

A Corpus-Based Approach to Dickens' Style of Employing Symbolism in *A Tale of Two Cities*

Su Khine Oo*

Abstract

The novel *A Tale of Two Cities* has been regarded as one of the masterpieces of Charles Dickens due to the fact that it is, in Glancy (2006)'s words, considered to be an exhibition of duality through symbols. Picturesque juxtapositions of two cities – England and France, and of aristocratic people and helpless laymen were vividly highlighted through the use of a wide range of symbols. In employing symbols, the writer used his unique art of writing which can help readers visualize them in their mind's eye. This paper attempts to engage in a scientific investigation of Dickens' style in employing symbolism using a variety of structures and expressions by means of WordSmith Tool[®] developed by Scott (2015). It is an integrated suite of programmes for “looking at how words behave or are used in texts”. It has also been used by Oxford University Press for lexicographic works and teachers and linguists in observing patterns found in styles of writing. This research focused on three main areas of study related to corpus linguistics namely – (i) Keyness, (ii) Collocation, and (iii) Concordance found in Dickens' representation of symbols. The results of the research showed that 9 out of 35 keywords in Dickens Corpus prepared by Koguchi (2009) were found in symbolic representation in *A Tale of Two Cities*. The most frequent concordance patterns were Article-the+Noun, Noun+Noun, Adjective+Noun and Preposition+Noun.

Keywords: Symbolism, Keyness, Collocation, Concordance

INTRODUCTION

Corpus stylistics has been a trendy field in exploring the effectiveness of techniques and concepts related to corpus linguistics in analyzing not only literary texts but also real-life discourse. This computer-assisted method has been used in analyzing corpus so that the collected data were reliable and accurate. Stubbs (2010) insisted that the success of researchers engaging in corpus linguistics could be found when empirical findings with statistical precision were made. The essence of corpus stylistics related to literary texts is, in Mahlberg and et. al (2013)'s words, to justify researchers' understanding of how linguistic units in those texts give rise to or shape the way readers interpret denotative as well as connotative meanings from texts. This paper attempts to figure out the symbol Dickens employed in *A Tale of Two Cities* with focus on keyword, collocation and concordance generated in WordSmith Tool[®] (2015). It is hoped that this paper will be a reference to researchers and teachers who are interested in doing corpus stylistics in literary texts using computer-assisted software.

AIM AND OBJECTIVES

The aim of this paper is to investigate Dickens' style of writing in employing symbols in the novel *A Tale of Two Cities* using corpus-based approach. The objectives are to:

- (1) find out the statistical significance of each keyword related to symbolism in the novel with reference to Dickens Corpus,
- (2) statistically list principal words found in employing symbols,

* Dr. Lecturer, Department of English, Yangon University of Foreign Languages

- (3) observe collocated words in illustrating symbols, and
- (4) investigate lexical patterns found in symbolic representation.

This paper attempts to answer the following research questions:

- (1) What is the correlation between keywords in *A Tale of Two Cities* by Dickens (1859) and those in Dickens Corpus?
- (2) How are symbolic words in the novel related to keyness in Dickens Corpus?
- (3) What are collocated words in representing symbols in the novel?
- (4) What are the patterns used in employing symbols?

LITERATURE REVIEW

WordSmith Tool[®]

WordSmith Tool[®] first developed by Mike Scott in 1996 is a software for linguists, researchers, teachers and students. It has three core areas of software package namely: Concord or comparison of different uses of a word, WordList or word forms and collocated words, and Keyword or the investigation of keyness. This tool has been widely used by Oxford University Press for preparation of dictionaries and by researchers, teachers and students for exploring language patterns of different languages.

Keyness

Scott (2015) defines the term *Keyness* as the frequency of words which occur more or less than “would be expected by chance in comparison with reference corpus”. Typical keywords found in most texts are known as pronouns, text’s aboutness and high-frequency words like *because*, *shall* or *already*.

WordList

WordList refers to the study of the type of vocabulary used and the comparison of the frequency of words in different text files. WordList is mainly used to analyze the lexicography of texts. There needs to be two kinds of WordList: simple and detailed. Words in these two lists are compared, and words which appear more significantly in one than the other are listed in software.

Concordance

Concordance is the study of different usages of the same word and lexical analysis of phrases and idioms. According to Scott (2015), concordance is used in “national text corpora such as American National Corpus, British National Corpus and Corpus of Contemporary American English”.

Previous Researches

In her research paper titled “**A Corpus-Based Study of the Style in Jane Austen’s Novels**”, Wijitsopon (2013) did an investigation into the use of corpus-driven approach to Jane Austen’s six major novels and proved the effectiveness of this approach in literary texts. Through the use of qualitative method, WordSmith Tool by Scott (1999) and Wmatrix by Rayson (2007), she engaged in three core areas of research: Keyness, Collocation and Cluster. She found that though corpus-driven approach could result in “supporting and refining literary scholars’ intuitive observations on the author’s works”, only few of its results were useful. She

also added that researcher's prior knowledge was crucial in interpreting results as the nature of corpus-driven approach relied solely on quantitative data.

Chung (2014) explored the connection between the preposition “down” and the noun phrases in [*down* the NP] construction in his research “A Corpus-Based Semantic Feature Analysis of [*down* the NP]”. Data were collected from the Brown Laboratory for Linguistic Information Processing (1987-89 Wall Street Journal Corpus Release I). He found the characterization of noun phrases as *concreteness* which refers to the quality of nouns in terms of concreteness and abstractness, *continuity* which refers to continuous things and things having an ending point, and *verticality* which refers to the position – up-and-down and side-to-side. The results of his research showed that the preposition “down” shared the same semantic similarity up to 53%, and that a lexicon in a fixed structure cannot always influence the meaning of surrounding words.

Roslina and Don (2014) conducted a research on “The Overgeneration of *be*+verb Constructions in the Writing of L1-Malay ESL Learners in Malaysia”. Their focus was on the use of *be* overgenerated with inflected and uninflected lexical verbs. They aimed to examine whether those patterns were “the outcomes of tense and agreement marking as postulated by Ionin and Wexler (2001, 2002)”. The data were collected from the Malaysian Corpus of Learner English (MACLE) and were analyzed using WordSmith Version 5 by Scott (2008). Their findings showed that the frequency of uninflected verbs was higher than that of inflected verbs. This led to the fact that in learners' writing, *be*+bare *V* construction occurred more frequently than *be*+*V* construction. Finally, they suggested that the overgeneration of *be*+bare *V* has resulted from agreement marking whereas *be*+*Ved* from tense feature. They concluded their research by advocating that such overgeneration could be the result of developmental aspect of language acquisition along with interlanguage interference.

What made this research different from previous researches mentioned above was that corpus software used was WordSmith Tool[®] Version 6.0 by Scott (2015) and the text chosen to analyze was *A Tale of Two Cities* by Dickens (1859). In addition, Similar to Wijitsopon (2013)'s research, the focus was on exploring keyness, collocation and concordance in selected novel. Contrary to researches by Chung (2014) and Roslina and Don (2014), this research did not focus on particular set pattern(s) but attempted to investigate patterns used in illustrating symbols.

RESEARCH METHODOLOGY

Research Method

The method used in carrying out this research is a mixed method which is both qualitative and quantitative. The paper attempts to describe and explain correlation between Dickens' style of writing – keyness, collocation and concordance – in creating symbolic representation in *A Tale of Two Cities* and his common style of writing as a whole. In addition to this, to make the method more reliable and scientific, quantitative method was used in statistical analysis of data.

Research Procedures

Data were collected from the novel *A Tale of Two Cities* by Charles Dickens and Dickens Corpus by Koguchi (2009). Firstly, the novel was observed with focus on symbolic representation and the style of writing found in employing symbols. Secondly, in WordSmith Tool[®], keywords in the novel were compared to those in Dickens Corpus so that keyness or log

likelihood could be figured out. Thirdly, collocated words and concordance were generated in accordance with corpus-based approach to the selected text.

AN ANALYSIS OF DICKENS' STYLE OF WRITING IN EMPLOYING SYMBOLS

The corpus-based analysis of Dickens' style of writing in employing symbols was divided into three different focus areas: Keyness, Collocation and Concordance.

Keyness in Dickens' style in *A Tale of Two Cities*

The following table shows keywords and the quality of being key in the context with reference to Dickens Corpus. Highlighted words are the ones which Dickens used as keywords in illustrating symbols in *A Tale of Two Cities*.

Table 1: Key words in *A Tale of Two Cities* as compared to Dickens Corpus by Koguchi (2009)

No.	Key words	<i>A Tale of Two Cities</i>		Dickens Corpus		Keyness (Log likelihood)
		Approx. 137,000 words		Approx. 4,348,000 words		
		Freq.	%	Freq.	%	
1	madame	193	0.14	263	0.00	744
2	prisoner	169	0.12	306	0.00	581.8
3	doctor	226	0.16	1,199	0.03	407.3
4	spy	72	0.05	66	0.00	316.3
5	mender	48	0.03	4	0.00	307.5
6	citizen	64	0.05	65	0.00	272.5
7	knit	65	0.05	98	0.00	241.1
8	the	8,024	5.85	214,911	4.91	239.5
9	wine	120	0.09	671	0.02	206.8
10	patriot	33	0.02	11	0.00	181.8
11	prison	91	0.07	433	0.00	178.9
12	chateau	27	0.02	3	0.00	169.4
13	courtyard	36	0.03	27	0.00	167.2
14	guillotine	27	0.02	6	0.00	157.8
15	fountain	42	0.03	69	0.00	150.6
16	gaoler	23	0.02	2	0.00	146.9
17	tribunal	23	0.02	7	0.00	128.6
18	tumbril	18	0.01	1	0.00	118
19	village	52	0.04	220	0.00	111.6
20	bank	65	0.05	387	0.00	105.9
21	husband	99	0.07	874	0.02	105.8
22	jackal	15	0.01	0	0.00	104.8
23	road	106	0.08	1,009	0.02	102.7

No.	Key words	<i>A Tale of Two Cities</i>		Dickens Corpus		Keyness (Log likelihood)
		Approx. 137,000 words		Approx. 4,348,000 words		
		Freq.	%	Freq.	%	
24	father	197	0.14	2,720	0.06	102.4
25	plane-tree	15	0.01	1	0.00	97.4
26	shoemaker	18	0.01	9	0.00	92
27	flop	15	0.01	3	0.00	88.8
28	citizeness	13	0.00	1	0.00	83.7
29	passenger	45	0.03	236	0.00	81.8
30	emigrant	23	0.02	40	0.00	80.5
31	jury	32	0.02	107	0.00	80.3
32	business	134	0.10	1,760	0.04	77
33	stone	74	0.05	689	0.02	73.8
34	hill	42	0.03	231	0.00	73.4
35	ladybird	12	0.00	2	0.00	72.5

The following table shows the analysis of Dickens' style of writing in employing symbols using WordSmith Tool[®]. Yet, idioms used in illustrating symbols were not counted as patterns as they were fixed set of phrases with fixed set of meaning. The symbol "~" refers to the word or phrase in respective row. For instance, "~+Verb" in No. 1 means "A rose+Verb".

Table 2: Analysis of Dickens’ Style of Writing in Employing Symbols Using WordSmith Tool[®]

No.	Symbol	Referent	Keyness	Collocation	Concordance
1.	A rose	Madame Defarge’s readiness to start the revolution	Plant/tree	A	~ +Verb as opposed to [IDM to make contrast between two things] + ~
2.	Bastille	Tyranny and Oppression, Fate for Dr. Manette	Prison	The, In, Prisoner, A, That, Of, With, Citizen When	the + ~ (21) a + ~ + prisoner adj [actual/captured]+ ~ (2) that + ~ this + ~
3.	Blue cap	Preparation for revolution	-	His, With In, To A, Of, The	a + ~ (2) his + ~ (6) ~ + prepositional phrase his + adj + ~ the + ~
4.	Carmagnole	Success of French Revolution	-	The Of	the + ~ (4)

No.	Symbol	Referent	Keyness	Collocation	Concordance
5.	Chateau	Tyranny and aristocratic cruelty	Chateau	The, Of And, Opened Was, To As, All	the + ~ (21) adj [deserted/distant/old]+ ~ (3) solid + stone + ~ that + ~ Zero article + ~ and hut
6.	Farmer	Death or forthcoming destruction [the action of calling tumbrils to the guillotine]	citizen	The General Which And	that + ~ the + ~ (6)
7.	Footsteps	Danger to life (for Lucie Manette) Fate (for Dr. Manette) Potential success of French Revolution (for Defarges)	-	The Of Echoing In Out To A	adj [echoing] + ~ (2) Ving [hearing] + ~ ~ + prepositional phrase [in the stone passage] ~ + V many + ~ all + the + ~ the + ~ (8) these + ~
8.	Golden thread	Tightly-knit community or family bond	-	The, That Winding Bound	the + ~ (6)
9.	Grindstone	Growing blood thirst of the revolutionaries	Stone	The Had Of And	adj [great/large/whirling] + ~ (3) comparative [lesser IDM the less unpleasant of two unpleasant choices] + ~ (Compared to the less harm of grindstone with that of guillotine) the + ~ (7)
10.	Knitting	The list of people to be terminated from the ground	-	Her And The Women Up To Sat Of Still	a + ~ + Noun the + ~ + Noun (3) Ving [rafting/ writing] and ~ (2) adv [busily/ deftly] + ~ (2) Ving + ~ (3) her + ~ (13) its + ~ have + someone + ~ my + ~ (2)

No.	Symbol	Referent	Keyness	Collocation	Concordance
					not + ~ a spare piece of + ~ one + ~ leaned against the door-post + ~ Verb [were to sit/ sat/stood/ went] + ~ (5) Still + ~ (2) the + ~ (3) one[woman], + ~
11.	La Force	Injustice and oppression	Prison	Of, Prison At, To He, In, And	Preposition [at (3), in (2), from (1), of (8), to (2)] + ~
12.	La Guillotine	Death	-	Called Wine And	Verb/ Past Participle [called] + ~ [red wine] for + ~ Verb/ Past Simple [kissed] + ~ to + ~
13.	Madame Defarge	Hatred and evil	-	Said Her And With To Of On The	about + ~ Ving [addressing/seeing] + ~ and + ~ (2) as + ~ (3) adj [terrified] + at + ~ behind + ~ by + ~ ~ + Verb (15) Verb [asked (3)/ murmured (2)/ inquired (2)/measured] + ~ in vain for [IDM] + ~ + to of [possessive] + ~
14.	Red cap	Start of the revolution	-	A The Rough Wore And, Coarse	a + ~ (4) adj [coarse/ rough/ scowling/ woolen] + ~ (4) Possessive Adj [his] + ~ the + ~
15.	Shoes	Traumatic memories of tyranny and fate	shoemaker	Made He His	adj [great/ heavy/ stained/ unfinished/ wooden (5)] + ~ his + ~ made + ~ (8)

No.	Symbol	Referent	Keyness	Collocation	Concordance
				Wooden Making The And To, A	making + ~ (4) that pair of + ~ (2) those + ~ (2) ~ + and N [leather]
16.	Storm	Approaching footsteps	-	The A In Of And Calm	a + ~ (2) adj [coming/ fearful/ great/ little/ memorable/ mere/ raging] + ~ in + ~ the + ~ (4)
17.	The Marquis	Tyranny, oppression and aristocratic cruelty	-	Monsieur Said Of Heretofore The With A At	Monsieur + ~ (33) and + ~ (2) as + ~ asked + ~ concerning + ~ heretofore + ~ (8) looked + ~ of [possessive] + ~ (4) ~ + looked
18.	Wine	Blood	Wine	The Shop Of And In Had Was For Keeper	~ + shop (52) adj [full-bodied (2)/dropping / good (2)/ lost/ moister/ common/ muddy/ red (2)/ same/ several] + ~ the day's + ~ + to guillotine Verb [held/set] + ~ her/ its/ my + ~ (3) glassful of + ~ pint of + ~ barrels of + ~ measures of + ~ cask of + ~ quantity of (2) + ~ plenty of + ~ bottle of + ~ stock of + ~ of + ~ (2) short supply of + ~

No.	Symbol	Referent	Keyness	Collocation	Concordance
					little stream of + ~ small measures of + ~ spilt drops of + ~ port wine + ~ vendor of + ~ (3)
19.	Woodman	The one who built guillotine that caused death to innocent people	Citizen	The And That	that + ~ the + ~ (2)

FINDINGS

It can be interpreted from the findings section that Dickens left his readers with food for thought through a wide range of symbols. He shaped his theme of the novel – Death and Fate – through symbolic representation. 11 out of 35 keywords were used as symbols and thus it can be said that 31% of Dickens' keywords were meant for symbolic representation. Of all the symbols used, some symbols shared the similar implied meaning. Symbols which carried similar meanings can be listed as follows:

Table 3: Symbols sharing similar implied meaning

No.	Symbol	Tyranny	Oppression	Readiness to start Revolution	Death	Fate
	Referent					
1.	A Rose	-	-	∧	-	-
2.	Bastille	∧	∧	-	-	∧
3.	Chateau	∧	-	-	-	-
4.	Farmer	-	-	-	∧	-
5.	Footsteps	-	-	-	-	∧
6.	Grindstone	-	-	-	∧	-
7.	La Force	∧	∧	-	-	-
8.	La Guillotine	-	-	-	∧	-
9.	Red Cap	-	-	∧	-	-
10.	Shoes	-	-	-	-	∧
11.	The Marquis	∧	∧	-	-	-
12.	Woodman	-	-	-	-	∧

With regard to Table 3, 12 of the symbols used shared more or less similar meaning with the other symbols. Dickens implicitly imposed the idea of tyranny through the use of symbols like Bastille, chateau, La Force and the Marquis and that of oppression through the same symbols except “chateau”. In those late 17th and 18th centuries, there were oppressions and injustice in prisons like Bastille and La Force. Tyrannical acts and manners could be found in those prisons in addition to anything related to the Marquis who did not even care for the dead child of laypeople after being knocked down by his carriage.

Being ready for the start of French Revolution was depicted mainly through a rose worn by Madame Defarge and red cap worn by the railroad mender. The colour of the rose – red – was used to portray unstoppable fury of French people who would like to take revenge on ruthless aristocratic people. Dickens never directly stated death in his novel but used symbols like farmer, grindstone and La Guillotine. Farmer in this novel was also referred to as reaper rather than grower. He always worked silently on his own which implied that he waited for a chance to terminate anyone against revolution. Death was reinforced with the features of grindstone and La Guillotine which were used in killing people against France.

Fate was represented with symbols like Bastille, (echoing) footsteps, shoes and woodman. Bastille was the place where Dr. Manette was unexpectedly imprisoned as he happened to know about the crimes committed by the Evremondes. Thus Bastille became a symbol of fate for Dr. Manette whose life suddenly changed after being invited to treat a young woman at the Evremondes. Although footsteps meant the growing of outrage for revolutionaries, for Lucie Manette, those echoing footsteps referred to her fate during political unrest. She and her father had to flee for their survival before French Revolution broke out at the top of its speed. Shoes play important role in the novel as Dickens used them as symbol to reflect traumatic memories and sudden fate of Dr. Manette when he was in terrible imprisonment. He had to kill his tiresome time in prison by making shoes and that led him to continue doing so insanely even after his release.

According to collocated words as generated by WordSmith Tool[©] were somehow related to some concordances. It can be seen with reference to Table 2 that most collocations like articles, prepositions, demonstratives and conjunctions could also be found in concordance column. Content words collocated with symbols were also listed in Table 2. Interestingly, some collocations gave clues to readers in exploring underlying meaning of symbols. For instance, *Bastille* was collocated with *prisoner* and that led readers to visualize how every prisoner suffered from oppression in prison. The word *opened* found in collocations for *chateau* implied that the eyes of stone faces of chateau opened all the time to observe anyone against the Marquis.

Besides, a sense of irony was found in collocating *Farmer* with *General*. The word "General" was normally used as titles to authoritative and administrative people from higher position in hierarchy. Yet, the word *Farmer General* was used not only for ironic effect but also for implication or foreshadowing that farmers would involve in an important role in French Revolution. The adjective *echoing* was collocated with footsteps to create suspense and clues for bloodthirsty revolution.

WordSmith Tool[©] generated *women* as collocated word for *knitting* in the novel. Dickens used knitting women to refer to a group of women led by Madame Defarge and Madame Vengeance who dug their heads in knitting throughout the novel. In fact, they were using special patterns to list the names of people to be killed in their revolution. Dickens tactfully used women only in knitting process as knitting was supposed to be a kind of leisure activity for women. In this way, he illustrated that they secretly prepared for revolution. Had they been noticed before their plans were actually realized, they would have been killed by the authorities of that time.

One of the collocated words for *La Force* was *prison* which reflected injustice, outrage, ruthlessness and sufferings. In addition, the word guillotine was collocated with wine as the best wine was given to condemned prisoners as part of the last meal before they were executed. The common thing between guillotine and wine in this novel was death or execution. Adjectives which were used to collocate *red cap* are *rough* and *coarse* and those mirrored the

hardship and sufferings laypeople had during the reign of the Marquis. Therefore people involved in French Revolution wore red cap to remind themselves of injustice and revenge.

Corpus software used in this research showed that the word *shoes* collocated with *wooden*, *made* and *making*. Shoes represented prisoner life of Dr. Manette who was wrongly charged of treason. He had to spend his time in prison by making wooden shoes and such memories still influenced him even after his release from prison. The turmoil he gained in prison haunted him throughout his life and thus shoes played a significant role in the novel. Collocated words for *wine* were *shop* and *keeper*. Frequent use of *wine shop* and *wine shop keeper* were found in the novel as the owners of the wine shop initiated secret plans for revolution for revenge at their shop. In addition to the symbolic lexicons, significant concordance patterns were also found in Dickens' representation of symbols. They were summarized in the following table.

Table 4: Concordance patterns of Dickens' symbolic representation can be summarized as in the following table.

No.	Pattern	A rose	Bastille	Blue cap	Carmagnole	Chateau	Farmer	Footsteps	Golden thread	Grindstone	Knitting	La Force	La Guillotine	Madame Defarge	Red cap	Shoes	Storm	The Marquis	Wine	Woodman	Total
1	~+Verb	1	0	0	0	0	0	1	0	0	0	0	0	15	0	0	0	1	0	0	18
2	Verb+~	0	0	0	0	0	0	0	0	0	0	0	2	8	0	8	0	2	2	0	22
3	Verb phrase+~	0	0	0	0	0	0	0	0	0	6	0	0	0	0	0	0	0	0	0	6
4	Ving+~	0	0	0	0	0	0	1	0	0	3	0	0	2	0	4	0	0	0	0	11
5	Ving+and+~	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0	2
6	Have+someone+~	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1
7	not+~	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1
8	one+~	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0	2
9	Still+~	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1
10	Zero article+~+prepositional phrase	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1
11	~+and+Noun	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	2
12	the+~	0	21	1	4	21	6	8	6	7	3	0	0	0	1	0	4	0	0	2	84
13	the+~+Noun	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	0	0	3
14	a+~	0	0	2	0	0	0	0	0	0	0	0	0	0	4	0	2	0	0	0	8
15	a+~+Noun	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	2
16	Noun+~	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	33	1	0	34
17	~+Noun	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	0	52
18	that+~	0	1	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	1	4
19	this+~	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
20	these+~	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1
21	those+~	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	2
22	Quantifiers+~	0	0	0	0	0	0	2	0	0	1	0	0	0	0	2	0	0	1	0	19
23	possessive adj+~	0	0	6	0	0	0	0	0	0	16	0	0	0	1	1	0	0	4	0	28
24	possessive adj+Adji+~	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
25	Adj+~	0	2	0	0	3	0	2	0	3	0	0	0	0	4	9	7	0	1	0	43
26	Adj+Preposition+~	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
27	Adj+Noun+~	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
28	~+prepositional phrase	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	2
29	Prepositon+~	0	0	0	0	0	0	0	0	0	16	2	4	0	0	1	5	3	0	0	29
30	Adv+~	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	8	0	0	10

No.	Pattern	A rose	Bastille	Blue cap	Carmagnole	Chateau	Farmer	Footsteps	Golden thread	Grindstone	Knitting	La Force	La Guillotine	Madame Defarge	Red cap	Shoes	Storm	The Marquis	Wine	Woodman	Total
31	and+~	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	2	0	0	4
32	as+~	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	0	1	0	0	4

As seen in Table 4, there were 32 types of patterns found in illustrating symbols. As 18 words out of 19 employed in symbolic representation were nouns, the most frequent pattern used was "the+~". Article "the" was found in front of the symbolic nouns for 84 times. Second most frequent pattern was "~+Noun" (52 times) which conformed to the structure of compound noun. As a matter of fact, that pattern was solely found in the only compound noun "wine shop" which played a significant role in the novel. Wine represented blood and shop referred to the place where revolution started. Similarly, the pattern "Noun+~" was also found 34 times only in one noun phrase – Monsieur the Marquis. The noun "Monsieur" was used as the prestigious title of the Marquis and thus he was addressed with that title in most part of the novel.

The third most distinctive pattern found in corpus stylistics of the novel was "Adj+~" (43 times) as adjectives are normally used to modify nouns. The highest number of adjectives can be seen in modifying the symbol "wine" as it symbolizes blood. The adjectives used to describe wine are *full-bodied*, *dropping*, *good*, *lost*, *moister*, *common*, *muddy*, *red*, *same* and *several*. Through the use of adjectives like *full-bodied*, *good*, *moister*, *common*, and *same*, Dickens illustrated the wine as a kind of terrific drink which aristocratic people and rich citizens could afford to buy. On the contrary, for poor laypeople, the only way to have a chance to enjoy wine was to lick the dropping wine on the ground. They drank the muddy wine voraciously as it was rare opportunity to drink. In addition to that, Dickens foreshadowed upcoming blood-thirsty events during revolution by modifying wine with adjectives such as *red* and *several*. Moreover, a wide range of "Quantifier+Noun" was found in delineating the amount of wine. Dickens used more unit quantifiers like glassful of, pint of, barrels of, measures of, cask of, bottle of, stock of, short supply of, little stream of, small measures of, spilt drops of, distribution of, etc. Every speck of scene related to wine shop foreshadowed upcoming revolution and for that reason, wine was considered to be one of the most salient symbols in the novel.

What was significant in Table 4 was the fact that same patterns do not always convey the same sense. For instance, it is generally believed that noun after verb in English is considered to be objects. Although La Guillotine, shoes and wine served as objects when they were placed after verbs, animates like Madame Defarge and the Marquis served as subjects when they appeared after reported verbs like *asked*, *murmured*, *inquired* and *measured*.

Furthermore, "Ving" in the structure "Ving+~" did not always serve as present participle only. For instance, in the phrase *echoing footsteps*, *echoing* was used as an adjective to modify the sound of footsteps to create symbolic representation. It can be observed that the phrase *concerning the Marquis* was not counted in "Ving+~" pattern as *concerning* served as preposition which means "about" in that phrase rather than present participle. Common pattern "the+~+Noun" has been regarded as the+Adjective+Noun, the word *knitting* used as symbol in the novel do not have adjective form and thus Dickens used *knitting* as adjectival verb in that pattern.

It can be seen in Table 2 that Dickens used idioms to reinforce the description of symbols like rose, grindstone and Madame Defarge. Dickens mentioned that "... the taste of Saint Antoine seemed to be decidedly opposed to a rose on the head-dress of Madame

Defarge". The use of idiom "opposed to" was used to pinpoint the peacefulness of Saint Antoine and the ferocity of red rose on Madame Defarge's head. Furthermore, Dickens wrote "But, the lesser grindstone stood alone there in the calm morning air, with a red upon it that the sun had never given, and would never take away". It can be inferred from the context that "the lesser grindstone" was used to illustrate that grindstone was not as harmful as guillotine as the latter could make victims never see the nature again. Instead of directly illustrating that Madame Defarge could not escape, Dickens used the idiom "in vain for" to help readers visualize her useless attempt to let go of herself from Miss Pross's hands.

It can be concluded in Findings Section that 95% of Dickens' symbols were in noun form and therefore the most prominent patterns found in depicting symbols were "the+~", "~+Noun", "Adjective+~" and "Noun+~". The highest frequency of using repeated patterns can be seen in illustrating wine and knitting as wine referred to blood and a shot of courage which aroused French to take part in revolution against outrageous reign whereas knitting was used to list people to be killed during revolution.

DISCUSSION

With regard to the findings of this research, it can be assumed that corpus approach to literature could help readers understanding of the underlying meaning behind the text. The reason was that once the writer put focus on the description of wine and knitting through repetitive patterns, it could be inferred that they meant more than wine and knitting. Using surrounding phrases, meaning behind them could be explored. In addition, it was much better for readers to have background knowledge to fully appreciate the essence of symbols employed in the novel.

Similar fact between the results of this research and those of Chung (2014) was that the meaning of surrounding words did not always depend on lexicon in a fixed pattern. It was found in this research that in the pattern "~+Verb", "~" took the place of subject or doer of action whereas "~" in "Verb+~" could not be taken for granted that it would serve as object all the time. It became vivid in sentences with reported verbs like *asked*, *murmured*, *replied*, etc. With such verbs, "~" would still function as subject regardless of its place after verb. Besides, the findings showed that not all verbs in gerund forms were verbs but could be adjectival verbs which served as adjectives like in *echoing* footsteps.

Contrary to findings by Roslina and Don (2014), overgeneralized patterns were not observed in the novel as the chosen text was written by the world's renowned writer and social critic. The nature of this research was to explore the unique style of writing in symbolic representation whereas that by Roslina and Don (2014) was to engage in diagnostic analysis of errors found in the writing of ESL learners whose L1 was Malay. For that reason, findings of both researches could not be compared.

CONCLUSION

This paper investigated Dickens' style of writing in representing symbols using corpus-based approach to literature. Focus areas were Keyness, Collocation and Concordance. Keyness was explored with reference to Dickens' Corpus to strengthen the reliability of data and collocation and concordance were analyzed using WordSmith Tool[®]. Outcomes of this research revealed that words used to symbolize entities were part of keywords of the novel and log likelihood of each word was significantly high. In addition, it was observed that words for symbolic representation were mostly nouns and therefore their common collocated words were

articles, prepositions and demonstratives. Moreover, findings proved that the most frequent concordance patterns found in illustrating symbols were "the+~", "~+Noun", "Adjective+~" and "Noun+~". It is hoped that this research will be useful for teachers and researchers who are interested in corpus-based approach to literature and Dickens' style of writing in symbolic representation.

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