

**Ministry of higher education  
And scientific research  
University of Babylon  
College of educating for Human Sciences  
Department of English**



***Malapropism in Little Dorrit***

**A Paper Submitted to the Department of English ,College of Education for  
Human Sciences, University of Babylon, in Partial Fulfillment of the  
Requirements for the Degree of B.A. in English Language and literature**

**Submitted by**

**Amjedmohammedhamza**

**Supervised by**

**Professor of Humanities**

**Dr. Haider Al Moosawi**

**2023-2022**

## ***ACKNOWLEDGMENTS***

In the beginning, thanks and praise be to God, Exalted be He, so to Him is attributed all the credit for completing - and perfection to God alone this work.

After all, praise be to God, I would like to address my supervisor prof. *Haider al-Moosawi* with thanks and appreciation for supporting me and guiding me with advice and corrections on choosing the title and subject, and thanks and appreciation to the Deanship of the College Education for Human Sciences and to all my professors at all levels of study on Efforts.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

إِذْ تَبَرَّأَ الَّذِينَ اتَّبَعُوا مِنَ الَّذِينَ اتَّبَعُوا وَرَأَوْا الْعَذَابَ وَتَقَطَّعَتْ بِهِمُ  
الْأَسْبَابُ (166) وَقَالَ الَّذِينَ اتَّبَعُوا لَوْ أَنَّ لَنَا كَرَّةً فَنَتَبَرَّأَ مِنْهُمْ كَمَا  
تَبَرَّأُوا مِنَّا كَذَلِكَ يُرِيهِمُ اللَّهُ أَعْمَالَهُمْ حَسَرَاتٍ عَلَيْهِمْ وَمَا هُمْ  
سورة البقرة (167) بِخَارِجِينَ مِنَ النَّارِ

## *Table of content*

<i>Subjects</i>	<i>Page</i>
<b>ACKNOWLEDGMENTS</b>	<b>II</b>
<i>Qur'anic Text</i>	<b>III</b>
<i>Table of contents</i>	<b>IV</b>
<i>Abstract</i>	<b>v</b>
<i>Chapter one</i>	
<i>Malapropism</i>	<i>1-2-3-4-5-6-7</i>
<i>Chapter two</i>	
<i>Little Dorrit</i>	<i>8-9-10-11-12-13- 14-15-16-17-18</i>
<i>Chapter three</i>	
<i>Malapropism in Little Dorrit</i>	<b>19-20-21</b>
<i>Chapter four</i>	
<i>Conclusion</i>	<b>22</b>
<i>References</i>	<b>23-24</b>

## Abstract

Charles Dickens' novel *Little Dorrit* originally appeared in serialized form between 1855 and 1857. Government and society at large are satirized with a specific focus on debtors' prisons, which incarcerated those in debt who were unable to pay, rendering them unable to work and keeping them imprisoned until they were able to pay. The prison in *Little Dorrit* is Marshalsea, where at one time the father of Charles Dickens was imprisoned.

The first part of the novel, "Poverty," introduces William Dorrit, who is an unsuccessful businessman but a gentleman of good character. He is sent to the Marshalsea debtors' prison in London when he is unable to meet his obligations to his creditors. The law allows for Dorrit's family to live in his cell with him, so his wife and their two children, Fanny and Tip, join him. They have an additional child, Amy, who is born in prison. Amy is given the nickname Little Dorrit because of her small size. Her father's fellow inmates and the prison's warden pamper her.

The mother of Little Dorrit dies when Little Dorrit is eight years old. This loss is followed within a few years by the death of Mrs. Bangham, who helped deliver her, and of the jailer who was also

close to the young girl. After the warden dies, William Dorrit becomes known as the father of the Marshalsea, and Little Dorrit, who has turned sixteen, is called the daughter of the Marshalsea. Little Dorrit takes on the responsibility of financially supporting her family by doing sewing work.

Arthur Clennam returns from the Orient to London. A year earlier, his father died, and Clennam's main reason for returning to London is to see his mother. Before his father's death, he had given Clennam a watch containing a piece of paper with the letters D.N.F. on it—Do Not Forget. Assuming that the watch was for his mother, he had it shipped to her from China, but she will not speak with him of the watch or the note. On his way back to Europe, Clennam's boat docks at Marseilles in France, and he is quarantined with other passengers. He meets Miss Wade, a couple named Meagles and their daughter Pet, and an orphan they adopted to be their servant named Tattycorum. Once in London, Clennam plans to inform his mother that he wants to leave the family company, but he senses that something is wrong with the company and that something untold had existed in his parents' relationship.

Little Dorrit, meanwhile, helps her siblings get jobs and leave the

prison. She works as a household servant in the home of Arthur

Clennam's mother, where she and Arthur meet. By now, Little Dorrit is twenty-two years old. Arthur is attracted to Little Dorrit and follows her when she goes to the Marshalsea where she still resides with her father. Clennam sees the poverty that is her existence and hopes to be able to take care of her. Little Dorrit is in love with him but keeps her feelings to herself. Unknown to Little Dorrit, the warden's son is in love with her. Clennam asks Little Dorrit if she ever heard his family name before working for his mother. She says she did not, but they both feel that there is some sort of connection between their families. Clennam enlists the help of Titus Barnacle, a bureaucrat, to find out what he can about the Dorrit family's debt. As one thing leads to another, Clennam discovers that William Dorrit is an heir to a fortune and, after more than two decades, is able to pay his debts and leave prison.

The second part of the book, "Wealth," finds the Dorrit family regaining its social status and taking a trip through Europe. With the exception of Little Dorrit, the family adopts an air of

superiority. William is critical of his once favored Little Dorrit for not fitting into the high society of which they are now a part. He also plots marrying her off to a member of the upper class, while she remains in love with Arthur Clennam. This marriage does not happen as William dies, and Little Dorrit goes to live with her sister and her husband, Edmund Sparkler. The family's financial good fortune does not last long as Edmund squanders it in an investment gone badly. Arthur Clennam is financially ruined as well and along with the Dorrit family, ends up in the Marshalsea debtors' prison.



## *Chapter One*

### *Malapropism*

Malapropism: meaning

A malapropism happens when one word is mistakenly used instead of another - usually because it sounds similar, yet has a different meaning. This can be accidental, or deliberate (for humorous effect).

Origin of malapropism

The origin of malapropism is French - mal à propos, meaning inappropriate.

Mrs. malaprop was the name Richard Brinkley Sheridan gave his character in *The Rivals* (1775), as she continuously mixes words up. Gradually over time, the handy reference to a funny character in a comedy evolved into 'malapropism'.

There are classical malapropisms and temporary or accidental ones. Classical malapropisms happen because the speaker genuinely confuses meaning with form; for example, Mrs. malaprop is self-educated, and genuinely believes 'pineapple' is the correct word for 'pinnacle'.

Temporary slips of the tongue occur because of memory glitches or association of ideas (we know the word we want and our brains grasp the one that sounds closest).

### Examples of Malapropism

Mrs. Malaprop (The Rivals by Richard Brinkley Sheridan)

In Sheridan's *The Rivals*, Mrs. Malaprop is the aunt of Lydia Languish, and also her guardian. She gets very involved in the affairs of the young lovers in the play, and uses a lot of malapropisms in her speech (which is why she is called Mrs. Malaprop).

At one point she is explaining to Sir Anthony (father of Lydia's suitor Jack) how she thinks young women should be educated (the words in bold are malapropisms):

"Then, sir, she should have a supercilious knowledge in accounts;— and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries;—but above all, Sir Anthony, she should be mistress of orthodoxy, that she might not mis-spell, and mis-pronounce

words so shamefully as girls usually do; and likewise that she might reprehend the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know...'

(The Rivals, Act I, scene ii)

In her speech Mrs.Malaprop has confused the following:

- supercilious with superficial
- geometry with geography
- contagious with continental
- orthodoxy with orthography
- reprehend with comprehend

Mrs.Malatrop is arranging with Sir Anthony for his son to visit Lydia as a potential suitor and says: '...I hope you will represent her to the captain as an object not altogether illegible.' She doesn't really mean that Lydia should be hard to read (like a book). Instead, she has confused the word with 'ineligible' or 'a suitable potential partner'.

Note: Although Mrs.Malaprop confuses many words, there are also several occasions when in a sense she hits the spot - Lydia may be hiding her feelings and indeed be hard to read.

Examples of Malapropism: William Shakespeare

The malapropism did not begin with Sheridan. Shakespeare also indulged in this kind of wordplay in his comedies and even in his more serious plays:

- Midsummer Night's Dream, 1605 (Bottom)
- Twelfth Night, 1602 (Sir Toby Belch)
- Romeo and Juliet, 1597 (Juliet's Nurse)

Bottom the weaver is one of the main comic elements in *A Midsummer Night's Dream*, and one of the ways Shakespeare makes him funny is to give him lines with malapropisms.

For example, when Bottom and the other Athenian craftsmen are arranging to rehearse their play in the forest, Bottom advises:

"We will meet; and there we may rehearse most obscenely and courageously."

(*A Midsummer Nights Dream*, Act 1, sc.2)

Bottom mistakes 'obscenely' for 'obscurely'.

Again later, during the rehearsal, Bottom recites: 'This by, the flowers of odious savours sweet,—'

(*A Midsummer Nights Dream*, Act 3, sc.1)

He is corrected by Quince: 'odious' should have been 'odorous'.

In Twelfth Night, Olivia's uncle Sir Toby Belch comes in drunk to announce a visitor. When Olivia questions his condition, he mistakes 'lethargy' for 'lechery':

Olivia. Cousin, cousin, how have you come so early by this lethargy?

Sir Toby Belch. Lechery! I defy lechery. There's one at the gate.

(Twelfth Night, Act 1, scene 5)

In Romeo and Juliet, the nurse becomes the butt of youthful pranks. In Act 2, she comes looking for Romeo with a message from Juliet and in her haste mistakes 'confidence' for 'conference':

Nurse. If you be he, sir, I desire some confidence with you.

Benvolio. She will indite him to some supper.

(Romeo & Juliet, Act 2, scene 4)

Benvolio extends the joke by adding a malapropism of his own: indite (compose) instead of invite to supper.

In Much Ado About Nothing (1598), Constable Dogberry is given so many lines with malapropisms in them that the term 'Dogberryism' has also come into being

## Malapropism Causes

It is generally believed that people accidentally use one word for another because of the similarity in sound. What causes someone to use a malapropism accidentally may be down to fatigue, or talking too quickly for the brain to process the vocabulary it needs. The speaker may be saying one thing while thinking of another.

Research suggests that malapropisms also happen because of the way the brain stores vocabulary, sorting words according to frequency of use as well as similarity. So when the speaker is tired or irritated, the phonological part of their brain is more likely to mix up form as well as sound. Frequently mixing words up into malapropisms may also be a symptom of anxiety

## Malapropism - Key Takeaways

- A malapropism happens when one word is mistakenly used instead of another.
- Classical malapropisms happen because the speaker genuinely confuses meaning with form.
- Temporary malapropisms are slips of the tongue, owing to tiredness or fast speech.
- The origin of malapropism is French - Mal à propos, meaning inappropriate.
- Malapropism is when two words look alike but have different meanings, while spoonerism is when the initial letters and syllables of words are mixed up.
- Someone may use a malapropism accidentally because of fatigue, or talking quickly, or because of anxiety.

## Frequently Asked Questions about Malapropism

What is malapropism?

A malapropism happens when one word is mistakenly used instead of another with a different meaning

What is a malapropism used for?

Writers may intentionally use malapropisms for comic effect in their work.

How do you use malapropism in a sentence?

A malapropism is a noun: 'Mrs. Malapropism is so called because she uses many malapropisms in her speech.'

What is an example of a malapropism?

'Barbarous monster! How have I deserved that my passion should be resulted and treated with ironing?' (Fielding, Joseph Andrews)

'I do not want to run the risk of ruining what is a lovely recession' (reception) (G.W.Bush) etc

What is the difference between malapropism and Spoonerism?

A malapropism happens when the speaker confuses one word with another in meaning, while a spoonerism happens when the speaker accidentally swaps the syllables of two or more words.

## ***Chapter Two***

### ***Little Dorrit***

**The author/Charles Dickens**

#### ***Summery \_poverty/***

*The novel begins in Marseilles "thirty years ago" (c. 1826), with the notorious murderer Rigaud narrating to his prison cellmate John Baptist Cavalletto how he had killed his wife, just prior to being taken to trial. Businessman Arthur Clennam is detained with other travellers in quarantine in Marseilles and becomes friends with the merchants Mr and Mrs Meagles, their spoiled daughter "Pet", and their maid, an orphan named Harriet Beadle, who the family has nicknamed Tattycoram. Another traveller, Miss Wade, takes interest in the rebellious Tattycoram. Arthur has spent the last twenty years in China with his father,*



*handling that part of the family business; his father died recently there. Arthur is now returning to London to see his mother, MrsClennam*

*While Arthur's father was on his deathbed, he had given Arthur a watch to give to his mother with a message inside, while murmuring "Your mother," which Arthur delivers to MrsClennam. Inside the watch casing is an old silk paper with the initials DNF (do not forget) worked in beads. Arthur asks about the message, but the implacable MrsClennam, who now uses a wheelchair, refuses to tell him what it means. Arthur tells her that he will not continue in the family business and seeks new opportunity on his own. Jeremiah Flintwinch then presses MrsClennam on her failure to tell Arthur of the past.*

*In London, William Dorrit, imprisoned as a debtor, has been a resident of Marshalsea debtors' prison for over twenty years. He has three children: Edward (known as Tip), Fanny and Amy. The youngest daughter, Amy, was born in the prison and is affectionately known as Little Dorrit. Their mother died when Amy was eight years old. Tip has recently been imprisoned for his*

*own gambling debts and the ambitious Fanny lives outside the prison with William's older brother Frederick. She works as a dancing girl in the musical hall where Frederick plays the clarinet and has attracted the attention of the wealthy but insipid Edmund Sparkler. Little Dorrit, devoted to her father, supports them both through her sewing and is free to pass in and out of the prison. To the honour of her father, who is embarrassed to acknowledge his financial position, Little Dorrit avoids mentioning her work outside the prison or his inability to leave. Mr Dorrit assumes the role of Father of the Marshalsea, and is held in great respect by its inhabitants, as if he had chosen to live there.*

*In the beginning, we take an example of Dombey's character in Dombey and Son*

*Dombey's devotion to work does not guide him to see all human relations according to the pattern of the market, but when he is destroyed socially or financially he has human contacts.*

*Richard Carstone in "Bleak House" presents a similar*

*phenomenon: his moral and physical deterioration, and ultimately the direct result is death, for his sole pursuit of reasoning behind a legacy in the court of chance is that he is a victim of a believer in justice.*

*At the beginning of the novel, Clinamine encounters manifestations of social unrest, all of which are directly or symbolically linked to his own condition. This was his relationship to society.*

*There was persecution of the Medinans, justified by religious faith*

*Mrs. Clennam's religious beliefs are associated with prison metaphors, two different manifestations of the same phenomenon*

*What appears most strikingly in Mrs. Clennam's psychiatric prison*

*It is common in Dickens's criticism of the media that the symbol of Little Dorrit is imprisonment and Mrs. Clennam suggests this symbol*

*Londoners are innocent victims who are condemned to prison and make people look at them through windows*

*A critic of Lionel Trilling's Oxford Illustrated Dickens said that death rather than prison is the governing metaphor for calculating the novel's complexity.*

*This was a suggestive article*

*And Mrs. Clennam expresses the economic basis of her religious consciousness. It is clear that Mrs. Clennam in prison is a perverted manifestation of her will.*

*The language of the Calvinist religion works as a tool in itself and a means of realization.. Punishment and oppression are not from the internal contradiction between its knowledge of personal responsibility and its desire to be a tool of divine wrath, but Clennam suggested that this social system produces everywhere a similar state of society justified by moral abstraction*

*Clennam's vision of society is based on the recognition of interdependence as he moves from the metaphorical prison in his mother's room to the actual prison in the Marshall.*

*What is important in his morality and intellect is the development of the lectures through the novel, his assumption of responsibility, and his acknowledgment of connections that do not depend on the kind of moral bookkeeping that his mother represents,*

*although he shares some basic moral assumptions with her.*

*In this novel, there is a partial complication with the society that sees that these people are characterized by social bitterness through that doomed truth and a future vision that leads to a bitter and ambiguous society.*

*Clennam's response to feeling in the name of morality represents one extreme of culture, and so Joan's irresponsibility to art clearly represents the other.*

*Clennam gives up a dream of falling in love with Pete Meagles because she has already chosen Joan, emphasizing the seductive power of superficiality.*

*In Clennam's various encounters with Gwan what is emphasized is Gwen's personal interest and his sarcasm is justified for participating in the fraud he is guilty of and thus he reiterates the contradiction between social appearance and myriad personal motives.*

*And as the fierce education of his childhood was not sunk in his heart, so the first article of his moral code was that he should begin in practical humility.*

*And Clennam's activity in the first part of the novel consists of a series of compromises that all appear between the deception of the text of consciousness and pure hypocrisy, between the fantasy of moral order and the preservation of appearances.*

*Mrs. Clennam is at the center of the complex moral problems of the novel, and is a sign of the spread of a social disease that expresses itself in a state of insignificance.*

*The difference between the rotating work and sometimes intersects with Clennam's career is the family history of life, and his feigning deference in prison provides an acceptable justification for demotion as well as a means of acquiescence.*

*The scene shows the revealing of the guilty secrets that complement the language of social communication everywhere in the novel.*

*And the unselfish love that is the guiding principle of her action in the novel is simply given as Clement's faith in all the nice and good things*

*that were in her life.*

*Dorito described his harsh situation as a poor prisoner who only gets alms, a harsh description.*

*Up to this point in the novel, Marshall's Penitentiary has appeared in little Dorrite's imagination as a home and refuge from the harsh city streets.*

*Fanny's method of preserving family dignity was to use her self-image as Dorrite was supposed to use her sister, to use the language of marital status to justify self-transformation into high-priced humility.*

*The assertion of the dignity of the family involves its participation in the basic processes of society.*

*The extreme vagueness of the honorific vocabulary and the absence of any special elaboration is an ironic indication that the function of this type of language is analogous to Dorrite's interpretation of farewell.*

*In the novel, they also emphasize the need to recover from the impact of the past, which leads to a lack of social relations*

*What Mrs. General came up with makes the show explicit, which is the social aspects designed to hide, and the imagination relies on the constituent elements that provide for payment for the service provided*

*Fanny's marriage to Merdlestepsona should act both to consolidate the family's social status and allow Fanny's sport to come to a head because the past is simply fleeting.*

*Clennam has contracted the disease of speculation, which the narrative describes as a moral infection and plague, and that his unwitting involvement in the deceiver of Myrdl provides an opportunity for tangible atonement for the vague sense of guilt that has preoccupied him from the beginning. To have a criminal chained to a fixed canoe in a deep, clear river, however many of*

*his mates sloshed into the water, sank to the bottom, thwarted Clennam in his final attempt to conquer the feeling. The point of the narrative sequence between Sir Merdle and Mrs. Clennam indicates that Clennam's audience is collecting responsibility to convey his own guilt. This merdle delusion and its emphasis on personal harm from such a purely social epitome*



*It was finally revealed that the merdle lacked any identity other than that attributed to the representative of the society that the money dealt with was not his own Clennam acknowledged responsibility asserting his moral independence from the social order which had created the merdle and wanted to imprison him in the Marshall is a conscious violation of the social code of hierarchy and guilt And helplessness is all for the sake of self-interest. Satan Blandua asserted the principle of moral equivalence (I sell anything that requires a price... How do you live? How did you get here? Do you follow any friend?) Clennam why he has a response to these conditions he has implicated himself in. This would confirm her mother's guilt only averted by her miraculous recovery from paralysis: "It was... as if a dead woman had made her resurrection and the collapse of the house a symbolic representation of the destruction of a false relation to the past, false because it is founded on repression."*

*At the novel's conclusion, the marriage of Little Dorrit and Clennam is an alliance between the two main characters who constantly refrain from self-assertion and whose marriage takes place outside society because they have no social identity. In the end, the social system did not change in any way.*

*In the last paragraph, the characters of Clennam and Little Dorrit offer nothing but happy and modest lives*

*The final solution is to maintain the contradiction between humans*

*Values and social system established from the beginning*

*a novel. Transcendence or spiritual contradiction cannot be transcended,*

*Does the request suggest the possibility of any political solution, because the state of society in this novel is not subject to change. The "social criticism" in which the action is embodied is directed not so much at a specific institution as at the entire ideological system it protects*

*Persistent intrusion, injustice and oppression*

*By radically rejecting this social system, Amy and Clennam succeed in creating an identity outside of it. But the process Clennam went through suggests that he created a proper identity, at least in part, by acting on his own version of his mother's religious ideology.*

*Dickens uses the ideological arguments of society as the most powerful weapon in his attack.*

*New York City..*

## Chapter Three

### *Malapropism in Little Dorrit*

*Richard Carstone in "Bleak House" presents a similar phenomenon of his moral and physical deterioration and ultimately the direct result is death for his sole pursuit of reasoning behind a legacy in court.*

*The coincidence is that he is a victim who believes in justice*

*And there was also a prison in Clennam's time that makes Londoners watch people from the windows also considered a*

*factor of misbehavior*

*One of the misbehavior in the novel is that the language of the Calvinist religion acts as a tool in itself and a means of cognition, punishment and oppression, and its will to be a tool of divine wrath, so Clennam suggested that this social system is a moral abstraction, so it is considered a misbehavior, and Clennam suggested leaving it because it is a wrong system.*

*Also, the partial complexity in the society that is characterized by social bitterness through the truth that they are governed by, all of this leads to (a bitter and ambiguous society)...*

*The recurrence of the contradiction between social manifestations and the many personal motives through Clennam's confrontations with Gwan is also one of the factors of misbehavior that we notice in the novel.*

Fanny's marriage to StepsonaMerdle should act both to consolidate the family's social status and to allow for the exercise

One factor in the misconduct is the whistling finale of the novel, which leads to an initial and paradoxical assertion of the possibility of liberation.

Clennam's unwitting involvement in Merdle's deception also provides an opportunity for tangible atonement for the vague feeling that has filled him from the start.

The mysterious activities of Blandua and his apparent disappearance lead Clennam to suspect his other behavior which he is experiencing as a personal fault so he should be a criminal chained to a stationary dinghy in a deep, clear river.

Clennam has implicated himself in conditions he cannot answer which the devil Blandua set for moral equivalence (I sell anything that requires a price... How do you live? How did you get here? Do

you follow any friends?)

There is no solution to Clennam's menacing revelations of evidence without the social world in this novel

This would confirm her mother's guilt only averted by her miraculous recovery from paralysis: "It was... as if a dead

woman had made her resurrection and the collapse of the

house a symbolic representation of the destruction of a false relation to the past, false because it is founded on repression."

In conclusion, she concludes that absolute destruction occurs when cultural values conflicting with the past and present come into contact...

### **An examples on Malapropism in Little Dorrit and its goals:-**

- The Dorrits learn that their money had been invested with Merdle, and is lost. So (*the aim*) from that invested is to make profit but in the end she find that she had lost. So the wrong action is when you trust in someone he doesn't worth to trust.
- Merdle kills himself, his suicide note revealing that his bank is a Ponzi scheme which has ruined thousands, including Arthur, who is forced into the Marshalsea. So his aim from his suicide to destroy the life of people and this is a big mistake .

## ***Conclusion***

**1- We found that we can distinguish the wrong actions from the wrong ones in the Novel, for example, The Dorrits learn that their money had been invested with Merdle, and is lost. So (the aim) from that invested is to make profit but in the end she find that she had lost. So the wrong action is when you trust in someone he doesn't worth to trust.**

**2-The second thing that made us realize the importance of malapropism in the novel is when Merdle kills himself, his suicide note revealing that his bank is a Ponzi scheme which has ruined thousands, including Arthur, who is forced into the Marshalsea. So his aim from his suicide to destroy the life of people and this is a big mistake .**

**3-Richard Carstone in "Bleak House" presents a similar phenomenon of his moral and physical deterioration and ultimately the direct result is death for his sole pursuit of reasoning behind a legacy in court.**

**Therefore, we find here that immoral thinking and the pursuit of money and inheritance, a person does not get anything through it other than harm and inevitable death, so he must seek after his own misery.**

**4-In the end Arthur's mother, a miserly, mean-spirited woman, is forced to reveal that Arthur is not really her son and that she had been keeping money from him and the Dorrits for many years. This is also a factor of malapropism. this circumstance leaves Little Dorrit and Arthur free to marry.**

## ***References***

### ***Abstract//***

**super summery-little dorrit**

**<https://www.supersummary.com/little-dorrit/summary/>**

### ***Chapter one//***

**<https://www.studysmarter.us/explanations/english-literature/literary-devices/malapropism/>**

***Study smarter-malaprpism***

### ***Chapter tow//***

**(Little dorrit and society novel)**

**Author(s): George Holoch**

**Source: Victorian Studies, Vol. 21, No. 3 (Spring, 1978), pp. 335-**

**351 Published by: Indiana University Press**

**Stable URL: <http://www.jstor.org/stable/3827385>**

**Accessed: 25-01-2016 01:49 UTC.**

## "Dickens's "Little Dorrit" Still Alive"

(<https://timesmachine.nytimes.com/timesmachine/1906/12/16/101811943.pdf>) (PDF). The New York Times. 16 December 1906. Archived

(<https://web.archive.org/web/20210401053748/https://timesmachine.nytimes.com/timesmachine/1906/12/16/101811943.pdf>) (PDF) from the original on 1 April 2021. Retrieved 14 December 2018..Wikipedia

### *Chapter three//*

LittleDorrit (Tv

series)[https://en.m.wikipedia.org/wiki/Little Dorrit \(TV series\)](https://en.m.wikipedia.org/wiki/Little_Dorrit_(TV_series))

"Little Dorrit[10/12/2008] (2008)".

(<https://www2.bfi.org.uk/films-tv-people/4ce2b8d1acd3a>)  
BFI.

## REFERENCES

*Linked references are available on JSTOR for this article:*

[http://www.jstor.org/stable/3827385?seq=1&cid=pdf-reference#references tab contents](http://www.jstor.org/stable/3827385?seq=1&cid=pdf-reference#references_tab_contents)