

التراكيب المعقدة-الزعمية في قصة الوجوه السبعة: دراسة في الأسلوبية التداولية

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ASSERTIVE-COMPLEX CONSTRUCTIONS IN SEVEN DIALS :A STUDY IN PRAGMASTYLISTICS

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المستخلص

تسلط هذه الدراسة الضوء على الجوانب الاسلوية التداولية في القصة القصيرة (الوجوه السبعة) للكاتب الإنكليزي چارلس ديكنز. وبكلمة أخرى يحاول الباحث تحديد التراكيب النحوية والسمات التداولية العائدة لها بالإضافة الى أهمية كل منها في كشف مقاصد الكاتب. تفترض الدراسة وجود علاقة ما بين التراكيب التداولية النحوية والرسالة التي يبغى الكاتب إيصالها للقراء. ولغرض اثبات هذه الفرضية بدأت الدراسة بتمهيد حول الاسلوية والتداولية والتداولية الاسلوية. من ثم قام الباحث بتحليل الجوانب الاسلوية والتداولية وفقاً للنماذج التحليلية لكلا من لي ج وشورت (٢٠٠٧) وكويرك وآخرون (١٩٨٥) وسيرل (١٩٧٩). وبعد التحليل توصل الباحث الى اثبات ان الكاتب قد انجز مقاصده من خلال استخدامه الواسع للتراكيب المعقدة الزعمية.

الكلمات المفتاحية: الجملة البسيطة (SS)، الجملة المركبة (CDS)، الجملة المعقدة (CXS)، الفعل الكلامي (SA)، الفعل الكلامي الزعمي (ASA)، التركيب المعقد الزعمي (ACS).

Abstract

The present paper attempts to scrutinize the pragmatylistic facets in Charles Dickens's short story "Seven Dials" as an impressionistic sketch. It endeavours to identify the syntactic constructions and their related pragmatic features in addition to their significance in disclosing the writer's intents. The study proposes that there is a relationship between the syntactic-pragmatic structures of the story and the targeted message of the writer. In order for this proposition to be validated, stylistics, pragmatics and pragmatylistics are briefly introduced. Then, the short sketch is analysed pragmatylistically in accordance with Leech and Short (2007), Quirk et al. (1985) and Searle (1979) models. Accordingly, the syntactic constructions and the illocutionary formulations of the sketch are investigated in detail arriving at the hypothesis that the writer has achieved his intended theme via his prevalent use of an assertive-complex structures in his story.

Keywords: simple sentence (SS), compound sentence (CDS), complex sentence (CXS), speech act (SA), assertive speech act (ASA) and assertive-complex structure (ACS)

1. Introduction

1.1. Stylistics

The word 'style' is a derivative of the Latin word 'stylus' which means *an instrument for writing*. Etymologically, its meaning has transformed to indicate a characteristic way of expression. Simply, style denotes the idiosyncratic way of expressing oneself whether in script or in speech. Hence, style varies from one person to another just as the distinct style of soccer-playing athletes. Someone, for example, might write in a decorative or a comic style. Besides, style might be good or bad involving that there are separate styles in separate situations, for example clever versus ostentatious. So, style can be perceived as the variant utilization of language by different individuals such as men of letters, laymen etc. (Wales, 2011) Verdonk (2002) proposes that, in language, style is that way of expression which is linguistically distinctive.

The formation of the word 'stylistics' means that it is the scientific discipline that studies style in an unbiased and rational manner in comparison with the procedure followed by the critic which its explication is distinct by intuition and impression. Ohmann (1964) suggests that the concept of style applies to human activities that are constant and variable. He believes that syntax appears to be a fundamentally determining factor of style. Leech and Short (1981) consider stylistics as the linguistic study of literature. In a slightly different sense, Crystal (2008) supposes that stylistics inspects the distinctive varieties of the genres of literature and of the authors' individual styles. In a similar sense, Stockwell & Whiteley (2014) propose that stylistics is the correct study of literature engrossing strictly with the language of literary texts. Thus, Stylistics was criticized for its negligence of context. This is because of the fact that utterances whether literary or not are produced in a temporal, spatial, cultural and mental context. (Simpson, 2004) Nevertheless, stylistic incapability is transparent as concerns equipping an adequate explanation of the aspects of language use. Consequently, it has been shifting in the direction of pragmatics.

1.2. Pragmatics

Pragmatics was originated as a reaction against Chomskyan formalism and the systematicity of language. It attempted to re-enfranchise the privileges of the users and contexts of language. In

ASSERTIVE-COMPLEX CONSTRUCTIONS IN SEVEN DIALS. (508)

addition, the discipline was powered by the wish to produce a social practice of language and the perspective on language as action which was begun by the works of both J. L. Austin and his student John Searle. Austin's contribution to pragmatics is represented by beginning what was later developed and called *SA Theory*.

In his series of lectures entitled *Words and Deeds* at Harvard University in 1955, Austin presented his performative hypothesis, which he deserted later, according to which he contrasts two kinds of utterances: *constatives* and *performatives*. The first presents the reality as in '*The book is on the shelf.*', while the second introduces a new reality as in '*I baptise you John.*' said by a priest in a church. That is to say, the first is a propositional description of a state of affairs, a process or an event whereas the second is a performance of an action. The first is judged either true or false whilst the second is judged either felicitous or infelicitous. Performative utterances' success relies on felicity conditions such as: the suitable context, sincerity and authority of the speaker and the existent cultural conventions.

Confronted with the supposition that all verbs can be performative as for instance, '*I'll pick you up at the train station.*', where a promise is obvious without using the verb 'promise', Austin refined his categorization of performatives into two types: *explicit performatives*, using an explicit performative verb as in the sentence, '*I promise to pick you up at the train station.*' and *primary (or implicit) performatives* as in the afore-mentioned instance.

However, Austin disclaimed his dual differentiation between constative and performative utterances. Instead, he discriminated between acts, where in his view, sentences have three elements: form (locution), intention (illocution) and effect on the listener (perlocution). Thus, he sorted SAs into three categories: the act of saying (locutionary act), the act of performing (illocutionary act) and the act of yielding an effect on the addressee (perlocutionary act). However, Austin's ideas were not organized systematically until they were sifted and turned into an inclusive SA theory by his student, John Searle. (Mey, 2009)

Likewise, Gazdar (1979) argues that the topic of pragmatics is represented by those aspects of the meaning of utterances which cannot be explained by a straightforward reference to the truth conditions of the articulated sentences, that is pragmatics equals meaning minus truth conditions. Practically, this includes how language conveys superiority,

ASSERTIVE-COMPLEX CONSTRUCTIONS IN SEVEN DIALS. (509)

inferiority, equality, intimacy, or distance beside involving how users of language fulfil or attempt to fulfil their wants. This is shown via Grice's theory of conversational implicature (Grice, 1961, 1975, 1978, 1989) with its cooperative principle that is subject to four categories of maxims, called maxims of conversation: quality, quantity, relation and manner. In this principle, people communicate depending on the assumption that each person respects these maxims. They are supposed not to tell lies or things lacking reasonable proofs, not to say more or less than is necessary making a beneficial and sensical role at a particular situation, to make their part relevant to the situation under discussion, and finally to be as transparent as possible (Huang, 2007).

Thus, in proposing that speech is a process of cooperative rendezvous, Gricean theory ascertains the importance of context. It shares the idea of building up context in the course of interaction with SA theory which fixes its attention on the relationship between the forms of speech, the situations captured in the felicitous/infelicitous conditions and the principle of illocutionary force. Similarly, the notion of context is vital to relevance theorists who share the idea of inference with the Griceans, but dispense with the cooperative principle maxims save the precept of relation. They propose that inferential processes can be explained in virtue of a sole principle of relevance in which there is a combination of lexical, encyclopedic and logical information. (Mey, 2009)

In addition to areas of conversational implicature and indirect SAs, pragmatics studies presupposition and politeness. In the first notion, it is implied that in order for an utterance to be suitable, true or false in a specific context, then something else must be true or accepted to hearer and speaker. For instance, when a lawyer asks 'What did Peter do with the broken bottle when he seized it?', he presupposes that there was a broken bottle and Peter grabbed it. These truths are taken for granted so as to query 'What did Peter do?'

The second concept is elucidated by Brown & Levinson (1987) where they manifested that politeness is clarified differently according to diverse cultures tending to be either positive or negative. Positive politeness occurs when people show respect for others or interest in what they own, represent or wish. Negative politeness takes place when a person allows another a limited degree of freedom, some psychological

or physical space and that he has to ask permission before or apologize after transgressing that freedom.

Stylistics fixes its attention on the linguistic composition, whether it is formal and stylish or informal and non-stylish, and its influences upon the hearers, or readers. However, pragmatics concentrates on choices as means to achieve actions. One possible definition of style, then, has come to be the context-bordered variation of language. Pragmatics investigates the linkage between the use of language and context which is perceived varyingly by both disciplines. A stylistic perspective of context is that it is the situation that decides a probable way of speaking, or writing, while pragmatics considers context as a composite of language-users' earlier words, knowledge, suppositions and beliefs (Hickey, 1993). The integration of these two approaches results in a new field capable of providing a broad comprehension of literature: *pragmastylistics*.

1.3. Pragmastylistics

Pragmastylistics can be defined as stylistic plus a pragmatic element. It is the study of language in practice where it focuses on the syntactic choices used by interlocutors to express their wants in addition to explaining how these options are relevant to the total situation in which language is employed. Thus, it comprises the speaker's or writer's previous knowledge and what he wants to fulfil through his use of language. Pragmastylistics tries to manifest how different manners of saying or writing the same thing rely on the pragmatic factors composing the situation. In other words, the linguistic structure is determined by the connection between stylistic choice and the non-linguistic situation. Therefore, utterances with the same meaning may differ in their linguistic form and their appropriateness to the situation and such differences may be explained pragmatically. (Hickey, 1990)

Then, the discipline of pragmastylistics encompasses the linguistic and the extra-linguistic conditions allowing the capability and canons of language to come together with the situation to yield a text capable of bringing about interior changes in the addressee. It differentiates the utterance's semantic or theoretical meaning from its use or effectiveness in a tangible, or real, situation and what the speaker or writer means or purposes to perform via uttering or writing it. Thus, pragma-stylistic scope may range from a phrase, or a clause to a complete text. Of course, various types of discourse, whether spoken or written, literary or non-literary come under pragma-stylistic scrutiny.

ASSERTIVE-COMPLEX CONSTRUCTIONS IN SEVEN DIALS. (511)

As an outcome to this mingling of stylistic and pragmatic components, it is contended that pragmastylistics deals with speakers' choices of special syntactic forms that might do distinct targets. These selections are determined by their intentions, whether to express emotions, affect other people, show their attitudes towards different issues, etc. Furthermore, their picks might be decided by the contextual situation which comprises the linkage between conversants and what is known by and what is new to them. In addition, features of communication such as being clear, effective, etc. might limit these adoptions. In short, utterances differ in their syntactic forms and their fitness to different situations. Such differences are stylistically or pragmatically explained. Thus, pragmastylistics is the study of the linguistic and the para-linguistic conditions that allows the combination of language and context to provide a text able to set off inner alteration in the recipient's mind and knowledge. (Hickey, 1993)

Furthermore, pragmastylistics is an interdisciplinary field concentrating on the pragmatic, the stylistic or anything in-between although it is constructed, as a term, out of the adjectival prefix *pragma* and the nominal root *stylistics*. Pragmastylistics, as claimed to be integral, endeavours to provide answers to questions such as: 'What option of a linguistic form is displayed in a text?', 'What is the impact of the structure of this text?', 'What does this text do and how does it do it?', and 'What do the people concerned in this text (or language use) do and how do they do it?'. (Hickey, 1990)

Thus, stylistics and pragmatics are in disparity in their perspective to discourse: stylistics focuses on sentence meaning whilst pragmatics concentrates on the speaker meaning. However, pragmastylistics tackles notions like speech acts, cooperative principle, conversational implicature, interest principle and politeness, among others, and their role in the interpretation of literary discourse. So, it studies both the linguistic and extralinguistic conditions that allow the rules of language to combine with the context to produce a text able to trigger a definite internal alteration in the hearer's (or reader's) mind or knowledge. (Hickey, 1993)

In her book, *Toward a SA Theory of Literary Discourse* (1977), Mary Louise Pratt maintains that the definition of literature should be made via recognising the use of language which is relevant to ordinary speech and its governing conventions. Arguing solely for a SA theory model, she

views literature as an activity that cannot be comprehended aside from the whole context in which it takes place. She was the first to stress the advantage of applying pragmatic theories to the study of literary texts where she focused on using the SA theory in pragma-stylistic analysis. (Carter, 1990)

On the contrary of other philosophies, SA theory emphasizes the communal properties of language rather than its formal ones. It moves attention away from the whatness of language towards the performance it does. While other philosophical attitudes perceive a formal structure in language, SA theory sees it as a social process. According to its perspective, all linguistic expressions, whether literary or non-literary, should be comprehended in accordance with their related socio-historical context connected to their construction and reception. Thus, SA theory inspects the inherent communal power of language. (Petrey, 1990)

Austin (1962) categorized SAs as *performative* and *constative*. He assigns the first term for language when the primary function is doing something while the other is allocated for saying something. Searle (1979) presents a different classification of illocutionary SAs. He substituted the duple taxonomy of Austin for a quintuple one. He divides SAs into five types:

1. *Assertives* (or *Representatives*) state the speaker's belief about a case, where his words fit the world outside, for instance, '*It's a cold foggy day.*'. Here, the speaker is committed to the case stated, the veracity (or truthfulness) of the proposition as for example in descriptions, statements (or declarations), assertions, conclusions, etc.
2. *Directives* are endeavours by the speaker to make the listener do something. Here, the speaker expresses his want making the world fit his words. Orders, commands, suggestions, requests, etc. are archetypal instances of directives, e.g., '*Don't touch that hot pan.*'.
3. *Commissives* bind the speaker to do a future action making the world fit his words via expressing his intention, for example, '*We won't attend the meeting.*'. Threats, promises, offers, refusals, etc. are typical commissive examples.
4. *Expressives* indicate the speaker's psychological state making words fit the world by manifesting that speaker's feelings which can be announcements of agony, sorrow, pain, delight, joy,

happiness, etc., e.g., *'I'm extremely regretful!'*. In addition, expressives can be expressions of congratulation, welcome, thanks, apology, etc., e.g., *'I congratulate you heartily on winning the championship.'*

5. *Declarations* change the world when uttered as when a priest, in a marital ceremony, says *'I now pronounce you husband and wife.'* Here, via this utterance, the institutional state of affairs is changed where the speaker has a special institutional authority to perform such an appropriate declaration. Marrying, excommunicating, nominating, firing from employment, declaring war, etc. are distinctive instances.

Thus, pragmatics examines the intended meanings of the users of language and the whatness and howness of them in real situations. Any action, then, produced by an utterance comprises three acts: locutionary, illocutionary and perlocutionary. The locutionary act is the elementary act of utterance, i.e., the sensical linguistic expression. The illocutionary act (or illocutionary force) is the function of an utterance in the mind of a speaker (or writer). The perlocutionary act (or perlocutionary effect) is the intended effect upon the hearer (or reader). (Yule, 1996)

If an addresser says *'Please close the door.'*, then this well-formed utterance is a locutionary act, and when the addressee shuts the door, thence the latter has fulfilled the former's perlocutionary goal. It would be futile to seek the perlocutionary target of literary SAs which are argued to have no clear perlocutionary aim, although one might propose that Dickens's perlocutionary intention was to reform the social conditions via his fiction. (Black, 2006)

In a literary discourse, illocutionary SAs vary from one fictional text to another. Mostly, much fiction includes assertive SAs, especially in the narratorial discourse which reflect the author's world's view which might be in conflict with the readers' own opinions. Directives are widespread in the interaction between characters, but they are rare in the narrator's voice which when occurred functions as rhetorical questions to draw the readers' attention to the text. Commissives are prevalent in the discourse of characters and seldom in the narratorial voice save in restricted cases such as *'Once upon a time'* which might be a sign of the author's commitment to tell a specific type of story. Expressive SAs are more spread in the communication of characters than in the discourse of the narrator. Finally, declarations, as institutionalised SAs, are unique in

literary discourse as a whole barring marriage ceremonial and sentencing events which become pseudo-SAs. However, Black argues that the theory of SA does not suggest many insights about the workings of language of literature and the achievements of its effects. (Black, 2006).

On the contrary, Petrey (1990) defends the role of this theory to the study of literary texts. For her, SA theory is very significant in the investigation of literary texts. It obliterates the borderline between literary and non-literary utterances. It brings to the forefront the common illocutionary activity of both types of utterances focusing on the illocutionary force of language. What is imperative to SA theorists is the things language does by dint of its conventional context. This theory proposes that conventionality founds the settings of the utterance. It concerns itself with the social process of actual performance of activities. It argues that a text partakes vigorously in the socio-historical dynamic forces of conventional communication. The prime doctrines of this theory are that in society, language consistently legislates collective life and that literature is unvaryingly language in community. (Petrey, 1990)

The current study limits its scope in investigating the style of Dickens's short story, *Seven Dials*, via exploring its syntactic constructions in addition to their related pragmatic formulation. In other words, the current research paper endeavours to study the types of sentences used in the story as well as the related kinds of speech acts involved in them. This is from one hand. From the other hand, the research attempts to show the connection between both, the syntactic structures and the related speech acts, and the intended messages of the writer.

2. The Theme of the Story

In *Seven Dials*, Dickens depicts the grim and still life of one slum of the overcrowded districts of London. His description is practical, realistic and distorted on purpose. The scene is more than a spoken snapshot of the deterioration of urban life. In the area of Seven Dials, Humans are diminished to the rank of non-humans, to a degree that insects and animals there become as destitute as the district there. Thus, he intends to portray the urban decay of Seven Dials. (Thomas, 1976)

3. The Analysis

Scrutinizing the locution of Dickens's impressionistic sketch as in Table 1, it is noticed that the story has variant sentence structures, SSs, CDSs and CXSSs, as in the following randomly selected examples:

ASSERTIVE-COMPLEX CONSTRUCTIONS IN SEVEN DIALS. (515)

a. SS

[1] “He was an Irishman.”

b. CDS

[2] “The husbands are embroiled — the quarrel becomes general – an assault is the

consequence, and a police-officer the result.”

c. CXS

[3] “Here and there, a little dark chandler’s shop, with a cracked bell hung up behind

the door to announce the entrance of a customer, or betray the presence of some

young gentleman in whom a passion for shop tills has developed itself at an early

age: others, as if for support, against some handsome lofty building, which

usurps the place of a low dingy public-house; long rows of broken and patched

windows expose plants that may have flourished when ‘the Dials’ were built, in

vessels as dirty as ‘the Dials’ themselves; and shops for the purchase of rags,

bones, old iron, and kitchen-stuff, vie in cleanliness with the birdfanciers and

rabbit-dealers, which one might fancy so many arks, but for the irresistible

conviction that no bird in its proper senses, who was permitted to leave one of

them, would ever come back again.”

The SSs have a sequential role in the story as in example [1] above, where it includes an assertion coming after an expression of contempt in the previous sentence. The CDSs reveal an equal salience to the multiple ideas involved in them, as it is clear in example [2] above, where an equivalent prominence is given to four ideas: husbands’ involvement in conflict, the generality of the quarrel, the resultant attack and the attendance of a police officer.

But what is more significant is the role of CXSs where in them prominence is given to outstanding ideas intended to be highlighted by the writer. This is obvious in example [3], where at first there is a vivid

ASSERTIVE-COMPLEX CONSTRUCTIONS IN SEVEN DIALS. (516)

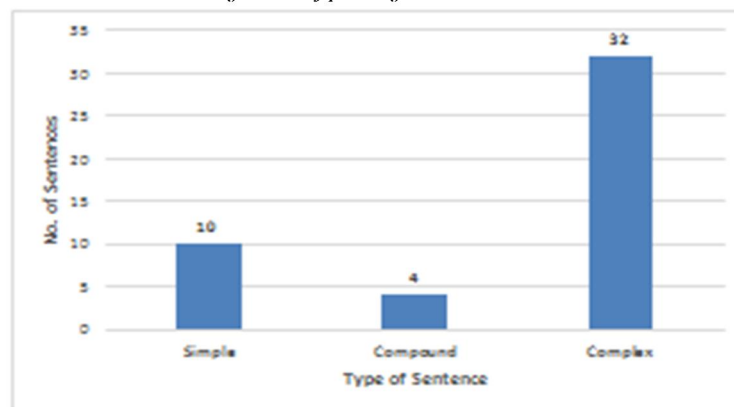
description of the decay of the chandler's shop with its little dark inside and cracked bell which is used by the shopkeeper to notify him of the entrance of people, customers or robbers. Then, attention is concentrated on a cashbox thief who was reduced to an object via using the reflexive pronoun 'itself'. Next, comes the description of the low badly-lit pub with its destroyed and cobbled windows. Thereafter, comes a comparison between shops of those who buy cloths, bones, irons and kitchen-utensils and those of bird-dealers and rabbit-traders, which compete in their dirtiness. The rotten situation there was too unendurable to a degree that a freed sober-minded bird would never come back to that dingy place.

3.1. Statistical Analysis

In Table 1, the locution and illocution of the short story are statistically inspected. It is noticed there that CXSs are prevalent where they recur 32 (69.5%) out of 46 while the recurrences of SSs and CDSs are 10 (21.7%) and 4 (8.7%) respectively. Thus, their percentages disclose the predominance of CXSs. Figure 1 summarizes this clearly:

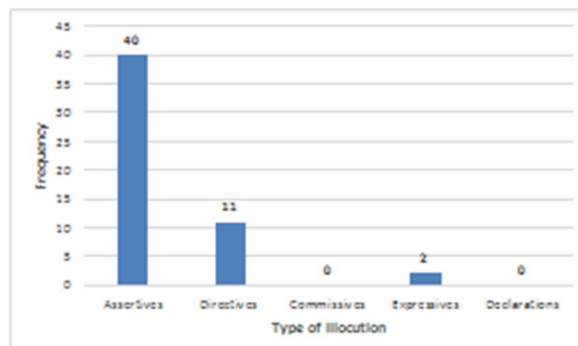
Figure 1

Distribution of the Types of Sentences in Seven Dials



Apropos of the frequency of illocutions, Figure 2 demonstrates that the sketch consists of three illocutions: assertives, directives and expressives. Assertives predominates with an amount of 40 out of a total number of 53 illocutions while the directives and expressives are 11 and 2 respectively. Thus, assertive SAs achieve the highest percentage of 75.5% while the percentages of the other two types are 20.7% and 3.7% respectively. In addition, the figure clarifies that the story is devoid of both commissives and declarations.

Figure 2
Frequency of the Types of Illocutions



With respect to the frequency of the types of sentences in the assertive type of illocution, Figure 3 exposes that CXSs obtain the highest incidence in comparison with SSs and CDSs. Their value is 31 out of 40 while SSs and CDSs are 5 and 4 respectively. Therefore, they differ in their proportions: 77.5% for CXSs, and 12.5% and 10% for SSs and CDSs respectively. Ergo, the complex category prevails in the assertive illocution.

Respecting the number of words in the assertive complex sentences, Figure 4 makes it obvious that their amount in the majority of these sentences ranges between 20 and 60. Also, the figure gets across two longest sentences with a value above 90: sentence 14 (99 words) and sentence 32 (143 words), both are around the middle of the story.

Figure 3
Distribution of the Types of Sentences in the Assertive Type of Illocution

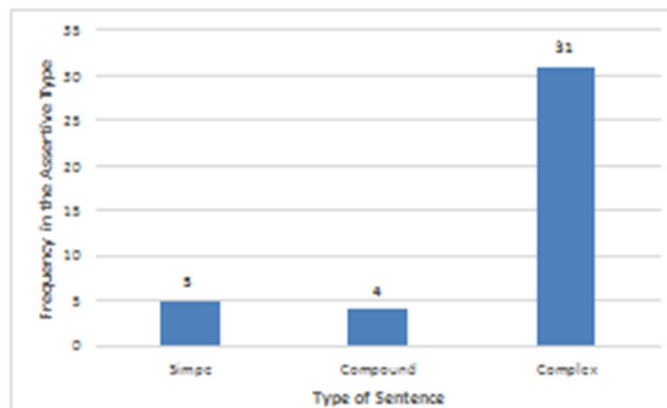
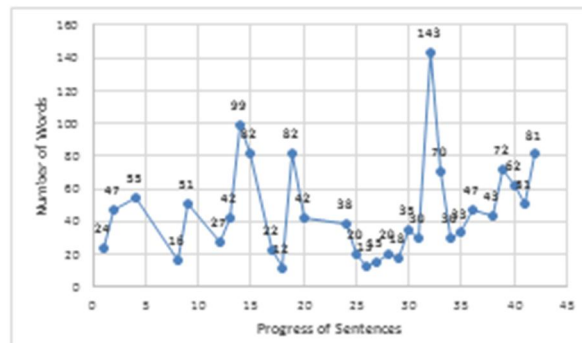


Figure 4
Density of Words in the Assertive-Complex Sentences



3.2. Thematic Analysis

At this stage of analysis, a precis of ACSs is to be stated here. These constructions are the highest in their proportions in the story under investigation.

We have always thought that if the characters in Moncrieff's farce, '*Monsieur Tonson*', had not granted *Seven Dials* eternal life, *Seven Dials* would have done itself. *Seven Dials* is the region of songs and poetry. This district is sanctified by the shops of the street literature printers, both James Catnach and John Pits. These printers will be encircled by apple-sellers and musical instruments. At their time, cheap magazines replaced street songs and the capital punishment was not legally authorized.

The place was distinguished by the intricate gordian knot, the maze of Hampton Court and the maze of Beulah Spa. The intricacy of the place is similar to that of the ties of neckcloths. We confidently and courageously prove that we doubt the fact of the legend from which we turned away. We are able to suppose that a reckless man asks randomly to see Mr Thompson with his certainty that he will find two or three Thompson in any moderate house, but what surprises him is to find a Frenchman in *Seven Dials*. Tom King was not educated in his childhood. That's why he thought that he was speaking French.

For strangers, *Seven Dials* area is as curious as the antique tombs and sites of ancient Egypt discovered by the Italian explorer, Belzoni. From the disorderly square, the streets and yards start in many directions till they are lost in the steam hanging over the tops of the houses limiting the dirty appearance of the area, as if that they came there to have an intake of fresh air which was too tired to move into the narrow lanes with their

astonishing people and houses. In that junction, two drunk ladies disagreed, quarreled and began fighting one another. People gathering around them were divided in supporting one side or another.

One adherent says if her husband had treated the vixen with a drain, she would get her costly eyes out. Another woman hurried naggingly to the spot. The first lady directed her speech to the hateful fighter saying that Mrs Sulliwin, a poor woman with five children, could not go out doing her cleaning work one afternoon. Her husband was enticed by some hateful housewives. She had been married for twelve years. She said that she showed her marriage certificate as she was invited by her to have a cup of tea with her last Wednesday. A vigorous man tended to fight to Mrs Sulliwin's benefit.

There was a large number of idle people around the gin-shops as well as posts occupants leaning there for hours. It is strange that one class of people has enjoyment in leaning against posts. We never saw brick-building labourers take any other entertainment apart from fighting. They are noticed with their worthless dresses with white dust, leaning against posts. They are seen with their light corduroy trousers, short boots, blue coats, and yellow waistcoats. It is queer to behold a man dressed in his best clothes leaning idly against a post all day.

The strange nature of these streets and the close similarity between them do not incline to lessen the confusion in which the inexperienced traveler throughout the dials finds himself entangled. He crosses streets with dirty and scattered houses with an unexpected large yard at intervals including buildings similar in their ill-proportionedness and deformity to the half-dressed children who lie down and roll about in the surface drain (or gutter). The chandler's shop was noticed with its cracked bell behind the door to announce the entrance of a customer or a cashbox thief. Also, it was clear that a high building takes possession of the place of a low gloomy shabby pub. In addition, there were chains of broken cobbled windows exposing plants in containers similar in their dirt to the dials themselves.

Moreover, there were shops for buying cloths, bones, old irons and kitchen utensils which are similar in their filth to the shops of bird-traders and rabbit-sellers. The shops of brokers seemed to be safe places for poor insects. They were scattered among day-schools' announcements, low-rank theatres, petition writers, wringers and balls and masses music. These complete the motionless life of people. The site is cheerfully accompanied by filthy men, corrupt women, foul children, moving

ASSERTIVE-COMPLEX CONSTRUCTIONS IN SEVEN DIALS. (520)

shuttlecocks and rackets, offensive pipes, rotten fruit more than suspicious oysters, weakened cats, miserable dogs and cutting birds.

External or internal knowledge of the lodgings and the lodgers does not change the viewer's first impression about the area. Every room is occupied by a tenant who is the head of a large family. A shop's owner, such as sheep's head cook, firewood dealer or hearthstone trader, with his approximate eighteenpence capital, lives with his family in the same shop and its back hall. In the front room, lives another man with his family while in the back room, dwells a stylish embroiderer. The second floor is similar in its dwellers to the first except in the back attic which is dwelt by a shabby stylish man. This genteel man was accustomed to have a cup of coffee every morning from the nearby café. This café boasts of having a small squalid coffee room with an inscription above its fireplace informing customers to pay on delivery. The shabby stylish man is mysterious secluded man. He did not buy anything save a pen for a special occasion, coffee, cheap loaves and ink. His neighbours supposed him to be an author where it was rumoured that he writes poems for Mr Warren, the owner of the blacking storehouse in which Dickens worked for months when he was a child.

At a hot summer evening, and seeing the female dialers gossiping on their houses' steps, anybody would have a tendency to think that they are in harmony and they could not imagine that there were people more primitive than those living there. The shopkeeper treats his family badly. The carpet-cleaner asks his wife to help him in his job. The dweller in the first front room has a never-ending prolonged and bitter quarrel or dispute with his next-door dweller of the second front room as a result of his continuing dancing over his head when he and his family went to bed. The dweller of the second back room hinders the children in the front kitchen. The Irishman returns back home and fights everybody every night. The dwellers of the first back room yell at everything.

4. Discussion of Results

Resultantly, the structure of the sample story varies where the complex construction outnumbers the other two syntactic structures, the compound and simple as it is transparent in Figure 1. In this story, CXSs excel, where their percentage is 69.5% compared to 21.7% and 8.7% for SSs and CDSs respectively. Hence, the complex structure outweighs the simple and compound in the story where the simple is second in rank while the compound is the lowest.

As regards the pragmatic level of analysis, Figure 2 discloses that the assertives excel compared with directives and expressives. Again, assertive SAs obtain 75.5%, the highest proportion in comparison with 20.7% and 3.7% for both the directives and expressives respectively.

Regarding the distribution of the syntactic types involved in the assertive category of illocution in the story, Figure 3 makes it evident that the complex construction preponderates over the simple and compound

ASSERTIVE-COMPLEX CONSTRUCTIONS IN SEVEN DIALS. (521)

structures. CXSs predominate in comparison with SSs and CDSs. They are the highest in rate (77.5%) as compared to SSs (12.5%) and CDSs (10%).

Re the density of words in the majority of the assertive CXSs, Figure 4 makes it conspicuous that it ranges from 20 to 60 throughout the progression of the story, with two longest sentences, sentence No. 14 (99 words) and sentence No. 32 (143 words) round the mid of the story.

These findings make the study conclude that Dickens has used CXSs with highest rate of recurrence in comparison with SSs and CDSs in the story. Hence, he depends mainly on CXSs to convey his prominent themes. Consequently, there is a clear connection between the syntactic structure of the story and the intended themes of the author. In addition, these results make the researcher deduce that Dickens exceedingly utilizes the assertive speech act in composing his short story when compared with the other types of illocutions. This makes the relationship between the types of speech acts adopted and the writer's intended messages palpably plain.

Besides, relating the thematic analysis of the ACSs to the theme of decay of the district of Seven Dials, shows that the author conveys his intended messages via ACSs. As a consequence, the author's essential ideas are accomplished for the most part through ACSs, and this accordingly demonstrates the link between the syntactic features and the speech acts used by the author. Finally, a parallelism between the frequency of complex-assertive constructions and their related density of words exposes that the author tends to use dense complex structures to express the theme of the impressionistic sketch of *Seven Dials*.

Table 1

Syntactic and Illocutionary Types as well as No. of Words in the Sentences of "Seven Dials" as an Impressionistic Sketch

No.	Sentence	Syntactic Type	Illocutionary Type	No. of Words
1	WE have always been of opinion that if Tom King and the Frenchman had not immortalized Seven Dials, Seven Dials would have immortalized itself.	Complex	Assertive	24
2	Seven Dials! the region of song and poetry - first effusions, and last dying	Complex	Assertive	47

ASSERTIVE-COMPLEX CONSTRUCTIONS IN SEVEN DIALS. (522)

	speeches: hallowed by the names of Catnach and of Pitts – names that will entwine themselves with costermongers, and barrel-organs, when penny magazines shall have superseded penny yards of song, and capital punishment be unknown!			
3	Look at the construction of the place.	Simple	Directive	7
4	The gordian knot was all very well in its way: so was the maze of Hampton Court: so is the maze at the Beulah Spa: so were the ties of stiff white neckcloths, when the difficulty of getting one on, was only to be equalled by the apparent impossibility of ever getting it off again.	Complex	Assertive	55
5	But what involutions can compare with those of Seven Dials?	Simple	Directive	10
6	Where is there such another maze of streets, courts, lanes, and alleys?	Simple	Directive	12
7	Where such a pure mixture of Englishmen and Irishmen, as in this complicated part of London?	Simple	Directive	16
8	We boldly aver that we doubt the veracity of the legend to which we have averted.	Complex	Assertive	16
9	We <i>can</i> suppose a man rash enough to inquire at random- at a house with lodgers too-for	Complex	Assertive	51

ASSERTIVE-COMPLEX CONSTRUCTIONS IN SEVEN DIALS. (523)

	a Mr Thompson, with all but the certainty before his eyes, of finding at least two or three Thompsons in any house of moderate dimensions; but a Frenchman - a Frenchman in Seven Dials!			
10	Pooh!	Simple	Expressive	1
11	He was an Irishman.	Simple	Assertive	4
12	Tom King's education had been neglected in his infancy, and as he couldn't understand half the man said, he took it for granted he was talking French.	Complex	Assertive	27
13	The stranger who finds himself in 'The Dials' for the first time, and stands Belzoni-like, at the entrance of seven obscure passages, uncertain which to take, will see enough around him to keep his curiosity and attention awake for no inconsiderable time.	Complex	Assertive	42
14	From the irregular square into which he was plunged, the streets and courts dart in all directions, until they are lost in the unwholesome vapour which hangs over the house-tops, and renders the dirty perspective uncertain and confined; and lounging at every corner, as if they came there to take a few gasps of such fresh air as has found its way so far, but is too much	Complex	Assertive	99

ASSERTIVE-COMPLEX CONSTRUCTIONS IN SEVEN DIALS. (524)

	exhausted already, to be enabled to force itself into the narrow alleys around, are groups of people, whose appearance and dwellings would fill any mind but a regular Londoner's with astonishment.			
15	On one side, a little crowd has collected round a couple of ladies, who having imbibed the contents of various 'threeouts' of gin and bitters in the course of the morning, have at length differed on some point of domestic arrangement, and are on the eve of settling the quarrel satisfactorily, by an appeal to blows, greatly to the interest of other ladies who live in the same house, and tenements adjoining, and who are all partisans on one side or other.	Complex	Assertive	82
16	'Vy don't you pitch into her, Sarah?' exclaims one halfdressed matron, by way of encouragement.	Simple	Directive + Assertive	7 8
17	'Vy don't you? If <i>my</i> 'usband had treated her with a drain last night, unbeknown to me, I'd tear her precious eyes out — a wixen!'	Complex	Directive + Assertive	3 22
18	'What's the matter, ma'am?' inquires another old woman, who has just bustled up to the spot.	Complex	Directive + Assertive	4 12
19	'Matter!' replies the first	Complex	Assertive	82

ASSERTIVE-COMPLEX CONSTRUCTIONS IN SEVEN DIALS. (525)

	speaker, talking <i>at</i> the obnoxious combatant, ‘matter! Here’s poor dear Mrs Sulliwin, as has five blessed children of her own, can’t go out a charing for one arternoon, but what hussies must be a comin’, and ‘ticing away her oun’ ’usband, as she’s been married to twelve year come next Easter Monday, for I see the certificate ven I vas a drinkin’ a cup o’ tea vith her, only the werry last blessed Ven’sday as ever was sent.			
20	I ‘appen’d to say promiscuously, “Mrs Sulliwin,” says I — “What do you mean by hussies?” interrupts a champion of the other party, who has evinced a strong inclination throughout to get up a branch fight on her own account (‘Hooroar,’ ejaculates a pot-boy in parenthesis, ‘put the kyebosk on her, Mary!’), ‘What do you mean by hussies?’ reiterates the champion.	Complex	Directive + Assertive	18 42
21	‘Niver mind,’ replies the opposition expressively, ‘niver mind; <i>you</i> go home, and, ven you’re quite sober, mend your stockings.’	Complex	Directive	19
22	This somewhat personal allusion, not only to the lady’s habits of intemperance, but also to the state of her	Compound	Assertive	41

ASSERTIVE-COMPLEX CONSTRUCTIONS IN SEVEN DIALS. (526)

	wardrobe, rouses her utmost ire, and she accordingly complies with the urgent request of the bystanders to 'pitch in', with considerable alacrity.			
23	The scuffle became general, and terminates, in minor play-bill phraseology, with 'arrival of the policemen, interior of the station-house, and impressive <i>dénouement</i> .'	Compound	Assertive	22
24	In addition to the numerous groups who are idling about the gin-shops and squabbling in the centre of the road, every post in the open space has its occupant, who leans against it for hours, with listless perseverance.	Complex	Assertive	38
25	It is odd enough that one class of men in London appear to have no enjoyment beyond leaning against posts.	Complex	Assertive	20
26	We never saw a regular bricklayer's labourer take any other recreation, fighting excepted.	Complex	Assertive	13
27	Pass through St Giles's in the evening of a week-day, there they are in their fustian dresses, spotted with brick-dust and whitewash, leaning against posts.	Complex	Directive + Assertive	10 15
28	Walk through Seven Dials on Sunday morning: there they are again, drab or light corduroy trousers, Blucher	Complex	Directive + Assertive	7 20

ASSERTIVE-COMPLEX CONSTRUCTIONS IN SEVEN DIALS. (527)

	boots, blue coats, and great yellow waistcoats, leaning against posts.			
29	The idea of a man dressing himself in his best clothes, to lean against a post all day!	Complex	Assertive	18
30	The peculiar character of these streets, and the close resemblance each one bears to its neighbour, by no means tends to decrease the bewilderment in which the unexperienced wayfarer through 'the Dials' finds himself involved.	Complex	Assertive	35
31	He traverses streets of dirty, straggling houses, with now and then an unexpected court composed of buildings as ill-proportioned and deformed as the half-naked children that wallow in the kennels.	Complex	Assertive	30
32	Here and there, a little dark Chandler's shop, with a cracked bell hung up behind the door to announce the entrance of a customer, or betray the presence of some young gentleman in whom a passion for shop tills has developed itself at an early age: others, as if for support, against some handsome lofty building, which usurps the place of a low dingy public-house; long	Complex	Assertive	143

ASSERTIVE-COMPLEX CONSTRUCTIONS IN SEVEN DIALS. (528)

	rows of broken and patched windows expose plants that may have flourished when ‘the Dials’ were built, in vessels as dirty as ‘the Dials’ themselves; and shops for the purchase of rags, bones, old iron, and kitchen-stuff, vie in cleanliness with the birdfanciers and rabbit-dealers, which one might fancy so many arks, but for the irresistible conviction that no bird in its proper senses, who was permitted to leave one of them, would ever come back again.			
33	Brokers’ shops, which would seem to have been established by humane individuals, as refuges for destitute bugs, interspersed with announcements of day-schools, penny theatres, petition writers, mangles, and music for balls or routs, complete the ‘still life’ of the subject; and dirty men, filthy women, squalid children, fluttering shuttlecocks, noisy battledores, reeking pipes, bad fruit, more than doubtful oysters, attenuated cats, depressed dogs, and anatomical fowls, are its cheerful accompaniments.	Complex	Assertive	70

ASSERTIVE-COMPLEX CONSTRUCTIONS IN SEVEN DIALS. (529)

34	If the external appearance of the houses, or a glance at their inhabitants, present but few attractions, a closer acquaintance with either is little calculated to alter one's first impression.	Complex	Assertive	30
35	Every room has its separate tenant, and every tenant is, by the same mysterious dispensation which causes a country curate to 'increase and multiply' most marvellously, generally the head of a numerous family.	Complex	Assertive	33
36	The man in the shop, perhaps, is in the baked 'jemmy' line, or the fire-wood and hearth-stone line, or any other line which requires a floating capital of eighteen-pence or thereabouts: and he and his family live in the shop, and the small back parlour behind it.	Complex	Assertive	47
37	Then there is an Irish labourer and <i>his</i> family in the back kitchen, and a jobbing man — carpet-beater and so forth — with <i>his</i> family in the front one.	Simple	Assertive	28
38	In the front one-pair, there's another man with another wife and family, and in the back one-pair, there's 'a young 'oman as takes in tambour-work, and dresses quite genteel', who talks a good deal about 'my friend', and can't	Complex	Assertive	43

ASSERTIVE-COMPLEX CONSTRUCTIONS IN SEVEN DIALS. (530)

	'a-bear anything low'.			
39	The second floor front, and the rest of the lodgers, are just a second edition of the people below, except a shabby-genteel man in the back attic, who has his half-pint of coffee every morning from the coffee-shop next door but one, which boasts a little front den called a coffeeroom, with a fire-place, over which is an inscription, politely requesting that, 'to prevent mistakes', customers will 'please to pay on delivery'.	Complex	Assertive	72
40	The shabby-genteel man is an object of some mystery, but as he leads a life of seclusion, and never was known to buy anything beyond an occasional pen, except half-pints of coffee, penny loaves, and ha'porths of ink, his fellow-lodgers very naturally suppose him to be an author; and rumours are current in the Dials, that he writes poems for Mr Warren.	Complex	Assertive	62
41	Now anybody who passed through the Dials on a hot summer's evening, and saw the different women of the house gossiping on the steps, would be apt to think that all was harmony among them, and that a more primitive set of	Complex	Assertive	51

ASSERTIVE-COMPLEX CONSTRUCTIONS IN SEVEN DIALS. (531)

	people than the native Dialects could not be imagined.			
42	Alas! the man in the shop ill-treats his family; the carpet-beater extends his professional pursuits to his wife; the one-pair front has an undying feud with the two-pair front, in consequence of the two-pair front persisting in dancing over his (the one-pair front's) head, when he and his family have retired for the night; the two-pair back <i>will</i> interfere with the front kitchen's children; the Irishman comes home drunk every other night, and attacks everybody; and the one-pair back screams at everything.	Complex	Expressive + Assertive	1 81
43	Animosities spring up between floor and floor; the very cellar asserts his equality.	Compound	Assertive	13
44	Mrs A 'smacks' Mrs B's child, for 'making faces'.	Simple	Assertive	9
45	Mrs B forthwith throws cold water over Mrs B's child for 'calling names'.	Simple	Assertive	13
46	The husbands are embroiled — the quarrel becomes general — an assault is the consequence, and a police-officer the result.	Compound	Assertive	18

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