

Dickens's Artistry of Reporting Verbs

1. Introduction

In recent years the reporting clause has been researched by many scholars. Kawai (1984) and Wakimoto (1999) study the reporting clauses of some eighteenth-century authors. Kawai compares reporting verbs in *The Vicar of Wakefield* with those in *Wuthering Heights*. Wakimoto examines the structure and the function of the reporting clause in Fielding's *Joseph Andrews*, comparing it with other contemporary works. Yamaoka (1991) analyses the style of the reporting clause in *The Killers* by Hemingway. Carter and Nash (1990), discussing Galsworthy's *The Man of Property*, describe how he makes effective choices in depicting the complicated relationships between characters. Toyota (1993) studies the structure and function of the reporting clause, points out the problems involved in analyzing the reporting clause and remarks that the reporting clauses leave much room for investigation. He further adds that examining the reporting clause contributes to revealing some of the linguistic characteristics of the author. Semino and Short (2004) undertake a qualitative and quantitative analysis on speech, writing and thought presentations by using the corpus. Nishio (2003, 2005, 2007) explores reporting clauses, including the reporting verbs and the reporting adjuncts in Dickens's novels and points out that Dickens embeds dramatic and theatrical elements not only in the reported clause, but also in the reporting clause in order to make the scene vivid and dramatic and to individualize the character.

Dickens skillfully employs in his novels various devices in order to describe the scenes vividly. In particular, the conversations among the characters enhance the story's realism and drama. Indeed, Dickens places the various speech tags and idiosyncratic expressions into the character's speech so that the reader can easily recognize the character. Quirk (1961: 20-1) points out that "the use of this well-established dramatic device was an obvious desideratum for a writer who worked by means of serial publication, since it provided the reader with an immediate means of recall and identification."

As Dickens matured as a novelist, the marginal characters involved in his novels came to be dramatically and realistically depicted. According to Nishio (2005), even reporting verbs serve as individualizing the character. The

purpose of this paper is to examine the distinctiveness of the reporting verb used by Dickens compared with those of other contemporary novelists.

2. Methodology

2.1. The Object of Analysis

This paper mainly deals with reporting verbs used in Direct Speech [hereinafter referred to as DS]. There are some structures in DS. According to Quirk et al. (1985:1022-3), DS is occasionally embedded as part of a sentence:

- (1a)... and departed with the words reproachfully delivered: “Boy! Let your behavior here be a credit unto them which brought you up by hand!” (GE 57)
- (1b) “Take notice, guard---he tried to murder me,” were his first words. (GE 37)
- (1c) ... he prolonged his remark into “Pip, I do assure you this is as-TON-ishing!” (GE 102)

In (1a) the words indicates the reported clause in quotation marks. That is, DS may be appositive to the words which are part of the sentence. In (1b) DS functions as a subject complement. (1c) shows that DS is embedded as a prepositional object. Thus reported clauses are sometimes accompanied by no reporting clause [Subject + Verb of saying], and embedded as part of a sentence or employed as an appositive to a unit which is part of a sentence. It is clear from these examples that they have no verb of saying. The purpose of this paper is to examine reporting verbs in Dickens’s works. Therefore, the other forms of speech presentation described above are not dealt with in this paper.

2.2. Reporting Verbs

Leech (1983: 212-3) points out that speech-act verbs can be divided into two classes: phonically descriptive verbs and content-descriptive verbs. The meaning of the former partly concerns the manner of utterance rather than the matter. He also explains that the former are associated with DS rather than Indirect Speech [IS], while the latter tend to be more acceptable with IS than with DS. He further mentions that between these two types there is a neutral

type, which seems to occur equally readily with DS and with IS, which is demonstrated in the following figure:

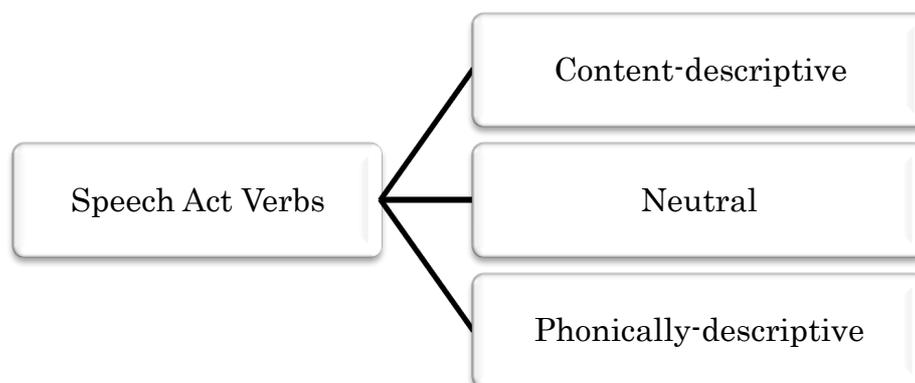


Figure 1. Variety of speech act verbs

Neutral verbs contain *to say, to ask, to reply* and so on. As Nishio (2004,2005, 2007) mentions, Dickens prefers phonically-descriptive verbs as the reporting verb. Yamamoto (1950, 2003: 364) also explains the features of the reporting verbs in Dickens's works using the term "pregnant verbs" as follows: "... we cannot fail to notice the frequent employment of 'pregnant' verbs, that is, verbs that contain a condensed meaning which may be analysed into two or more notions to be denoted by two or more words. ... Another class of pregnant verb are those which signify 'to say in such and such a manner'." He adds that verbs of this kind are frequently used in Dickens's novels.

2.3. Corpora

Before turning to a closer examination of the reporting verbs, it is necessary to show the corpus used in this research. It exploits the eighteenth and nineteenth century corpora as well as the Dickens corpus in order to clarify the feature of Dickens's use of the reporting verbs. The Dickens corpus consists of Dickens's 29 works, *All the Year Round*, his letters and speeches.

(2) Dickens corpus

Sketches by Boz (1833-36); *The Pickwick Papers* (1836-37) ; *Other Early Papers* (1837) ; *Oliver Twist* (1837-39) ; *Nicholas Nickleby* (1838-39),

Master Humphrey's Clock (1840-41); *The Old Curiosity Shop* (1840-41); *Barnaby Rudge* (1841); *American Notes* (1842); *Martin Chuzzlewit* (1843-44); *A Christmas Carol* (1843); *The Chimes* (1844); *Pictures from Italy* (1844-45); *The Cricket on the Hearth* (1845); *The Battle of Life* (1846); *The Haunted Man* (1848); *Dombey and Son* (1846-48); *David Copperfield* (1849-50); *A Child's History of England* (1851-53); *Bleak House* (1852-53); *Hard Times* (1854); *Little Dorrit* (1855-57); *A Tale of Two Cities* (1859); *Reprinted Pieces* (1858); *The Uncommercial Traveller* (1860); *Great Expectations* (1860-61); *Our Mutual Friend* (1864-65); *The Mystery of Edwin Drood* (1869-70); *All the Year Round*; Letters and Speeches.

The eighteenth- and nineteenth-century corpus includes:

(3) The eighteenth-century corpus

Daniel Defoe: *The Life, Adventures, and Piracies of the Famous Captain Singleton*; *A Journal of the Plague Year*; *The Military Memories of Capt. George Carleton*; *The Fortunes and Misfortunes of the Famous Moll Flanders*; *Robinson Crusoe*. **Henry Fielding:** *A Journey from this World to the Next*; *Amelia*; *The Life and Death of Jonathan Wild, the Great*; *The History of the Adventures of Joseph Andrews and of his Friend Mr. Abraham Adams*; *The History of Tom Jones, a Foundling*. **Oliver Goldsmith:** *The Vicar of Wakefield*. **Samuel Richardson:** *Clarissa Harlowe, or the History of a Young Lady*. **Tobias Smollett:** *The Adventures of Peregrine Pickle*; *The History and Adventures of an Atom*; *The Adventures of Ferdinand Count Fathom*; *The Expedition of Humphry Clinker*; *The Life and Adventures of Sir Launcelot Greaves*; *The Adventures of Roderick Random*; *Travels through France and Italy*. **Laurence Stern:** *A Sentimental Journey through France and Italy*; *The Life and Opinions of Tristram Shandy, Gentleman*. **Jonathan Swift:** *Guilliver's Travels into Several Remote Nations of the World*; *The Journal to Stella*.

(Total tokens: approx. 4,220,000)

(4) The nineteenth-century corpus

Jane Austen: *Emma*; *Mansfield Park*; *Northanger Abbey*; *Persuasion*; *Pride and Prejudice*; *Sense and Sensibility*. **C. Brontë:** *Jane Eyre*; *The Professor*; *Villette*. **A. Brontë:** *Agnes Grey*. **E. Brontë:** *Wuthering*

Heights. **Wilkie Collins:** *After the Dark; The Moonstone; The Woman in White*. **George Eliot:** *Adam Bede; Brother Jacob; Daniel Deronda; Middlemarch; Silas Marner; The Mill on the Floss*. **Elizabeth Gaskell:** *Cranford; Mary Barton; Sylvia's Lovers*. **W.M. Thackeray:** *The Luck of Barry Lyndon; Vanity Fair*. **Anthony Trollope:** *Barchester Towers; Can You Forgive Her?; Dr. Thorne; The Eustace Diamonds; Phineas Finn; The Warden*.

(Total tokens: approx. 5,337,000)

Additionally, the Corpus of Historical American English (COHA) and British National Corpus (BNC) are employed. CasualConc is also used as a concordancer.

3. Reporting verbs in Dickens's works

In this section, the reporting verbs used in Dickens's works will be compared with those in the eighteenth- and nineteenth-century novels. Yamamoto states that Dickens uses a large variety of speech act verbs. The reporting verbs for DS presentation are:

(5) acquiesce, add, admit, answer, argue, ask, assent, assure, bawl, begin, blubber, bluster (out), call (out), chuckle, confess, continue, cough, croak, cry (out), demand, demonstrate, echo, entreat, exclaim, explain, falter, fawn, gasp, get out, go on, growl, hazard, hint, inquire(enquire), insist, interpose, interrupt, laugh, make answer, moan, mumble, murmur, mutter, nod, observe, persist, plea, proceed, pursue, put in, read (on), reason, refer, rejoin, remark, remonstrate, renew, repeat, reply, respond, resume, retort, return, roar (out), say, scream, shriek, sneer, sob, speak, stammer, strike in, suggest, tell, thunder, urge, whimper, whine, whisper etc.

In addition to neutral reporting verbs, Dickens exploits a great variety of phonically descriptive verbs or "pregnant" verbs, which, however, applies not only to Dickens but also to other novelists. Kawai (1984) compares the reporting verbs in *The Vicar of Wakefield* with those in *Wuthering Heights* and points out that the latter have more expressiveness and variety than the former. Wakimoto (1999) compares the verbs of saying in *Joseph Andrews* with other

contemporary works. She notes that the verbs used in *Joseph Andrews* have more multiplicity and variety than those in other contemporary novels. The following verbs of saying are used in *Joseph Andrews*:

(6) accost, add, address, answer, arraign, articulate, begin, burst forth, burst out, call (out), continue, cry (out), deliver, exclaim, go on, proceed, pronounce, quoth, repeat, reply, retort, return, roar out, say, sigh, sigh out, speak, talk, whisper, etc. (Wakimoto 1999: 72)

From these two lists it is obvious that the verbs of saying used in DS in Dickens's works have more variety and expressiveness than those in *Joseph Andrews*. Phonically descriptive verbs are more frequently used in Dickens's: *to blubber (out)*, *to bluster out*, *to falter*, *to gasp*, *to growl*, *to moan*, *to murmur*, *to scream*, *to shriek*, *to stammer*, *to whimper* and so on. Besides phonically descriptive verbs, Dickens employs verbs that are not generally regarded as reporting verbs. For instance, the verbs of saying such as *to sneer* and *to frown* describe the facial expressions of the characters. *To fawn*, used in *David Copperfield*, expresses Uriah Heep's attitude. Thus not only phonically descriptive verbs but also verbs of saying depicting the character's attitude and countenance are used in Dickens's novels. In the following sections, such reporting verbs as *to sneer*, *to frown* and *to fawn* will be closely scrutinized by using the corpora.

3.1. To sneer

According to the *OED*, *to sneer* is defined as "to utter with a sneer or in a sneering tone."¹ In Dickens's works *sneered* is used 35 times, out of which it is employed as a reporting verb 28 times. *To sneer* as a reporting verb is dominant in Dickens's works in the following concordance lines:

said the greengrocer. "Prove it!" **sneered** the man with the red face. "What! bending (SB) called for the police; did you?" **sneered** the Jew, catching the boy by the arm. "We'll (SB) Nancy; don't he?" "No, he don't," **sneered** Mr Sikes. "Or he won't, and that's the (OT) some day, my friend." "Will you?" **sneered** the ill-favoured cripple. "If you ever want (OT) "Your PREROGATIVE!" **sneered** Mrs Bumble, with ineffable contempt. (OT) Eh! uncle?" "Ah, to be sure!" **sneered** Ralph. "And who knows, but when he (NN) "How dull you are tonight!" **sneered** Miss Squeers. "No, indeed," replied Miss (NN)

manner. “Oh, you do, do you?” **sneered** Squeers. “Maybe you know he has?” (NN)
 was going, I suppose, did he?” **sneered** Squeers. “He did not,” replied (NN)
 was nothing to be got by it ~~ eh?” **sneered** Sir Mulberry. “Exactly so,” said Ralph. (NN)
 replied Nicholas. “You do not?” **sneered** Ralph. “No,” repeated Nicholas, “not (NN)
 here,” retorted Ralph. “Here!” **sneered** Squeers, stepping forward. “Do you hear (NN)
 “You have not thought about it!” **sneered** the invalid. “You know you HAVE (NN)
 but a younger man ~~” “Oh yes!” **sneered** Arthur Gride, “If I was but a younger (NN)
 “He don’t believe in it, you know,” **sneered** a little man with a yellow face and a (MHC)
 mildly? “What more could you do!” **sneered** Quilp, “couldn’t you have done (OCS)
 won back my loss!” “I thought,” **sneered** the dwarf, “that if a man played long (OCS)
 List?” “Can’t I let him speak,” **sneered** Isaac in reply, mimicking as nearly as (OCS)
 his sister. “Do I mean in the face!” **sneered** Sampson Brass, reaching over to take (OCS)
 Sampson. “No, it’s not enough, sir,” **sneered** Quilp; “will you hear me out? Besides (OCS)
 and Painter. THAT lad a robber,” **sneered** Sampson, flushed and heated with (OCS)
 him in the doorway. “Oh!” **sneered** Sally, looking after him as she entered. (OCS)
 for this ~~” “How could you be?” **sneered** the dwarf, “when I wasn’t? How often (OCS)
 your disadvantage.” “Oh indeed!” **sneered** Jonas. “And what do you think of (MC)
 but twice ~~ before to-day.” “Oh!” **sneered** Jonas, catching at this correction. (MC)
 They let you off easily enough,” **sneered** Drummle. “You shouldn’t have lost your (GE)
 “Do I go, sir?” “Do you go?” **sneered** Fledgeby. “Yes, you do go. Toddle, (OMF)
 said Mr Boffin. “Don’t you?” **sneered** Wegg. “Where’s your wits, Boffin? (OMF)

Look at the examples above. There are many instances from *Nicolas Nickleby* and *Old Curiosity Shop*. In *Nicolas Nickleby*, sneered collocates with Squeers, who is depicted cruelly, three times. In *Old Curiosity Shop*, it co-occurred with Quilp four times. The subject *the dwarf* also indicates Quilp. Though there are only two instances in *Martin Chuzzlewit*, both collocate with Jonas. The latter two characters are described as a villain in the story. This reporting verb can play a part in contributing to the characterization.

In the eighteenth- and nineteenth-corpus, *sneered* is used 75 times, where only eight examples are embedded as a reporting verb: twice in Ann Brontë (2)², once in Collins (3), twice in Gaskell (5), once in Thackeray³ (45) and twice in Trollope (5).

(7) “Now, then,” **sneered** he, “we must have a confiscation of property.” (A. Brontë) / “Yes; I’ll give you another opportunity of showing your Christian magnanimity,” **sneered** he: “set my pillow straight, and these confounded bed-clothes.” (A. Brontë) / “Stand to your guns, Laura,” **sneered** Sir Percival, who had been listening in his place at the door. (Collins) / “I should rather think not,”

sneered Job Legh. (Gaskell) / “Has she?” **sneered** he. “She is not always the most open or reliable person in the world!” (Gaskell) / “Heart!” **sneered** Harry. (Thackeray) / “Friendly intentions!” **sneered** the archdeacon. (Trollope) / “Eighty pounds a year!” **sneered** the archdeacon. (Trollope) (emphasis mine)

Interestingly, there is no example as a reporting verb in the eighteenth century. Compared with those of Dickens, the verb to sneer is not commonly used as a reporting verb even in the nineteenth century. Considering the position of the reporting verb, those of A. Brontë are inserted in the medial position, while the final position is dominant in the other examples. No example is embedded in the front position as in Dickens’s works, for the reporting verb *sneered* describes the speakers facial expression when they are speaking.

Investigating this verb in the Corpus of Historical American English (COHA), *sneered* is used 1,732 times and there are lots of examples as a reporting verb. The first example in COHA is in 1832, which is almost the same as Dickens’s. It can be said that the reporting verb *to sneer* is more commonly used by American writers than by British ones.

3.2. To frown

The other reporting verb which expresses facial expression is *to frown*. It is defined in the *OED* as “to knit the brows, especially by way of expressing displeasure or (less frequently) concentration of thought”.⁴ There is no example as a reporting verb in the *OED*. In Dickens’s corpus, there are only two instances as a reporting verb, though *frowned* occurs 61 times in total. The both examples are from *Sketches by Boz*:

(8) “No, dear,” **frowned** Mrs. Budden; ...
 “Why, my case,” **frowned** the victim, ... (emphasis mine)

There is no example of the reporting verb in his later works. Present participial *frowning* is more frequently used (20 out of 81 occurrences) than the reporting verb as in “‘I have draw’d upon A man, and fired upon A man for less,’ said Chollop, frowning.” (*Martin Chuzzlewit*) In the eighteenth- and nineteenth-century corpus, *to frown* is not employed as a verb of saying. There is no instance of a reporting verb in COHA as well. With all these results, *to*

frown does not develop as the reporting verb in the nineteenth century. In BNC, however, *to frown* occasionally functions as a reporting verb. The reporting verb *to frown* expands its use in the twentieth century.

3.3. To fawn

According to the *OED*, *to fawn* is defined as “to affect a servile fondness; to court favour or notice by an abject demeanour”⁵. Needless to say, this verb is not normally considered as a reporting verb. In Dickens’s corpus, *fawned* is used 12 times in the following concordance lines. Only one of them functions as a reporting verb.

know I have stood by when you **fawned** and flattered other people, and I remember proud painted dames would have **fawned** and smiled, and how many spendthrift them, went with the stream, and **fawned** and flattered, and approved, and despised looked patient ~~ very patient ~~ and **fawned** like a spaniel dog. Even now, while hands he licked, and biting those he **fawned** upon: this sycophant, who never knew people only --- that you have lied and **fawned**, and wormed yourself through dirty ways were prone to bite the hand they **fawned** upon. But the Major thought nothing about it; You might have cajoled, and **fawned**, and played your traitor’s part, a little longer, ~~ I should say, Mister?” **fawned** Uriah. “Don’t you find Mr Wickfield blooming, husband; for the King had been **fawned** and flattered into a treacherous, wasteful, was called, and it flattered and **fawned** upon him as much as he could possibly desire, As a matter of course, they **fawned** upon me in my prosperity with the basest

In the eighteenth- and nineteenth-century corpus, *fawned* is used 12 times, but none of these instances function as the reporting verb.

his second-hand finery, but he fawned , and flattered, and cringed	(18c Smollett)
Flattered and fawned upon as Shirley was just now,	(19c C. Brontë)
me patte de velours; caressed, flattered, fawned on me.	(19c C. Brontë)
taken a dislike to the dogs because they fawned on him.	(19c G. Eliot)
he had never fished and fawned , but had advised him to	(19c G. Eliot)
dogs shunned me, and fawned on the happier people about me	(19c G. Eliot)
Recognized to be Fangs, jumped up and fawned upon him.	(19c Scott)
The dogs accordingly fawned upon him, licked him with	(19c Scott)
ran towards Joliffe, and fawned on him, as to demand his advice	(19c Scott)
who has not knelt, and fawned , and supplicated, and wept,	(19c Thackeray)
spit upon her husband, who fawned upon her like a spaniel.	(19c Thackeray)

like a slave; I **fawned** and whined for her

(19c Thackeray)

A search in COHA brings 118 instances of *fawned*, two of which are used as the reporting verb:

be too much of a shock for her to know all at once,” **fawned** Abner. (1806)

“No, boss, we ain’t hurt the dog,” he **fawned**. (1917) (emphasis mine)

Both of them are excerpts from fiction and the first one is used earlier than Dickens’s. There is no occurrence in BNC as a reporting verb. In general, *fawn* does not function as a reporting verb and its use does not expand in later periods.

Back to the example of Dickens, the verb of saying *to fawn* is, as mentioned above, used in DS of Uriah Heep in *David Copperfield*; “And how do you think we are looking, Master Copperfield, ---I should say, Mister?” fawned Uriah. (DC, 441) He behaves modestly on a superficial level and always says “I’m a very umble person.” But he is actually envious of David Copperfield. According to the *OED*, *to fawn* is originally used to refer to a dog, meaning “delight or fondness (by wagging the tail, whining, etc.) as a dog does.”⁶ Like a dog wagging its tail, Uriah Heep is always buttering up others. The reader can easily grasp such an image of him. *To fawn* is adopted six times as a participle or a verbal noun as follows:

“What ? Uriah? That mean, **fawning** fellow, worm himself into such promotion?” (315) / “Present circumstances is not what your friends would wish for you, Mister Copperfield, but it isn’t money makes the man: it’s---I am really unequal with my umble powers to express what it is,” said Uriah, with a **fawning** jerk, “but it isn’t money!” (441) / He received me in his usual **fawning** way, and pretended not to have heard of my arrival from Mr. Micawber; ... (486) / “You haven’t need to say so much, nor half so much, nor anything at all,” observed Uriah, half defiant, and half **fawning**. (494) / ...Master Copperfield!” observed Uriah, with **fawning** and offensive pity. (526) / A moment afterwards, he was as **fawning** and as humble as ever. (637) (emphasis mine)

In three of these instances, *to fawn* is adopted in the reporting clause depicting Uriah Heep. The others are also used to refer to him. The second example is an utterance made by David. When Agnes tells him that Heep is going to enter into partnership with her father Mr. Wickfield, David answers: “What? Uriah? That mean, fawning fellow, worm himself into such promotion?” (315). This word *fawning* is never employed to describe characters other than Uriah Heep in *David Copperfield*. In other words, it is of great significance in establishing and individualizing his character⁷. For the novelist at that time it was important, as pointed out before, to repeat the idiosyncratic action in order to enable the reader to easily understand the character when the novel was serially published. In serially published *David Copperfield*, Dickens repeats the character’s distinguishing features in order to print them in the reader’s memory. Dickens employs *fawning* over and over again, which at last is integrated into the reporting verb *fawned*. Even though it is not as common as the reporting verb for the reader, he or she can recognize this noticeable trait and imagine the scene dramatically.

4. Summary

Three reporting verbs have so far been examined through the use of corpus-based data mainly obtained by the Dickens corpus and the eighteenth- and nineteenth-century corpus. The result of this paper might allow the following statements.

Dickens predominantly uses phonically descriptive verbs as a reporting verb. The most distinctive feature of Dickens is that he adopts the reporting verbs that best describe the character’s facial expressions and attitudes, not the tone of voice or the manner of speaking. The verbs of saying showing the character’s countenance are *to sneer* and *to frown*. The reporting verb *to sneer* is not employed both in the eighteenth and nineteenth centuries but frequently used in Dickens’s works. It is intriguing that *to sneer* tends to collocate with a particular character in the novels. *To sneer* is, however, more commonly used as a reporting verb in COHA. It might be said that it has become established as a reporting verb in the U.S.

On the other hand, the reporting verb *to frown* depicting facial expressions is different from *to sneer* in terms of its use. There are only two instances in Dickens’s works and no examples in the eighteenth- and nineteenth-century

corpus and COHA. Two cases in Dickens are from the earlier work *Sketches by Boz*. Dickens does not adopt this verb as a reporting verb in later works, while he prefers to embed the participle *frowning* in the reporting clause.

One of the reporting verbs that describes the character's attitude is *to fawn*. There is no instance of this verb as a reporting verb in the eighteenth- and nineteenth-century corpus, but there are two examples in COHA. Dickens uses *to fawn* as a reporting verb only once. Repeating synonymous expressions contribute to establishing the character's disposition and personality. *Fawning* is effectively employed in *David Copperfield* in order to individualize the personality of Uriah Heep. The reader, therefore, can easily associate fawning behavior with him. Dickens, consequently, consolidates the reporting verb + the reporting adjuncts, for example, "said Uriah, with a fawning jerk," into the single reporting verb *to fawn*. This feature is a hallmark of Dickens's artistry and differentiates Dickens from other novelists.

Notes

¹ *OED*, s.v. sneer. V. 4.

² The number in brackets shows the total occurrence of the word *sneered*.

³ In *Vanity Fair*, to sneer is used as a reporting verb in present tense: "A friend! A pretty friend!" sneers the lady.

⁴ *OED*, s.v. frown. V1. 1.a.

⁵ *OED*, s.v. fawn. V1.

⁶ *OED*, s.v. fawn. V1. 1. a.

⁷ Uriah Heep is consistently depicted as an evil person. He is actually vindictive and spiteful. His evil disposition is demonstrated in such adjectives as *malignant*, *malevolent* and *villainous*. The adjective *malignant* occurs only once in this story and it is embedded in the reporting clause of Uriah Heep: "he continued, raising that part of his countenance where his red eyebrows would have been if he had had any, with malignant triumph, ..." (DC) *Malevolent* also plays an important role in describing his personality and is used twice in this story without describing other characters. Not only his disposition but also his bodily movements are repeated in the story. He often wriggles and this distinguishing bodily movement is found in the story. *Writhe* or *writhing* occur 21 times, and 14 examples of them collocate with Uriah Heep. These words also individualize his character by repeating the same bodily action over and over again. It was important to repeat the idiosyncratic action in order to enable the reader to easily understand the character because this novel was serialized. Thus, in describing the appearance or the character of Uriah Heep these repeated expressions function effectively.

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