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於 関西外国語大学

シンポジウム：「ディケンズの言語と文体」

「身体表現に見られるディケンズの文体」 高口 圭轉 (安田女子大学)

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## 1. Introduction

- 1) In German literature, the novellas of Heinrich von Kleist are notorious for their excessive use of body language. Charles Dickens, Henry James, and Franz Kafka are other writers in whose works the reader encounters body language on almost every page. (Korte 1997: 7)
- 2) By the nineteenth century, such non-verbal accompaniment to speech is an established fictional device, of which Charles Dickens has been deemed the master. (Korte 1997: 190)
- 3) Justin McCarthy put on record that, as a public speaker, Dickens gave 'additional force and meaning to what he said' by the use of 'his wonderfully expressive hands'; and there is evidence too that he made unusually frequent use of gesture in private conversation. (Page 1988, 155)
- 4) Table 1: The 50 highest-frequency content words in *A Tale of Two Cities* and the Dickens Corpus

<i>A Tale of Two Cities</i>			<i>Dickens Corpus</i>		<i>A Tale of Two Cities</i>			<i>Dickens Corpus</i>	
Approx. 137,000 words			Approx. 4,380,000 words		Approx. 137,000 words			Approx. 4,380,000 words	
Rank	Word	Freq.	Word	Freq.	Rank	Word	Freq.	Word	Freq.
1	say	874	say	40,053	26	very	217	great	6,747
2	no	542	no	16,001	27	like	216	other	6,670
3	look	482	go	14,248	28	other	212	here	6,667
4	see	426	know	13,453	29	long	208	much	6,658
5	go	420	look	13,137	30	way	204	such	6,649
6	know	409	come	12,931	31	eye	200	well	6,302
7	man	375	very	12,929	32	think	200	dear	6,195
8	hand	370	see	11,432	33	old	196	head	6,144
9	come	363	little	11,199	34	never	194	get	5,991
10	take	318	man	11,122	35	great	186	young	5,886
11	make	303	make	11,022	36	here	186	eye	5,884
12	little	266	take	10,635	37	much	185	day	5,859
13	more	264	time	9,788	38	turn	181	gentleman	5,809
14	now	262	think	9,769	39	such	178	way	5,653
15	then	257	old	9,221	40	life	176	face	5,247
16	day	246	more	9,013	41	lie	174	house	5,237
17	face	241	hand	8,912	42	prisoner	169	give	5,218
18	some	229	now	8,756	43	father	163	tell	5,213
19	again	228	some	8,180	44	get	163	return	5,146
20	night	228	then	7,454	45	door	162	two	5,112
21	doctor	226	any	7,447	46	own	161	night	4,912
22	any	224	like	7,159	47	ask	158	own	4,880
23	two	224	good	7,040	48	even	158	lady	4,879
24	good	222	never	6,869	49	leave	153	door	4,870
25	head	219	again	6,754	50	nothing	151	back	4,797

## 5) The Dickens Corpus

The self-made Dickens Corpus includes the following novels: *Sketches by Boz* (1833-36), *The Pickwick Papers* (1836-37), *Oliver Twist* (1837-39), *Nicholas Nickleby* (1838-39), *The Old Curiosity Shop* (1840-41), *Barnaby Rudge* (1841), *A Christmas Carol* (1843), *Martin Chuzzlewit* (1843-44), *The Chimes* (1844), *The Cricket on the Hearth* (1845), *The Battle of Life* (1846), *Dombey and Son* (1846-48), *The Haunted Man* (1848), *David Copperfield* (1849-50), *Reprinted Pieces* (1850-56), *Bleak House* (1852-53), *Hard Times* (1854), *Little Dorrit* (1855-57), *The Uncommercial Traveller* (1860), *Great Expectations* (1860-61), *Our Mutual Friend* (1864-65), *The Mystery of Edwin Drood* (1869-1870).

## 2. Body language as means of characterization

### 2.1 Collocations of “eye,” “head,” and “hand” in TTC

#### 6) Table 2: Collocations of “eye”

Lucie	E	<b>blue eyes</b> (I, 4) / “those blue eyes” (II, 4) / clear eyes (II, 6) / the soft blue eyes (II, 20)
	F	her alarmed eyes (III, 3) / “blue eyes” (III, 14)
Dr. Manette	F	haggard eyes (3 times) (I, 6) / exceedingly <b>bright eyes</b> (I, 6) / the kindled eyes (III, 4)
Mr. Lorry	E	half-shut eyes (I, 3) / moist <b>bright eyes</b> (I, 4) / his <b>bright eye</b> (II, 6) / the <b>business eye</b> (II, 6) / his business eye (II, 6)
	F	Mr. Lorry’s business eye (III, 8) / his troubled eyes (III, 8)
Carton	F	His <b>practised eye</b> (III, 8) / reverently shaded eyes (III, 9)
Defarge	F	good eyes (I, 5) / his <b>bright eye</b> (I, 5)

#### 7) Table 3: Collocations of “head” and “hair”

Lucie	E	a quantity of <b>golden hair</b> (I, 4) / flowing golden hair (I, 4) / her golden hair (I, 4) / “golden-haired doll” (3 times) (II, 5) / her rich hair (II, 6) / “the golden-haired doll” (II, 11) / the bright golden hair (II, 18) / the golden hair (II, 18) / the golden hair (II, 20) / the golden head (II, 20)
	F	her drooping head (I, 5) / Her golden hair (I, 6) / her <b>radiant hair</b> (I, 6) / her beautiful head (III, 6) / “her darling’s golden hair” (III, 7) / “your pretty head” (III, 7) / her own fair head (III, 12) / “a fine head” (III, 14) / “golden hair” (III, 14)
Dr. Manette	E	his <b>white hair</b> (II, 10) / his <b>white hair</b> (II, 17)
	F	a white-haired man (I, 5) / his confused white hair (I, 6) / his white hair (I, 6) / the white head (2 times) (I, 6) // “the white head” (I, 6) / his ruined head (I, 6) / His cold white head (I, 6) / white-haired man (3 times) (II, 15) / His streaming white hair (III, 2) / a <b>steady head</b> (2 times) (III, 4) / the <b>white head</b> , a <b>steady head</b> (III, 5) / his poor head (III, 6) / his white hair (III, 11)
Jerry	E	stiff, black hair (I, 3) / his <b>spiky hair</b> (II, 1) / his <b>spiky head</b> (II, 14)
	F	his spiky head (III, 7) / the risen and stiff hair (III, 8)

8) Table 4: Collocations of “hand”

Lucie	E	the hesitating little hand (I, 4) / “her cold hands” (I, 4) / delicate hands (II, 6) / her agitated hand (II, 18)
	F	her appealing hands (I, 6) / her appealing hand (III, 3)
Dr. Manette	E	emaciated hands (I, 3) / “this honoured hand” (II, 10) / his two hands (twice) (II, 10) / his own hand (II, 18)
	F	the right hand (I, 6) / the left hand (I, 6) / “this gaunt hand” (III, 10) / “my own hands” (III, 10)
Mr. Lorry	E	his left hand (twice) (I, 4) / both hands (I, 4)
	F	the clasping hand (III, 2) / his troubled hand (III, 8)
Carton	F	his open hand (III, 8) / his <b>eager but so firm and steady hand</b> (III, 12) / his right hand (III, 13) / “your <b>brave hand</b> ” (III, 13)

## 2.2 Use of usual collocations in the descriptions of characters

9) For example, the collocation 'blue eyes' is a usual collocation with a low frequency but has common semantic features seen among the characters with *blue eyes* in Dickens. The semantic features are *innocent and favoured*. The characters with blue eyes possessing such semantic features are Nell in *The Old Curiosity Shop*, Emily and Dora in *David Copperfield*, Ada and Prince Turveydrop in *Bleak House*, Joe in *Great Expectations* and Lucie Manett in *A Tale of Two Cities*. (Hori 2004: 12)

10) *Bright eyes* belong ... to a number of other sympathetic characters, such as Pickwick, Mr. Dick, Mrs. Bagnet and Betty Higden. (McMaster 1987: 37)

11) Different behaviors between “eye” and “eyes”

An apparently straightforward example of Sinclair's point is the word *eye*, which behaves differently if it is in singular or plural form. The plural patterns with adjectives such as *blue*, *attractive*, *beady* and *dishonest*; in singular form, however, the word *eye* is only rarely used to refer to the visual organ (except when there is an injury, or during an optical test). More commonly, both singular and plural forms are used metaphorically and in different fixed phrases such as *rolling his eyes*, *all eyes will be on the match*, *keep an eye on sth* or *turn a blind eye*. Thus, not only different words but different grammatical forms of the same word have different distributions and meanings. (Carter 1998: 63)

12) A face habitually suppressed and quieted, was still lighted up under the quaint wig by *a pair of moist bright eyes* that it must have cost their owner, in years gone by, some pains to drill to the composed and reserved expression of Tellson's Bank. (TTC I, 4)

13) "As we happen to be alone for the moment, and are both people of business," he said, when they had got back to the drawing-room and had sat down there in friendly relations, "let me ask you — does the Doctor, in talking with Lucie, never refer to the shoemaking time, yet?"

"Never."

.....

"Do you suppose," Mr Lorry went on, with a laughing twinkle in *his bright eye*, as it looked

kindly at her, "that Doctor 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?"

(TTC II, 6)

### 2.3 Use of unusual collocations in the descriptions of characters

14) Mr Cruncher reposed under a patchwork counterpane, like a Harlequin at home. At fast, he slept heavily, but, by degrees, began to roll and surge in bed, until he rose above the surface, with *his spiky hair* looking as if it must tear the sheets to ribbons. (TTC II, 1)

15) (Carton informs Mr. Lorry that Darnay, who was once released owing to Dr. Manette's testimony, has been arrested again.)

*Mr. Lorry's business eye* read in the speaker's [Carton's] face that it was loss of time to dwell upon the point. Confused, but sensible that something might depend on his presence of mind, he commanded himself, and was silently attentive. (TTC III, 8)

16) As his eyes rested on a short, slight, pretty figure, *a quantity of golden hair, a pair of blue eyes* that met his own with an inquiring look, and a forehead with a singular capacity ... (TTC I, 4)

17) (Lucie comes to the garret of Defarge's wine shop in order to rescue her father, who is clearly mad because of his long imprisonment.)

His cold white head mingled with *her radiant hair*, which warmed and *lighted* it as though it were *the light of Freedom shining* on him. (TTC I, 6)

18) Among these terrors, and the brood belonging to them, the Doctor *walked with a steady head*: confident in his power, cautiously persistent in his end, never doubting that he would save Lucie's husband at last. . . . Still, the Doctor *walked among the terrors with a steady head*. (TTC III, 4)

19) But, from the hour when she had taken *the white head* to her fresh young bosom in the garret of Saint Antoine, she had been true to her duties. (TTC III, 5)

20) These occupations brought her round to the December month, wherein her father *walked among the terrors with a steady head*. (TTC III, 5)

### 2.4 Repetition of the same words of body parts or the same body language

21) Table 5: Examples of Body Language clusters (5 words) according to Mahlberg (2013: 196)

	Dickens Corpus Freq.	Dickens Corpus Texts.	19C Freq.	19C Texts
at the head of the	30	14	29	14
his hands in his pockets	90	20	13	8
his head on one side	30	11	0	0
with his back to the	43	14	22	11

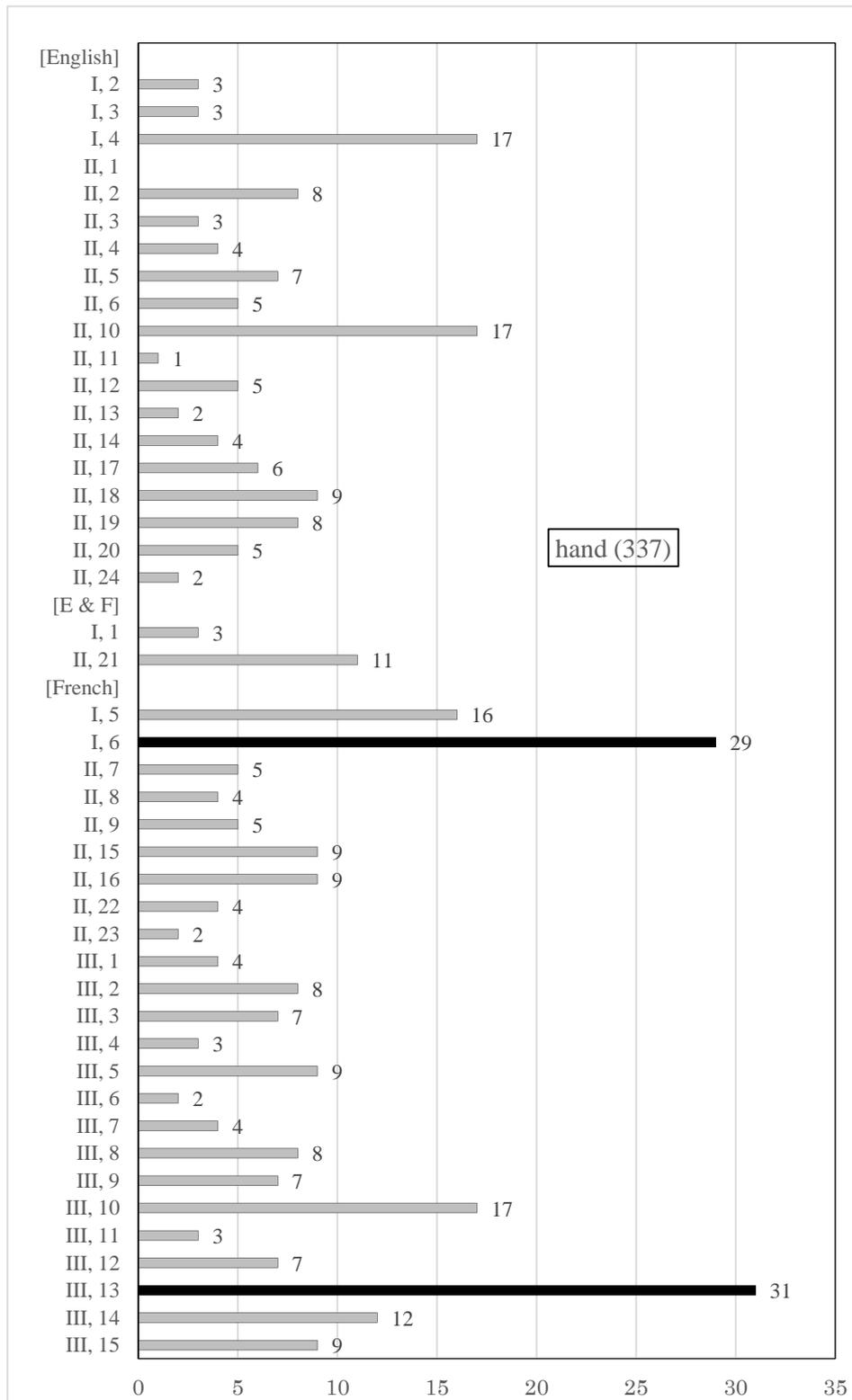
- 22) So, Mr Bounderby threw on his hat — he always threw it on, as expressing a man who had been far too busily employed in making himself, to acquire any fashion of wearing his hat — and *with his hands in his pockets*, sauntered out into the hall. "I never wear gloves," it was his custom to say. "I didn't climb up the ladder in them. — Shouldn't be so high up, if I had." (HT I, 4)
- 23) "Whether," said Gradgrind, pondering *with his hands in his pockets*, and his cavernous eyes on the fire, "whether any instructor or servant can have suggested anything?" (HT I, 4)
- 24) Steerforth's place was at the bottom of the school, at the opposite end of the long room. He was lounging *with his back against the wall*, and *his hands in his pockets*, and looked at Mr Mell with his mouth shut up as if he were whistling, when Mr Mell looked at him. (DC 7)
- 25) Mr Carton, who had so long sat looking at the ceiling of the court, changed neither his place nor his attitude, even in this excitement. While his teamed friend, Mr Stryver, massing his papers before him, ... this one man sat leaning back, *with his torn gown half off him*, his untidy wig put on just as it had happened to fight on his head after its removal, *his hands in his pockets*, and his eyes on the ceiling as they had been all day. ...
- Yet, this Mr Carton took in more of the details of the scene than he appeared to take in; for now, when Miss Manette's head dropped upon her father's breast, he was the first to see it, and to say audibly: "Officer! look to that young lady. Help the gentleman to take her out. Don't you see she will fall!" (TTC II, 3)
- 26) When the repast was fully discussed, the lion [Stryver] put *his hands in his waistband* again, and lay down to mediate. (TTC, II.5)

### 3. Body Language as means of dramatization

- 27) Dickens was never afraid of making excessive use of a way of writing that happened to appeal to him. ... He was never afraid of repetition. (Brook 1970: 36)
- 28) Body parts differ in their potential of expression because of their physical conditions. Hands are very flexible and the head and eyes prominent with eyes specifically being able to convey a variety of emotions. (Mahlberg 2013: 108)
- 30) Table 6: Distribution of Carton's "hand" (38 instances)

English Chapters						French Chapters				
Chap.	II, 2	II, 3	II, 5	II, 13	II, 20	III, 8	III, 9	III, 12	III, 13	III, 14
Freq.	1	1	4	1	1	3	2	2	20	3

29) Figure 1: Frequencies of “hand” in serial order of chapter



31) Descriptions of Carton’s action of drugging Darnay in TTC III, 13

- ① Carton, with **his right hand** in his breast, stood close beside him.
- ② Carton still had **his hand** in his breast.
- ③ Carton, standing over him with **his hand** in his breast, looked down.
- ④ He was drawing **his hand** from his breast....

- ⑤ ...the prisoner chancing to look up in his hurried wonder as he wrote, *the hand* stopped, closing upon something.
- ⑥ ... *his hand* slowly and softly moved down close to the writer's face.
- ⑦ ... Carton—*his hand* again in his breast—looked steadily at him.
- ⑧ ... *Carton's hand* was again watchfully and softly stealing down....
- ⑨ ... *the hand* was at the prisoner's face....
- ⑩ *Carton's hand* moved back to his breast no more.
- ⑪ The prisoner sprang up with a reproachful look, but *Carton's hand* was close and firm at his nostrils....

32) "You have my certificate in your hand with the rest, you know, and will reserve my place. Wait for nothing but to have my place occupied, and then for England!"

"Why, then," said Mr Lorry, grasping *his eager but so firm and steady hand*, "it does not all depend on one old man, but I shall have a young and ardent man at my side."

"By the help of Heaven you shall! Promise me solemnly that nothing will influence you to alter the course on which we now stand pledged to one another."

"Nothing, Carton." (TTC III, 12)

33) (A seamstress, who notices he is not Darnay, asks Carton to hold her hand on the way to the guillotine.)

"I heard you were released, Citizen Evremonde. I hoped it was true?"

"It was. But, I was again taken and condemned."

"If I may ride with you, Citizen Evremonde, will you *let me hold your hand*? I am not afraid, but I am little and weak, and it will give me more courage."

As the patient eyes were lifted to his face, he saw a sudden doubt in them, and then astonishment. He pressed the work-worn, hunger-worn young fingers, and touched his lips.

"Are you dying for him?" she whispered.

"And his wife and child. Hush! Yes."

"O you will *let me hold your brave hand*, stranger?" (TTC III, 14)

#### 4. Final Remarks

## Texts

All quotations of Dickens's novels are taken from *The Oxford Illustrated Dickens* (OUP, 1947–58, 21 volumes).

E-texts of Project Gutenberg: <http://promo.net/pg/>

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