

The Language Structures of Interrogatives in Charles Dickens's "A Tale of Two Cities": A Stylistic Study

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How to cite:

Nasser, A. N. A. (2022). The Language Structures of Interrogatives in Charles Dickens's "A Tale of Two

Cities": A Stylistic Study. *International Journal of Linguistics and Translation Studies* 3(3).29-39.

<https://doi.org/10.36892/ijlts.v3i3.227>

ARTICLE HISTORY

Received: 05/05/2022

Accepted: 10/07/2022

KEYWORDS

Interrogatives,
stylistic,
Dickens,
structures,
style

Abstract

This study aims at analyzing the structures of interrogatives used in Dickens's novel "A Tale of Two Cities". It is directed to identify and categorize these structures; and then to ferret out Dickens's stylistic tendencies of using them in the novel under study. A qualitative approach was used as a research design of the study. The data were extracted from the material of the novel after having an extensive reading. The structures were identified and then categorized. Out of more than 800 interrogatives in the novel, ten examples for each category were selected randomly. In addition to categorizing, they have been interpreted stylistically. The qualitative analysis of the data revealed that the author used various categories of interrogative structures in the conversational parts of the novel. These included regular full-formed structures of interrogatives, elliptical structures of interrogatives, statement-formed structures of interrogatives, parenthetical structures in interrogatives, vocative structures in interrogatives, and structures with question tags. In terms of stylistic interpretation, these structures revealed the author's stylistic tendencies to employ these interrogative structures which are linguistic features of spoken language in conversations for enhancing the dialogic language. This dialogic language can be manifested in the utilization of features of an oratorical style in Dickens's novel in hand

1. INTRODUCTION

Interrogatives are one of the linguistic structures that are commonly used in many situations in our daily life. They are employed for many purposes, such as asking for information, checking information, and rhetorical purposes. For fulfilling such purposes, they are usually formed in different types of structures. Moreover, these structures are potentials that can manifest in many different types of discourses such as classroom, religious, media, literary, and so on.

Research in the area of interrogatives has tackled different issues. Among the research studies are those that have approached interrogatives from the pedagogical perspective (Menyani & Merbati, 2020). It seems that these syntactic forms have not been paid due attention by researchers, particularly within the literary genres. Literary genres are full of stylistic variations employed in both poetry genres and prose genres. Fictional genres of prose,

particularly novels, are rich in stylistic variations. Variations of syntactic forms, among which are the interrogative forms, represent a fertile area for stylistic studies. Hence, it is paramount to approach these forms from the perspective of the style used "in connection with variations in sentence structure" (Kolln & Gray, 2013, p.194). This study is oriented to investigate such stylistic variations in the interrogative structures in the literary work of Dickens's novel "A Tale of Two Cities". Thus, it is directed towards exploring the author's stylistic tendencies to use such structures. To this end, the study is concerned with identifying and categorizing the structures of interrogatives as represented in the novel. Following the stylistic approach, systematic focused reading and analysis of the interrogative forms have been done "in order to elucidate or help interpretation" (Wales, 2014, p.33).

2. LITERATURE REVIEW

In this section, a literature review related to the study is presented. It is mainly organized into three trajectories. The first trajectory is oriented towards discussing the interrogative structures' form and function. The second is related to the field of stylistic analysis as a framework of research whereas the third is about the stylistic features or variations in Dickens's literary works.

2.1. Interrogatives: Form and Function

Interrogatives are one of the basic forms of syntactic structures. They are indispensable in our daily life. They are used in many everyday situations. They are expressed as important syntactic devices for asking for information or a response (Eastwood, 1994; Momma, 2008). However, not all questions need answers. Some questions are asked but do not necessarily need answers. For example, the question "*Are you mad to do so?*" is not asked for having a yes-or-no response. It is an ironical question that is asked to have a rhetorical purpose or effect.

Pertaining to the formal features, interrogatives can be found as *wh-questions*, *yes-no questions*, *alternative questions* and *tag questions* (Quirk et al., 1985; Biber et al., 1999; Greenbaum & Nelson, 2009). According to Greenbaum (1996, p.46), "the major types of interrogatives are yes-no questions and wh-questions". For Kroeger (2005), yes-no questions and content questions "are found virtually in all languages" (p. 203). Subject-verb inversion is the usual pattern of forming questions in cases of yes-no questions and in most cases of alternative questions and wh-word forms of these structures. This is often the case for all questions except for *who*-questions and *what*-questions when asking about the subject. The non-inversion of subject-verb also applies to declarative statements with the force of interrogative, where rising intonation usually helps recognise them as questions (Wright & Hope (1996); Collins COBUILD English Grammar, 2017). For more information about the role of intonation in recognizing interrogatives, see Bartels (2013). Regarding question tags, these types of questions "add an interrogative force to a declarative one" (Biber et al., 1999, p. 1046). They are formally constructed of two parts. The initial part is usually a positive or negative statement whereas the end part is a yes-no question achieved by subject-verb inversion with a reversal status of the auxiliary verb in terms of positivity or negativity. To put it simply, if the initial statement is positive, the tag will be negative and vice versa.

So far, what has been presented above is concerned with the form of interrogatives. It is then of paramount importance to shed light on the functional aspect of such syntactic structures. To begin with, the word "interrogative" refers to "having a question function" (Leech, 2006, p. 57). This function is considered the physiological motive as the form is treated as the physical component of interrogatives. Within the functional span, it can be said that interrogatives are used to perform different functions. The main function of such structures is to ask for information or a response. However, not all questions are asked for information. Rhetorical questions, as a type of interrogatives, do not necessitate a reply (Greenbaum and Nelson, 2009, p.107). As cases of interrogatives, these questions do not ask for information but

are used for rhetorical purposes or effects. These questions are usually concerned with social meaning.

Bearing in mind the principles of Halliday's (2004) theory of language metafunctions, interrogatives, as any other linguistic forms, represent three functions labelled as the ideational function, the interpersonal function and the textual function. The ideational function is the main target for those questions that ask for information. The interpersonal function is targeted principally at those who do not ask for information such as rhetorical questions. These two functions cannot be realized without the textual function concerned with the textuality of interrogatives.

2.2. Stylistic Analysis

As the name suggests, stylistics is the study whose concern is style. It concentrates on approaching how the style involves variations and representational features. It is based on doing stylistic analysis for the work under investigation. It is concerned with what Leech (2008, p. 3) accounts as a combination of linguistic description and interpretation. He adds that linguistic and literary concerns work together in the field of stylistics.

Similarly, Mahlberg (2013) expounds its core in that "linguistic features in the text are seen in relation to the effects they might create and the interpretations that readers arrive at" (p.1282). Practically, it is the work "to explore language, and, more specifically, to explore creativity in language use" (Simpson, 2004, p. 3). This creativity in language use is the function of literature (Leech, 2008). This creativity is usually discussed in relation to deviation and foregrounding as stylistic features departing from linguistic expectations (Wales, 2011, p.95). It is regarded as a feature of showing the quality of literary texts deviant from the linguistic norms (Mahlbeg, 2014, p.250).

As a representation of the creative use of language, the deviation is regarded as an aspect of worth mentioning in the field of stylistics. Crystal and Davy (1969) state that stylisticians begin their analysis by focusing on deviations that are most significantly represented in work subjected to a stylistic investigation, paying attention to the nature of these deviations and why they are used. As a fertile area of stylistics, style is usually described as deviant from the norm. This means that the writer manipulates language in a way different from the ordinary language patterns we expect (Galperin, 1977). As Enkvist (1973) states, "all styles must, by definition, be regarded as 'deviant' – not necessarily from normal well-formedness, but from contextually definable norms and thus from other styles." (p. 98).

Similarly, Gibbons and Whiteley (2018) differentiate between two types of deviation: external deviation, characterized as being out of readers' expectations and internal deviation, which deviates from the pattern of the normal text. They add that whatever the type of deviation is, it is regarded as peculiar to the readers' expectations and signifies itself as a recognizable point. For Wales (2014), deviations are linguistic violations of formal patterns.

2.3. Stylistic Features in Dickens's Works

Charles Dickens is one of the greatest Victorian novelists. He has very influential contributions in the field of literary fiction. He has his own stylistic trend that is represented in his novels. Many scholars in the field of literary stylistics described different properties that characterize Dickens's style. To refer to some of them, Gissing (1929, p. 177) stated that Dickens represented uniqueness in the use of the English language, and his style is worthy of investigation. According to Bevis (2007, p. 98), "Dickens's fictional beginnings mark an attentiveness to oratorical endeavour even as they seek a distance from it." On the part of Dickens, language is a medium which is characterized by elasticity, volatility, and elusion (Stewart, 2001, p. 151). An account of stylistic studies on Dickens's work is provided in the upcoming follow-up.

In fourteen novels of Dickens, Segundo (2016) carried out a corpus-stylistic analysis of the use of speech verbs. He found that such verbs were not merely used for reporting but also they had a connection to the speech of particular characters in the novels in hand. Thus, the use of such stylistic features was interpreted to be adherent to the speech of certain characters in the dialogues embedded in Dickens's novels.

Investigating the style in Dickens's novels, Verma (2017) illustrated some linguistic features at different language levels, including phonetic features, morphological features, lexical features, grammatical features and others. As grammatical features, she identified the use of simple structures of questions. She stated that even phrases and single words can work as structures of question force.

Selby (1989) witnessed that Dickens in "*Hard Times*" employed characters speaking a language which deviates from the norm. In the same novel, Ouameur (2013) investigated the linguistic deviations. He sorted out the deviations in the novel into phonological deviations, graphological deviations, lexical deviations, semantic deviations, and grammatical deviations. As grammatical deviations, he explored deviations in the use of affixes, comparison of adjectives, multiple negations, and verb misuse. He interpreted these deviations as linguistic representations to depict Dickens' characters in the novel to reflect Victorian society.

Similarly, Hussain, Shaheed and Najim (2020) studied levels of linguistic deviations in Dickens's novel "*Hard Times*". They have explored different deviations, namely: phonological deviations, morphological deviations, lexical deviations, semantic deviations and syntactic deviations. Among the syntactic ones, they found some deviations of verb form, tense, double negations, and the use of comparative and superlative forms of adjectives. They interpreted such deviations as an indication of Dickens' attempt to reflect oratory of such syntactic features in the novel in hand.

Regarding Dickens's novel "*Great Expectations*", Ahmed and Hama (2014) analyzed foregrounding features. Having four texts as a sample, the study revealed the use of some features, including parallelism and linguistic deviations. Among the linguistic deviations, they explored syntactic deviations. They suggested that Dickens's use of these deviations is expressed as a way "to make his writings prominence and add effects to pass his ideas and thoughts to the readers" (p. 30). They also found that these deviations are associated with the speech of uneducated characters in the novel.

Dickens's novel "*Oliver Twist*" has also been investigated stylistically. Saadoon (2014) investigated phonological and grammatical deviations in this novel. His findings revealed that it included linguistic deviations at the phonological and grammatical levels. He identified substandard pronunciation and substitution of sounds as cases of phonological deviations. Regarding the grammatical deviations, he tagged deviations in the use of adverbs ending in –s, misused comparison of adjectives, multiple negations and deviant use of verbs.

Moving towards describing the stylistic features in the novel under study, i.e. "*A Tale of Two Cities*", some account is presented in this context. Describing Dickens's style in the novel, Watkin (2009) reports that its language is used as creatively as to "emphasize barriers between people" (p.197). Collins (2005, p. 433) states that this novel "became one of the most popular of Dickens's novels, partly no doubt because it has been dramatized with notable success, and partly because it is short". Investigating the style in the same novel, Abdul-Ameer and Saadoon (2022) conducted a stylistic study of the language features of lower-class people. They tagged cases of deviations at the phonological level such as elision, substandard pronunciation and substitution of sounds. At the grammatical level, they pinpointed cases of deviations in adverbs ending in –s, misused comparison of adjectives, multiple negations and deviation in the use of verbs. They accounted for the use of these stylistic choices as a device for showing the social class of people in the novel.

The literature review above represented a survey of studies which investigated Dickensian style in the use of language in his literary works. This study is specifically oriented to investigate a particular area, i.e. interrogative structures, in Dickens's language he used creatively in the novel "*A Tale of Two Cities*".

3. MATERIALS AND METHODS

For conducting the study, the data have been extracted from the material of Dickens' novel entitled "*A Tale of Two Cities*", written in 1859. The edition that has been used in the current study was published in 2003 by CRW Publishing Limited, London, under the Collector's Library. The novel was sectioned into three books. Book one included six chapters; book two consisted of twenty-four chapters, whereas book three comprised fifteen chapters. The data have been delimited to the structures of direct questions as interrogative forms, which are orthographically easily elicited since the question mark marks them "?". Indirect questions were excluded as they are not clearly marked and are mostly embedded within other structures such as statements of reported speech.

The research methodology has been tackled in line with the aim of the study, represented as identifying and categorizing the different types of interrogative forms used in the novel under study and then manifesting the stylistic tendencies of using such forms. It has been mainly oriented toward answering the following research questions:

- 1- *What are the categories of interrogative forms used by Dickens in the novel under study?*
- 2- *What are the stylistic tendencies of using such forms?*

The first question is designed to enquire about the formal aspect of such linguistic patterns, whereas the second is directed towards identifying the functional aspect. In other words, the first question represents the *what* of these forms, whereas the second one reflects the *why* of using the such form. Thus, the research methodology involves both descriptive and critical approaches.

For extracting the interrogative structures in the novel, a data-driven approach was used to analyze the data qualitatively. In other words, the study depended on using the qualitative analysis approach, which "has traditionally been the mainstay of stylistic analysis and will no doubt continue to be so" (Jeffries and McIntyre, 2010, p. 176). In this respect, some specific procedures were followed. They are summarized as follows:

1. Reading the novel thoroughly and extensively with intensive attention.
2. Tagging the required structures and highlighting them.
3. Jotting them down on separate paper sheets.
4. Scrutinizing them carefully in terms of their constructions.
5. Classifying them according to their syntactic patterns.
6. Interpreting them in terms of style.

Following the procedures above, over 800 interrogatives were tagged and then jotted down on separate paper sheets. Then, they were scrutinized in terms of their construction patterns. These were classified into the following patterns:

1. Regular full-formed structures of interrogatives.
2. Elliptical structures of interrogatives.
3. Statement-formed structures of interrogatives.
4. Parenthetical structures in interrogatives.
5. Vocative structures in interrogatives.
6. Structures with question tags.

Out of all the structures elicited, ten examples were randomly chosen for presentation under each category. These were stylistically analyzed and discussed in the next section (Findings and Discussion).

4. FINDINGS AND DISCUSSION

The data analysis has shown that Dickens employed interrogative forms in some conversational portions of the novel under investigation. A thorough investigation of the data revealed that multiple-choice or alternative structures were not utilized in the novel except for one case only as in "Nine, ten, eleven?" (p. 234). Moreover, in this case, the author used a multiple choice question with the style of asyndeton, which is described as "omitting conjunctions between words, phrases, or clauses in a list." (Harries, 2018, p.16). This implies that the list of choices seems to be open. All the structures comprised the two broad categories described as wh-questions and yes-no questions. However, these structures included different forms, which can be sub-categorized as follows:

4.1. Regular Full-Formed Structures of Interrogatives

One pattern of the structures that can be elicited in the novel under study is the regular form of interrogative structures normally employed in most formal writing activities. It is characterized syntactically by the use of an auxiliary verb inverted with the subject, with the exception of the case when the question asks about the subject in what-questions and who-questions. The auxiliary verb does not invert with the subject in such a case. Examples of the regular full-formed structures of interrogatives are as follows:

1. "Was he one of those two passengers?" (p.102)
2. "Who wants me?" (p. 24)
3. "Why should you kneel to me?" (p. 45)
4. "How can I transact business if I am confused?" (p.45)
5. "What is the matter?" (p.47)
6. "Is that the sort of fellow?" (p. 327)
7. "Will you take charge of the letter?" (p. 228)
8. "Will you undertake to explain that we suppose it to have been addressed here, on the chance of our knowing where to forward it, and that it has been here some time?" (p. 328)
9. "Are you dying for him?" (p. 484)
10. "Who has seen her?" (p. 507)

The examples above represent instances of regular structures of both types of wh-questions and yes-no questions. They can be found in most formal language situations. However, Dickens made use of them to employ spoken language in the conversational portions of the novel. At any rate, the use of questions in narratives is a feature of an oratorical style. Thus, this finding coincides with Galperin (1977) in reporting oratory of questions in narrative genres.

4.2. Elliptical Structures of Interrogatives

Another form of a question that can be observed in the novel is the use of elliptical structures. In these types of questions, some elements of the structures were dropped. Some examples are listed below:

1. "Buried how long?" (p. 32)
2. "Bed, sir?" (p. 34)
3. "Indeed, sir?" (p. 37)
4. "Like these in shape and size?" (p. 106)
5. "With a daughter?" (p. 177)

6. "Nor written?" (p.186)
7. "To be registered?" (p. 239)
8. "Tonight?" (p. 313)
9. "Why stop?" (p. 463)
10. "You?" (p. 481)

In the interrogative structures above, it can be seen that some elements such as the auxiliary verb and the subject have been dropped. For example, the form of "*Buried how long?*" seems to be in its full form as "*How long [Aux. + Subject] buried?*". Thus, the auxiliary and the subject were dropped in this elliptical structure. In the other examples above, the same elements, i.e. auxiliary and subject, can be found elliptical. Referring to Dickens's literary work, Galperin (1977) observed that there is a tendency of omitting some parts of speech in the sentence structure, such as dropping the auxiliary verb in questions in spoken language. These elliptical structures are usually described as a feature of conversational language.

Biber et al. (1999, p. 1046) state that conversations involve "a high frequency of questions which are not full clauses" It seems that the use of elliptical structures is a matter of stylistic preferences in literary discourses. Dickens may tend to use such structures that seem common in spoken language and can be used in everyday English. These structures can be interpreted as cases where the author attempted to verbalize them in written form. It can be said that these structures are accounted for as features of an oratorical style. Regarding these as syntactic deviations, this finding coincides with other previous studies (Selby, 1989; Ouameur, 2013; Ahmed and Hama, 2014; Saadoon, 2014; Verma, 2017; Hussain, Shaheed and Najim, 2020; Abdul-Ameer and Saadoon, 2022).

4.3.Statement-Formed Structures of Interrogatives

The forms of questions in the novel under study were found to deviate from the convention of forming questions. There is a tendency to use statement-formed questions. Examples of such instances can be listed as follows:

1. "You can bear it?" (p. 44)
2. "You know where to deliver it?" (p.328)
3. "You say again you are quite sure that it was the prisoner?" (p. 109)
4. "You remember a certain famous occasion when I was more drunk than usual?" (p. 284)
5. "I may use that freedom with your name?" (p. 286)
6. "We have known their husbands and fathers laid in prison and kept from them, often enough?" (p.369)
7. "You go to the court tomorrow?" (p. 426)
8. "You are Dr Manette?" (p. 436)
9. "She has a husband, a father, and a brother?" (p. 440)
10. "You follow me?" (p. 470)

In the structures above, it can be seen that they are yes-no questions. They are statements in structure but they are used to function as questions. The author used intonation as a distinctive feature to work out the functionality of questions in these structures. However, these forms are commonly used in many oral activities in everyday English. They can be interpreted as a stylistic tendency towards the employment of orality in literary discourses. They can also be interpreted as traces of the dialogic language that the author tends to employ in the novel in hand. Referring to an example in Dickens's work, Galperin (1977) states that this is a feature of spoken language in literary work where intonation plays an important role. This is also regarded as a feature of an oratorical style, a finding which is in harmony with Galperin (1977).

4.4.Parenthetical Structures in Interrogatives

Another outstanding feature that can be found in the interrogative structures in the novel is what can be referred to as a parenthetical structure. This is "a digressive structure (often a clause) which is inserted in the middle of another structure" (Biber et al., 1999, p. 1067). It works as an interruption or an aside involved in the sentence structure (Kolln and Gray, 2013; Harries, 2018). In the context of this study, these structures are inserted in the middle of the interrogative structures. Examples of these structures are listed as follows:

1. "Would he,' asked Mr. Lorry, ' be sensibly relieved if he could prevail upon himself to impart that secret brooding to anyone, when it is on him?" (p. 277)
2. "How long," I asked, "has this lasted?" (p. 440)
3. "Do you think: ' the uncomplaining eyes in which there is so much endurance, fill with tears, and the lips part a little more and tremble: 'that it will seem long to me, while I wait for her in the better land where I trust both you and I will be mercifully sheltered?" (p.509)
4. "Do you suppose,' Mr. Lorry went on, with a laughing twinkle in his bright eye, as it looked kindly at her, 'that Dr Manette has any theory of his own, preserved through all those years, relative to the cause of his being so oppressed; perhaps, even to the name of his oppressor?'"(p.139)
5. "I hope,' said Mr Lorry, after another pause of feeble sympathy and humility, 'that you accompany Miss Manette to France?" (p. 49)
6. "What, ' said Mr Cruncher, varying his apostrophe after missing his mark – ' what are you up to, Aggerawayter?" (p. 85)
7. "And what do you suppose, you conceited female, 'said Mr Cruncher, with unconscious inconsistency, 'that the worth of your prayers may be?" (p. 86)
8. "Do you know, I rather thought, at the time, that you sympathised with the golden-haired doll, and were quick to see what happened to the golden-haired doll?" (p. 131)
9. "Are you sure,' asked Jacques Two, of Defarge, 'that no embarrassment can arise from our manner of keeping the register?" (p. 240)
10. "Can it be true,' said Defarge, in a low voice, looking down at his wife as he stood smoking with his hand on the back of her chair: 'what he has said of Mlle Manette?" (p. 255)

In the examples above, it can be seen that the author tended to the use of structures involving embedded reported additions in the interrogative structures. These embedded additions can be interpreted as stylistic preference of dialogic language employed in the author's narrative style. Moreover, the use of such embedded structures implies a case of dramatizing language where the author tried to use it creatively in the interrogative forms. Again, this also gives emphasis to the stylistic features of an oratorical force or effect.

4.5. Vocative Structures in Interrogatives

Another stylistic feature that can be found in the novel under study is the author's tendency to the use of vocative structures in interrogatives. These structures are formed with direct reference to addressee in the form of questions. Some examples are illustrated below:

1. "What o'clock do you make it, Joe?" (p. 22)
2. "Monsieur Manette, do you remember nothing of me?" (p. 69)
3. "Am I to wait in the court, sir?" (p. 89)
4. "Did he say anything about America, Miss Manette?" (p. 106)
5. "Has it been your misfortune to undergo a long imprisonment, without trial, or even accusation, in your native country, Dr Manette?" (p. 108)
6. "Do you mean that you won't say, sir?" (p. 408)
7. "Do you honour me with your attention, doctor?" (p. 448)
8. "Do you feel, yet, that you belong to this terrestrial scheme again, Mr Darnay?" (p. 122)

9. "Are all these footsteps destined to come to all of us, Miss Manette, or are we to divide them among us?" (p. 147)
10. "Mr Jarvis Lorry, are you a clerk in Tellson's bank?" (p. 102)

The examples above represent another feature of dialogic language employed by Dickens in the novel "*A Tale of Two Cities*". It is through the direct reference to the addressee, irrespective to the position of such a reference whether it is at the beginning, middle, or end of the interrogative structure. This finding is in harmony with Crystal and Davy (1969) and Galperin (1977) where they reported that these forms are commonly used in conversations. It can be accounted here that the use of such forms can be interpreted as a feature of an oratorical style of many literary discourses. The use of this style enhances "maintaining social relationships between participants in conversation." (Biber et al., 1999, p. 1108). Using expressions of direct addressing, as Galperin (1977) puts it, is a feature of an oratorical style.

4.6. Structures with Question Tags

Question tags can also be observed in the interrogative forms in the concerned novel. These structures can be shown as in the following examples:

1. "I was not born there, was I?" (p. 130)
2. "I am not so much to look at, am I?" (p. 48)
3. "You would set upon the birds of the finest feathers; would you not?" (p. 243)
4. "You wouldn't put yourself in opposition to the interests of your husband and child, would you?" (p. 87)
5. "They are very numerous and very loud, though, are they not?" (p. 294)
6. "It is a thing to thank God for; is it not?" (p. 425)
7. "Your seventy-eight years would be seventy-eight heavy curses; would they not?" (p. 425)
8. "These judges, and all the men in power, are very friendly to you, and very cognizant of your services; are they not?" (p. 459)
9. "You think that her father, even in this sad state, will submit himself to her; do you not?" (p. 471)
10. "I always am sound; am I not?" (p. 129)

Examining the structures above, it can be observed that the author used question tags in the novel under study. His tendency to use such structures may be interpreted as evidence of highlighting dialogic language. Such structures can also be found in many situations of everyday language. They are more frequent conversation structures (Biber et al., 1999). This finding agrees with Galperin (1977) in that contractions in these structures are usually common in conversational language, which is also considered a feature of an oratorical style.

5. CONCLUSIONS

In line with the aim of having a qualitative and stylistic analysis of the data, the findings revealed that different patterns of syntactic structures of interrogatives were used in Dickens's novel in hand. These patterns were categorized as regular full-formed structures of interrogatives, elliptical structures of interrogatives, statement-formed structures of interrogatives, parenthetical structures in interrogatives, vocative structures in interrogatives, and structures with tag questions. These categories fall under the two broad categories of wh-questions and yes-no questions. Only one case was assigned as an alternative question. These structures were interpreted to have stylistic potential on the part of the author.

Pertaining to the interpretation of stylistic tendencies of using such structures in the novel, it can be concluded that Dickens tended to use these structures to highlight them as linguistic features used in spoken language as they were tagged in the conversational parts of the novel. Moreover, they were used to reflect the dialogic language as a trace of oratory in

literature. They had some tracks of dramatizing language. On the whole, these structures represent features of an oratorical style.

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