

A critical debate exists among the discourse analysts in context of the supremacy of spoken discourses on written discourse, and vice versa. The proponents of these two schools have denigrating arguments about each discourse. The present study endeavors to prove how written discourses follow the principles of the spoken channels and how do the literary authors demonstrate such canons in their literary productions.

Moreover, the present study discusses that how do literary writers cope with the changing mental scenarios of the fictional characters through observing a change in language of these characters. In this research work, the researcher carries out the psycholinguistic analysis of three Victorian novels to evaluate the effects of trauma on the employed language of the characters of the selected novels. In the present study, the researcher codes the texts of three Victorian novelists: Charles Dickens, George Eliot and Thomas Hardy in different phases of their characters' fictional lives and compares how the selected writers are different and similar in depicting the effects of the psychological stimuli on language production of these characters. In the present study, the researcher analyzes the text samples of the selected characters to evaluate the effects of trauma on language of the selected characters and their depiction through phonological, lexical, morphological and orthographic devices.