, 1861: 196); it is recited to recount the dream of Franz. Then, Mary uses English to comment on the story. Finally, she concludes the passage by an utterance written in German to imply "I weigh your thoughts in the balance of my wrath and your deeds with the weight of my fury" (Schiller, 1861: 196). Hence, the character employs code switching to achieve educational purposes, the sentence formulated in German is employed as means to highlight the practice of the target language through reading while the English sentences are used for providing interpretations and value judgement. In this way, the two languages interact within the same passage for the sake of knowledge accumulation and entertainment making the deviation from the base language a reflection of realistic language use.

Therefore, code switching is often used in the characters' dialogue which is a speech-based register. Moreover, it may be found in the narrative discourse. In *Jane Eyre*, code switching is also employed in narrative writing. For instance, the narrator employs a French expression saying:

> "This, par parenthèse, will be thought cool language by persons who
> entertain solemn doctrines about angelic nature of children" (110).

Here, 'par parenthèse' which means 'by the way' is used as a discourse marker that is more appropriate than its equivalent in English. Also, it reflects the writer's knowledge of the French language.

In the same novel, the narrator sometimes code switches when referring to reported speech. This is clearly illustrated when she reports that Rochester said "…he saw Adèle was 'prête à croquer sa petite maman Anglaise' " (244). Hence, this sentence includes a phrase in French referring to the master's description of Adèle as being ready to crunch her little English mother. In this way, the indirect speech reveals Rocherster's bilingualism and his use of French to converse with his ward. Another sentence of code switching within narrative discourse is furnished when the narrator asserts that:

> …she, on her part, evinced a fund of genuine French scepticism; denominating Mr Rochester, ' un vrai menteur', and assuring him that she made no account whatever of his 'contes de fée', and that 'du reste, il n'y avait pas de fées, et quand même il en avait', she was sure they would never appear to him, nor ever give him rings, or offer to live with him in the moon (266).

Therefore, the narrator switches three times to the French language in order to report Adèle's speech. The first switch is composed of three words phrase denoting the child's characterization of the proprietor of Thornfield as a 'real story teller'. The second one includes a phrase of three words meaning 'fairy tales'. The last switch takes the form of a sentence meaning 'as for the rest, there were no fairies, and yet there were'. Then the narrator resumes her account of Adèle's talk using the English language. Consequently, code switching is employed to depict the linguistic code spoken by the character whose speech is reported within the given passage. However, the act of mixing between English and French in writing represents a violation of the principle of conventionality.

In addition to code switching, language alternation is sometimes highlighted in literature. It is depicted either in the form of interpreted-mediated interaction or non convergent discourse.

3-6 Non-Convergent Discourse

Non-convergent discourse may be illustrated in literary texts. It helps to represent real language use displayed by characters adopting distant behaviour. In Brontë's *Jane Eyre*, non-convergent discourse is employed to show the use of two different languages within the same conversation. This aspect appears in the

communicative exchange between Jane and Adèle as it shown in the dialogue below:

> - "Chez maman", said she, quand il y avait du monde, je le suivais partout au salon et à leurs chambres; souvent je regardais les femmes de chambre coiffer et habiller les dames, et c'était si amusant : comme cela on apprend".
>
> - "Don't you feel hungry, Adèle?"
>
> - "Mais oui, mademoiselle: voilà cinq ou six heures que nous n'avons pas mangé".
>
> - "Well, now, while the ladies are in their rooms, I will venture down and get you something to eat". (166)

In the above dialogue, the girl, Adèle uses the French language as it is her mother tongue while her governess Jane, replies in English although she knows French. Thus, the verbal behaviour of Jane Eyre seems to be directed by instructional purposes. This is confirmed in another situation where she opens the conversation by talking in English as she says:

> - "What is it, Adèle?"
>
> - "Est-ce que je ne puis prendre une seule de ces fleurs magnifiques, mademoiselle? Seulement pour compléter ma toilette".
>
> - "You think too much of your 'toilette' Adèle : but you may have a flower" (170)

In the above instance, non-convergent discourse results from the interaction between Adèle's unprompted linguistic behaviour and Jane's deliberate language choice. Each speaker is using her first language. The former employs French because she is incompetent in English due to her young age. The latter sticks the use of English to achieve educational goals. As a teacher, she is supposed to encourage her learner to master the target language.

Despite the fact that there is an infringement of the principle of reciprocity, non-convergent discourse turns to be effective as alternation is necessary in this case. Another type of language alternation is embodied in interpreter-mediated discourse. It is also depicted in literary works.

3-7 Interpreted-Mediated Discourse

Interpreter-mediated discourse is portrayed in literary texts. It seems to be a strategy utilized by authors to demonstrate language use via the characters' multilingualism. In his *Voyage au Centre de la Terre* (*Journey to the Center of Earth*), Verne employs interpreted-mediated interaction in which German characters speaking French converse with speakers of other languages. For instance, Otto Lidenbrock, a German scientist, is a multilingual speaker. His guide, Hans Bielke is an Icelander speaking Danish. However, Axel, Lidenbrock's nephew, speaks French but does not know Danish. This linguistic situation is elicited in the conversation below:

> - Färja, fit le guide en lui touchant l'épaule.
>
> - Qoi ! un bac?
>
> - Der, répondit Hans en montrant un bateau.
>
> - Oui, m'écriai-je, il y a un bac.
>
> - Il fallait donc le dire ! eh bien, en route !
>
> - Tidvatten, reprit le guide.
>
> - Que dit-il?
>
> - Il dit mare, répondit mon oncle en me traduisant le mot danois.
>
> - Sans doute, il faut attendre la marée ?
>
> - Förbida ? Demanda mon oncle.
>
> - Ja », répondit Hans. (64)

In the above dialogue, the guide, Hans utters the Danish word 'Färja' which refers to a 'boat'. Lidenbrock interprets his word. Hans shows the ferry using the word 'der' which means 'that'. Then, Axel repeats the given information since he grasped the meaning of the word from the guide's interpreted speech as well as his non-verbal behaviour when pointing to the boat. Later Hans pronounces the word 'tidvatten' which implies 'tide'. This leads Axel to ask his uncle about what the guide is saying. Professor Lidenbrock translates the word from Danish to French. Then, he informs his nephew that they have to wait for the tide and he interprets this statement in Danish using the word 'förbida' to ask the guide about his opinion. Thus, Hans replies by 'ja' meaning 'yes'.

In this way, the interlocutor who does not know Danish does not have an equal share of the conversation as the other speakers since he only interferes in order to ask for interpretation and has to wait for the interpreter's speech in order to take part in the conversation. This is clearly exemplified in the following dialogue:

> « Ofvanför.
>
> -Il paraît qu'il faut aller plus haut », dit mon oncle. Puis il demanda à Hans le motif de sa   réponse.
>
> -Mistour, répondit le guide
>
> -Ja, mistour, répéta l'un des Islandais d'un ton effrayé.
>
> -Que signifie ce mot ? demandai-je avec inquiétude.
>
> -Vois », dit mon oncle. (79)

In the above conversation, Hans says 'ofvanför' which means 'above'. Then, the professor translates this expression in French by explaining that they have to move higher. Then, he asks why Hans utters the word 'mistour' which refers to a dusty wind causing mountain obscuration. His answer is confirmed by another Icelander. Thus, Axel inquires about the meaning of this word. His uncle does not translate because of the difficulty of finding an equivalent of the term; he simply tells him to look. At this level, the dialogue ends and the reader is left without an answer until he/she moves to the passage following the conversation where Axel narrates what he sees in order to explain the meaning of 'mistour'.

From the above dialogue, one can infer that interpreted discourse restricts the participatory role of the monolingual speaker by decreasing his turn-taking and the load on the multilingual interlocutor. Therefore, interpreted-mediated interaction reflects a realistic situation that often occurs in speech situations involving speakers of different languages.

In another instance, Verne employs interpreted discourse to reflect a situation including three persons; two of them do not have any idea about the language spoken by the third one. For example, professor Lidenbrock and his nephew encounter a little shepherd during their journey. The professor uses German to interact with the child who does not reply. Finally he says:

> -«Alors essayons de l'Italien », reprit mon oncle, et il dit en cette langue :
>
> -«Dove noi siamo ? »

- Oui! Où somme-nous? » répétai-je avec impatience.

L'enfant de ne point répondre.

- « Ah çà! Parleras-tu? S'écria mon oncle, que la colère commençait à gagner, et qui secoua l'enfant par les oreilles. Come si noma questa isola ?

- Stromboli », répondit le petit pâtre. (215)

In the above dialogue, professor Lindenbrock affirms that he has to try speaking Italian to question the shepherd about the place. Thus, he asks him in Italian using 'Dove noi siamo?' which means 'where are we?'. Immediately, Axel interprets the question in French as if he wants to help the reader to understand the message. The child does not answer. The professor questions him 'will you talk?' and switches to Italian saying 'Come si noma questa isola ?' which implies 'what is the name of this island?'. At that moment, the shepherd utters the word 'Stromboli' meaning a volcanic island situated in Italy. Therefore, interpreted discourse is used by professor to interact with his nephew and the little shepherd. Moreover, the professor employs code switching by the end of the dialogue when talking to the child in French and in Italian. Hence, this sample of discourse reflects a deviation from the base language which is French in this case.

Generally speaking, the different aforementioned examples provide evidence of the exploitation of pragmatic deviation within literary discourse which mirrors instances of language use that may often take place in authentic contexts.

4- The Multifaceted Effect of Pragmatic Deviation in Literature

The use of pragmatic deviation in literary discourse may be exploited for a variety of purposes. Also, it may have distinct effects on literature readers, language learners and scholars. In reality, literary discourse provides an image of individuals' lives perceived through the lens of the author's style. It represents human relationships, attitudes and psychological states via the written mode embodied in description and narration. Moreover, it depicts people's linguistic performance and their communicative exchanges through the characters' dialogue. It reflects both the normative and deviant verbal behaviour of human beings. This is why writers employ felicitous and infelicitous discourse to make the linguistic context resemble authentic situations. Hence, they often utilize pragmatic deviation as a stylistic device to produce aesthetic expressions, create humour, portray personal attitudes and reveal distinct aspects of language use.

Regarding readers in general, one can affirm that pragmatic deviance may produce an aesthetic effect especially when it takes the form of tropes. Furthermore, instances of irrelevance may create fun and entertainment while cases of impoliteness depict typical human behaviour stemming from pride, hatred or anger. On the other hand, pragmatic deviation caused by code switching and language alternation may constitute a burden for monolingual readers as they do not grasp all the meaning of the text which leads to an obstruction at the level of discourse comprehension and even if they recur to translation there will be an interruption within the reading process.

Additionally, when the readers are foreign language learners, pragmatic deviation in literary discourse may be a source of learning about practical language use of the target language. For instance, they may have the possibility to grasp how tropes function within a context. Also, they may be encouraged to learn new languages due to their discovery of some aspects of language contact. However, some foreign language learners may have a misconception of those types of expressions resulting from first language interference and may reproduce them in their speech or writing without being aware that they are infringing the pragmatics of the target language.

Furthermore, the existence of code switching and language alternation in literary texts may represent a trouble for those students who are not familiar with the guest language involved in the studied literary discourse. They may be problematic even for those learners who know the guest languages but they are non-native speakers. For instance, in Bronte's *Jane Eyre*, the expression « un vrai menteur » (266) may be interpreted as "a true liar". However, within the context the writer uses the term 'menteur' to refer to Rochester as a narrator or storyteller. This term has various meanings whose equivalents in English differ depending on the context. Hence, foreign language learners or even readers must be knowledgeable of the languages in question as well as the paradigmatic relations within each language in order to be able to supply an appropriate literary analysis of the studied text. Therefore, pragmatic deviations in literature reflect the dynamics of language use.

Literary discourse may represent a source of rich and varied linguistic corpora. In this sense, linguists may exploit literary texts in general and instances of pragmatic deviation within literature in particular to provide a linguistic description and analysis of the aspects of divergence in language use as well as the users' motivation and purposes of infringing pragmatic principles. Hence, pragmatic deviation may constitute an interesting subject of scientific investigation for linguists. However, it may represent a burden for translators who may find a difficulty in interpreting deviant discourse.

The main issues that may be raised at the level of the translation of pragmatically deviant passages concern the fidelity and equivalence of the target text. For instance, certain types of tropes may not be successfully translated leading to an alteration of the artistic impression conveyed through the source text. Also, the source text may embody pragmatic deviation which may not be detected in the target text. As an example, one can mention the sentences:

> -«Alors essayons de l'Italien », reprit mon oncle, et il dit en cette langue :
>
> -«Dove noi siamo ? » (Verne, 1867: 215)

The aforementioned statement is translated in English as: "Let's try Italian then. Dove siamo?" (Verne, 1867/1998: 212). Thus, in the source text, the writer uses the personal pronoun 'noi' (we) to refer to the verbal behaviour of a non-native speaker whereas the translator has omitted this pronoun which makes the sentence conform to the performance of native speakers of Italian. In such a way, the target utterance presents an ellipsis of the pragmatic deviation produced by the author to show the effect of non-nativeness on language use.

Another kind of difficulty encountered by translators in interpreting pragmatically divergent discourse stems from those aspects of language contact including code switching and non-convergent discourse when the source text is translated in the guest language. For instance, those cases of code switching provided in Brontë's *Jane Eyre* totally disappear within the German translation of this novel. As an illustration, one can list the following pattern:

> » ›Da trat hervor einer, anzusehen wie die Sternen Nacht ...‹ - Sehr gut!«, reif sie aus während ihre tiefen, dunklen Augen funkelten. »Da Siehst du einen düsteren und mächtigen Erzengel vor dir stehen! Diese einzige Zeile ist mehr wert als hundert Seiten voll Bombast. ›Ich wäge die Gedanken in der Schale meines Zornes und die Werke mit dem Gewichte meines Grimms!‹ Das gefällt mir!« (Brontë, 1847/2016: 258)

Therefore, the target text does not reflect any kind of deviation as all the utterances are written in German whereas the passage presented in the original version of *Jane Eyre* on page (329) involves the use of code switching as it has been mentioned earlier in section 3.

The same issue concerns non-convergent discourse as it appears in the example below:

« Qu'est-ce, Adèle ? demandai-je.

- Est-ce que je ne puis pas prendre une de ces belles fleurs, mademoiselle ? seulement pour compléter ma toilette.

- Vous pensez beaucoup trop à votre toilette, Adèle ! »   (Brontë, 1847/1859: 167).

Hence, the target text is in French although it takes the form of non-convergent discourse within the original version of the novel. This means that the translation of the literary texts may not embody the types of pragmatic deviation produced within the original work. As a result, the target text will not generate the same effect as the source text. This is why translators have to take such an aspect into consideration when interpreting passages including pragmatically deviant utterances.

Generally speaking, the use of pragmatic deviation in literary discourse is not an arbitrary element; it is a purposeful device used by the writer in order to create an aesthetic effect and reflect a sample of genuine language use.

5- Conclusion

The production of pragmatic deviation in speech or writing represents a violation of the normative rules of language use. It denotes a divergence from listeners or readers' expectations as it reflects a sort of inappropriateness in people's communicative performance. Although it may appear as an unusual way of expression, it is employed to fulfil specific purposes.

In addition to its occurrence in real speech situations, pragmatic deviation is often utilized in literary discourse in order to show the characters' attitudes and to ornament the writer's style. In this way, it turns to be a stylistic device reflecting language use within literature. Hence, it may become a mode of innovation achieved through the oddity and peculiarity of the produced discourse whether in literary or non-literary texts. Generally speaking, pragmatic deviation remains a strategy generated and exploited by language users depending on their intentions and needs.

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