A Stylistic Study of Patterns of Fronting and Postponing in Charles Dickens' *Hard Times*

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Abstract

Varying sentence length and patterns results in a natural , fluid form of writing . Writing should be pleasing to readers . If all of the sentences follow the same pattern , however , the writing and rhythm become boring and dull . Creating a variety of sentence patterns not only holds a reader's interest , which , after all , is the purpose of writing , but it also reflects the mind's ability to think creatively and complexly . There are many options to change the simple sentences into more sophisticated sentences . Therefore , this paper is devoted to analyzes the main marked structures of fronting and postposing in *Hard Times* ,written by Charles Dickens in 1854.These structures are passive voice , left-dislocation , cleft sentences , Extraposition , existential sentences , pseudo-cleft sentences , and reversed – pseudo cleft sentences .It aims at discovering the stylistic realization of these structures and their coincidence with the important events in the novel, especially certain specific communicative implications can be revealed by these structures. So instead of having chosen independent examples coming from a computational corpus , we decide to analyze these structures in a novel written by Charles Dickens . With the analysis of the corpus of examples, it will be proved that the use of these anomalous syntactic processes points out a clear contrast with the normal order of the English sentence i.e., these syntactic processes clearly break SVO.
Keywords: Charles Dickens, Marked sentences, Hard Times, Thematization

Introduction

It is well known that English has a relatively fixed and restrictive word order, where the constituents of the clause convey important information in the message. The clause with a normal and usual distribution of its constituents is known as unmarked . For example , *I didn't like his manners* , is a the declarative clause with [subject-verb-object] word order(Baker 1992 : 130) .The communicative strategy found in the SVO word order can be considered listener-oriented because the speaker or writer, who has new information to communicate, considers more important the fact that the message is clear to the hearer than his/her necessity to communicate. But it has been argued that one of

the major consequences following from the fixed SVO word order in English is that it has developed a wide range of options to cater for the communicative needs of its speakers, still keeping the subject in its required initial position.

However, changes in the most frequently used "unmarked" word order into "marked" (OSV [object-subject-verb] *His manners I didn't like.*) are common. The marked word order is applied to achieve a particular communicative purpose (e.g. to emphasize a sentence element) or in questions, and is often accompanied by a change in intonation. Markedness can be achieved by two types of operations : non-constructional and constructional . According to Schmidt (1999 : 49) non-constructional operation is those to which a mere reordering operation is applied . Typical instances of these kinds of operation in English are subject – verb inversion. Constructional operations are those for which a specific grammatical operation is necessary . Passivization, for instance , is a process in English which is the result of specific grammatical operation .

Several syntactic alternatives exist for arranging information into a series of alternative messages. The grammatical devices used for reordering the information in the message in this paper are :

- *Cleft Sentences*
- *Pseudo-Cleft Sentences*
- *Reversed – Pseudo-Cleft Sentences*
- *Left – dislocation*
- *Extraposition*
- *Existential 'There'*
- *passive voice*

Communicatively, the most important positions in a clause are the beginning and the end. The above listed devices usually help us bring an element to initial position or postpone information to the end of a clause, where it receives end focus. Therefore, the paper is devoted for dealing with the importance of grammatical organization in order to highlight and focus on certain information in a message. The choice of a certain grammatical device, which is influenced by the speaker/writer's assumptions about what is known by the hearer and which part of the message is of greatest value, is important because it represents the angle and conditions of the speaker/writer as well as the current presuppositions in the discourse. The paper also names certain principles that motivate a particular order of information, gives examples, and explains why the speaker/writer might wish to change the order of information and what the effects of using particular thematic constructions are.

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(10) الحموي، ياقوت، معجم البلدان، جـ 1، ص209، الحميري، الروض المعطار في خبر الأقطار، ص2.

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(28) قاسم عبده قاسم، التسامح، المرجع السابق، ص 5.

(expressed by the cleft constituent) is NEW, it is not always so. Sometimes, neither element contains new information, as is in some demonstrative clefts, e.g., *That is what I think* and sometimes it is the cleft clause that contains the NEW part of the message, as in *And that's when I got sick* (Calude 2009 : 56). Finally, in some constructions, it is the equation between cleft clause and cleft constituent that brings about the newsworthy information, rather than any of the elements of the cleft themselves (Lambrecht 2001 : 490).

According to Peters (2004: 108), the term 'cleft sentence' is defined as "a sentence in which the normal sequence of SVO is interrupted and even rearranged." It is achieved by splitting the sentence into two halves, each with its own verb. (Leech, 2002: 163) The basic structure of cleft sentence is following:

• The pronoun *it*

• The verb *be* either in its present or past form

• The highlighted (= focused) element (usually a noun phrase, a prepositional phrase, or an adverb phrase)

• A relative-like subordinate clause introduced usually by *that*, zero, and rarely by *who/which* (Biber et al., 1999: 959)

As regards the form of the highlighted element in the corpus , it can be a nominal group as follows :

(1) *It was not my meaning to ask a question that would give pain to anyone here . p 121*

Sometimes the nominal group is a personal pronoun as in :

(2) *It was you who made my room so cheerful , p 169*

The emphasized element can also be a prepositional phrase or a noun followed by a prepositional phrase :

(3) *It was into the drawing – room that he was thus bidden .p 112*

(4) *It was the drifting icebergs setting with any current anywhere that wreck the ships .p 137*

Quirk et al. (1985 : 1386-1387) declare that the second part of the structure can be introduced basically by who , that and ' zero pronoun ' although we can also find a reduced number of examples with other wh-forms such as whose , whom , and which . It is impossible to find these last two forms preceded by a preposition . In most cases , the relative pronoun that introduces the second part of the structure is *that* . In our corpus , we can find examples with who , what , how , and when as a highlighted elements :

(5) *It was customary for those who now and then thirsted for a draught of pure air .p 203*

(6) *It's what our people always use. p 22*

(7) *It was amazing how it had borne so many shocks. p 85*

(8) It was falling dark when Stephen came out of Mr. Bounderbg's house .p 117

Johansson (2002 : 193) proposes four main discourse functions of it- clefts , and they are :

- Contrast (The clefted constituent marks a contrast to something previously mentioned / assumed .)

In the 'canonical' cleft ,the clefted constituent conveys new information which is explicitly contrasted with something mentioned in the preceding context. The cleft clause represents information that is known to the speaker.

- Topic launching (The clefted constituent becomes the topic of the subsequent discourse .)

An *IT*-cleft can introduce a discourse topic in the clefted constituent. This constituent may be brand new or inferable, but in any case it is made prominent by means of the clefted constituent and developed as a topic in the subsequent discourse.

- Topic linking (The two parts of the cleft construction – clefted constituent and cleft clause – link together two discourse topics .)

It is the two-part structure of the *IT*-cleft that allows it to link together two discourse topics;

i.e. the current discourse topic is referred to in the clefted constituent, while a new discourse topic is introduced in the cleft clause.

- Summative (The it-cleft concludes or rounds off a text or a section of a text.)

Summative *IT*-clefts tend to occur towards the end of a text or a section of a text, and represent a kind of conclusion or rounding off.

So we conclude from the analysis of the examples that cleft sentences let the speaker and writer state something in a categorical way , generally in contrast with something already said . This structure also lets us emphasize information that we consider in a text ; for this reason we can state that it is important in the textual organization of discourse .Moreover cleft sentences are very useful in the written language because they help the reader to identify where the focus of the sentence falls , without the necessity of graphic help such as underlining , italics or capital letters (Martinez Lirola , 2009 : 101-102) .

2- Analysis of Pseudo – cleft sentences

This process is also called wh-cleft because a wh-relative pronoun is used in a nominal clause functioning as one of the sentence elements(subject ,object ,complement, adverbial).The postponed element is given end- focus and highlighted because it is the most important piece of information .This process also cleaves the sentence into two parts .One of the two parts is put in a superordinate clause ,while the other is a subordinate clause .The first part begins with a wh-word, while the second part is introduced by a form of BE (Den Dikken 2001: 4)

Meyer (2009: 101) finds the pseudo – cleft as a paraphrase of a declarative sentence i.e. the pseudo – cleft begins with *what* and contains a form of the verb be . The content of the *wh*-clause is treated as something already known or presupposed, and the other segment expresses some piece of new information contrasting with what might be otherwise supposed.

This construction is called 'pseudo-cleft sentence' and is sometimes referred to as *wh-cleft*. The reason for using this term is obvious from the pseudo-cleft sentence structure:

• A clause introduced by a *wh*-word, usually *what*

• The verb *be* either in its present or past form

• The highlighted element (a noun phrase, a nominal clause, and a non-finite clause) (Biber et al ., 1999: 959)

The content of the *wh*-clause is treated as something already known or presupposed, and the other segment expresses some piece of new information contrasting with what might be otherwise supposed. pseudo-clefts make explicit the separation between the new and the given part of the message. The emphasized element is usually found at the end of the sentence, though some emphasis is also put on the initial clause .In these kind of constructions , one sentence is identified with another . The identifier is more prominent and it is there that we find the focus of information (Pavey 2003 : 1).

We couldn't find examples in our corpus to exemplify this structure . So we use examples from other sources : Typically, pseudo-clefts have the wh-element as subject, though this is not necessarily so:

What I need now is a glass of wine

A glass of wine is what you need now

This structure is used to emphasize the subject or object of a sentence:

My left leg hurts - What hurts is my left leg

I like her style - What I like is her style

In order to make a verb stand out the construction *what* ... *do* must be used; different verb forms will be found, according to context. Infinitives with or without *to* are possible. If the wh-clause contains a verb in the progressive aspect the complement also has a verb in the *–ing form*:

What they do is dump their products

What I did was (to) call the police

What he was trying to do was just earning your trust

Where and *when* clauses can be used in a similar way to *what* clauses, especially in informal English. This occurs much less frequently than for the pseudo-cleft sentence "proper", and mainly when the wh-clause is used as subject complement:

Greece is where the Olympic Games took place in 2004 February is when most students get the flu

Other wh-words are rarely employed in pseudo-cleft constructions (once again, they are informal and tend to be avoided at the beginning of a sentence). Different expressions are used in their stead, for example *the person who* and *the reason why* in lieu of *who* and *why* respectively:

> *Lack of money is the reason why I decided to postpone my research trip to the States*
> *The person who accused him has now been arrested*

Structures beginning with *all (that)* and expressions containing the word "thing" can be used in a similar way to pseudo-cleft sentences:

> *All (that) I'm asking for is group solidarity*
> *The best thing you can do is apologize*

Dušková (1999: 322)

From the above examples, it is clear that the pseudo–cleft construction highlights new information by placing it at the end of the sentence. Unlike It – clefts, pseudo – clefts result in preposing the given information and postposing the new information . The element that comes after BE carries the highest degree of communicative dynamism because it is the new information said about the subject (the wh clause) which constitutes the given information . Pseudo-clefts are used when there is a need to give a strong clarification of an issue or a forceful reply to a question . Besides , they respond to the readers' probable questions by showing contrasts (Luo 2009: 68).

3- Analysis of Reversed – pseudo cleft sentences

We find a reversed pseudo – cleft when the nominal relative clause is at the end of the complex sentence as subject complement and the emphasis is on the subject . Regarding the analysis of reversed pseudo – clefts , it is evident that it is a sentence with the structure SVC with a nominal relative clause as subject complement .

Halliday and Matthiessen (2004 : 70) refer to this structure as ' marked thematic equative ' . Thompson (2004 : 151) states that these structures are normally introduced by *this* or *that*; these demonstratives are normally used anaphorically although we can also find in that position nominal groups. When *this* and *that* have anaphoric reference, they show the hearers that they need to concentrate in the immediate context. Gregory et al. (2001 : 1670) sees that these demonstratives fulfill different functions . THAT has a resumptive function ; it shows down the discourse by summing up a segment and emphasizing its importance before moving on to the next new piece of information . THIS on the other hand , has a deictic function by pointing forward and to a new element of information displayed visually on the slide .

In this version of the pseudo – cleft sentence , we can find the following wh- forms : what , why , where , how and when . The most common are *what* and *why* , as we will see when we analyze our examples . Quirk et al. (1985 :

1388) declare that " clauses with who , where , and when are sometimes acceptable but mainly when the wh-clause is subject complement ".

The first part of the structure can start with the demonstrative pronoun *this* or *that* and in the second part we can find why, who , what , where , when. In our corpus , the second part of the structure is introduced by :

(9) What : that's what you want .p 15

(10)   that's what I am .p 40

(11) Where : that's where I stick . p 52

Reversed pseudo-clefts are constructions that concentrate on elements known by the writer and reader. They function as thematizers, but the writer chooses one or another depending if he wants to refer to something mentioned in the previous context (reversed pseudo-clefts) or prepares the reader to something that is going to be mentioned in the discourse and that, although it does not appear in the previous context, it is reasonable for the reader. (Collins1991 : 210-211). In this structure, elements with a greater semantic load appear at the end of the structure, in such a way that new information, which normally coincides with the rheme, appears at the end. We can also say that this structure contributes to cohesion in texts since the demonstrative has anaphoric reference and we find together ideas that are connected. Reversed-pseudo clefts also contribute to the functional perspective of the sentence since communicative dynamism grows in the structure.

The analysis of the corpus of examples has proved that reversed-pseudo clefts add vividness to the narration since they make reference to information previously mentioned. With the analysis of our corpus we have made clear that the theme of the reversed-pseudo cleft sentence is normally a demonstrative pronoun with the function of direct object in the majority of the examples, while the rheme is always the nominal relative clause functioning as subject complement. This demonstrative is not the focus of the information, which appears on the identified element, introduced by *wh-*. The *wh* element appears always at the end of the structure, in such a way that the principles of end-focus and end-weight are accomplished. Also we have come to the conclusion that the main difference between the use of *this* and *that* is determined by the grade of implication of the author: *this* is used to communicate that the author is very much interested in the topic, whereas when he uses *that* his interest in the topic is not so clear (Biber et al. 1999 : 89).

4- Analysis of Left – dislocation

Lambrecht (2001) defines left-dislocation as "a sentence structure in which a referential constituent which could function as an argument or adjunct within a predicate-argument structure occurs instead outside the boundaries of the clause containing the predicate" to its left (p. 1050), and typically, "the role of the denotatum of the dislocated constituent as an argument or adjunct of the

predicate is represented within the clause by a pronominal element which is construed as coreferential with the dislocated phrase" (p. 1050). Therefore, the structure of typical left-dislocation can be schematically illustrated as follows (based on Lambrecht 2001: 1051):

(1) LDEi cl [... pro$i$ ...]²

Before the matrix clause indicated by the square brackets, there comes a left-dislocated element (most typically NP, but also PP, AP, infinitive VP, etc.) that would appear inside the matrix clause canonically (i.e., in non-dislocated sentences). In the matrix clause, 'pro', or what is called 'pronominal' in this paper, occurs in the canonical position of the LDE. The 'pronominal' designates the same referent as the LDE represents.

Lambrecht (2001: 1050) lists the following four criteria for identifying left-dislocation (the phrases within brackets are supplemented by the author for the ease of understanding):

(i) Extra-clausal position of a constituent [occupied by the left-dislocated element].

(ii) Possible alternative intra-clausal position [where the 'pronominal' occurs].

(iii) Pronominal coindexation [between the left-dislocated element and the 'pronominal'].

(iv) Special prosody [specifically, the left-dislocated element is necessarily prosodically prominent to some extent, and typically followed by a pause].

Lambrecht considers only (i) to be a necessary condition, and adds that "there are many instances in which one or more of them fail to apply" (p. 1050). We find the following examples in our corpus and it is used to give importance to the referent in the conscience of the hearer and reader :

(12) As to Tom , he was becoming that not unprecedented triumph of calculation ... p 49

(13) I am sure , sin ever we call to mind , O'th' mischeerous stranger!
*'T is not by **them** the trouble's made , sir. P 116*

Since left-dislocation "specifies an ensemble of entities with respect to which the following clause is going to present some relevant information" (Dik 1997:389), its pragmatic functions are related to the marking of topic; In English left dislocation is found only in spoken language; also, it appears mostly in informal, colloquial registers and unplanned oral genres. In other words, the use of left-dislocation in English is somehow constrained to informal naturally-occurring conversation, and is associated to colloquial registers and is perhaps predominant among less educated speakers. In addition to that, left-dislocation plays a role in the change of turns in dialogues and multi-party conversations signaling speakers' intentions to gain the floor.

Pamela and Noonan (1995: 247) find that left dislocation has been characterized in terms of the fronting of an NP from a proposition into the

sentence – initial position external to the proposition , which contains a pronominal copy referring to the left dislocation NP .In this respect , the major function of left dislocations has been noted as that of explicitly foregrounding an informational unit or has been characterized as a process of ' anticipated identification ' .

According to Manetta (2007: 1029) and Gregory and Michaels (2001: 1666) , the speaker, in employing left-dislocation, announces a new topic represented by the left-dislocated element. S/ he then comments on it in the clause, referring to the topic by means of the coreferential 'pronominal'. Technically speaking, it is not the left-dislocated constituent itself but the coreferential 'pronominal' that directly designates the topic. This is because the topic is defined relative to the proposition it contains. To quote Lambrecht, "Since a detached lexical topic constituent does not occupy an argument position in a clause, it is strictly speaking not with the [left-dislocated; YM] lexical topic NP but with the anaphoric 'pronominal' topic expression that the pragmatic aboutness relation between the referent and the proposition is expressed" . Also Lambrecht remarked that there is a general agreement among researchers on dislocation that left-dislocation "are topic marking constructions, i.e., grammatical constructions which serve to mark a constituent as denoting the topic (or theme) with respect to which a given sentence expresses a relevant comment" (Lambrecht 2001: 1072). He has also asserted that left-dislocated constituents are "necessarily non-focal sentence elements" .

5- Analysis of Extraposition

Extraposition is a mechanism of syntax that alters word order in such a manner that a relatively "heavy" constituent appears to the right of its canonical position. Extra posing a constituent results in a discontinuity and in this regard, it is unlike shifting , which does not generate a discontinuity. The extraposed constituent is separated from its governor by one or more words that dominate its governor. Two types of Extraposition are acknowledged in theoretical syntax: standard cases where Extraposition is optional and *it*-Extraposition where Extraposition is obligatory. Extraposition is motivated in part by a desire to reduce center embedding by increasing right- branching and thus easing processing, center-embedded structures being more difficult to process (Francis 2010: 38).

According to Leech (2006 : 40) Extraposition is a special construction where a subordinate clause , acting as subject of a main clause , is extraposed – that is , placed at the end of the main clause – and replaced by *it* as an initial subject .In other words , when we place a long subject at the end of the superordinate clause and we replace it by the pronoun *it* in subject initial position , we find an example of Extraposition .

Extraposition can takes various forms (Collins and Hollo 2000: 89):

- Finite Subject Extraposition: (Finite *that*-clause).

  That he escaped without injury is amazing → It is amazing that he escaped without injury.

- Finite Subject Extraposition: (Finite WH-clause):

  How much that child eats is unbelievable → It is unbelievable how much that child eat.

- Non-Finite Subject Extraposition:

  To think of a convincing excuse is difficult → It is difficult to think of a convincing excuse.

- Object Extraposition:

  I find that he drives without a license amazing → I find it amazing that he drives without a license.

  This is usually obligatory with finite and non-finite clauses.

We normally find the verb *be* in the first part , but there are examples in which other verbs are found . Extraposition is compulsory with verbs such as appear , seem , chance , happen , remain , and the passive of hope , intend ,etc. as we can see in following examples :

(14) It was time to begin to carry them into execution .p 213

(15) It seemed to assume that he really was the self-interested deserter he had been called .p 112

(16) It soon appeared that if Mrs. Sparsit had a failing in her association ...p 142

In the previous examples it can be seen that the second part of the structure is a *that* clause but it can be a *to* infinitive clause , as we can observe in the example that follows :

(17) It seemed to be scarcely worth his while to finish the sentence ... p 93

Rowley – Jolivet and Carter – Thomas (2005 : 51) found two main and partially related uses of Extraposition. First , it helps " increase dynamism " by placing new information sentence – finally . Secondly , it is used to express the speaker's / writer's evaluation opinion in a ' rhetorically effective ' way by introducing the evaluative comments sentence – initially .While Erdmann (1990:138-139) refers to the main difference between Extraposition and the correspondent sentence without Extraposition in that this last one situates the speaker in discourse , in the situation or in her / his knowledge of a fact . In contrast , Extraposition does not make references to the text , to the context or to the knowledge of certain facts or people. Extraposition is then a much more neutral construction that its correspondent without Extraposition .

6- Analysis of Existential sentences

The term 'existential sentence' is used to refer to a specialized or non-canonical construction which expresses a proposition about the existence or the presence of someone or something. This way is used to structure information communicatively, by use of the unstressed dummy pronoun *there* followed by a verb, usually *be*, and a nominal group.

Thompson (2004 : 210) finds that existential sentences typically manifest most or all of the following five characteristics. First, an expletive subject, there . Second, though existential sentences do not always contain a verb , if there is one it is often homophonous with a verb meaning 'to be'. Third, in all existential sentences there is a 'pivot' nominal which describes the individual whose existence is under discussion. Fourth, in most languages, a 'coda' phrase may appear which is external to the pivot noun phrase. Finally, in many, though by no means all, languages, a locative expression appears which may be obligatory and 'bleached' of content (e.g., *there*), though the syntactic role this expression plays in the construction may vary from one language to another.

A *there* -structure is commonly used in English to express events, happenings, and states of affairs in a schematic way, without the intervention of participants. This reordering puts the main stress on the subject by shifting its position. The normal subject position, the opening slot, is usually an unstressed valley in terms of the intonation pattern. This addition of *there*, like *it* in the *it-*cleft, is also known as an expletive; it delays the subject, thereby putting it in line for stress.(Kolln 2007 : 72)

Everaert et al. (2006 : 183) mention the uses of existential sentences for the following reasons :

(i) Indicating existence or presence

The principal meaning of existential clauses is to refer to the existence of something, or the presence of something in a particular place or time. Indicating possession

In some languages, linguistic possession (in a broad sense) is indicated by existential clauses, rather than by a verb such as *have*.

For Rafajlovičová (2002 : 139) this construction normally announces the existence of something previously not known to the hearer, the existential '*there*' is used most commonly with indefinite noun phrases. In English, an indefinite subject containing new information in initial position seems awkward, thus we adopt existential the '*there*' construction, which helps us to place a noun phrase that contains new information nearer the end of the clause.

The following are examples from the novel to exemplify existential sentence:
(18) There is no present expectation of his return .p 30

(19) There was a library in Coketown .p 39

The existential sentence can be followed by a relative clause as we can see in the following example:

(20) There was some one here that needed looking to ,p 65

Therefore , what the *there* construction does is highlight a clause as a whole, presenting it to the listener or reader as if *everything* in it is a new piece of information. It gives the entire clause a fresh status. In this respect, existential sentences are very different from the other ways of varying information structure, which focus on individual elements inside a clause (Thorne 2008: 35).

Also the existential sentence has a very clear textual function. As we can see in Downing and Locke (1992:237) , in the existential sentence the nominal group (nominal subject) represents new information , that is the reason why it is normally indefinite . If we presented an indefinite subject in initial position , the expectations of the hearer would be attended since the beginning of the message would be preceded by unknown information for the hearer .

7- Analysis of Passive voice

When there is a transitive verb in a sentence , the passive voice makes possible to postpone the agent subject of the sentence and transform it in the agent complement of the passive construction. At the same time , the passive construction has the property of moving another nominal group , the direct object of the active sentence at the beginning of the sentence .

Passivization has the effect of reordering information in the message by reversing the subject and object. It is a rather structural reorganization than that of order. We usually choose the passive if we want to omit the agent and there are various motivations for deleting the agent:

- the agent is unknown
- the agent has already been mentioned
- the agent is irrelevant or unimportant
- the implied agent is non-specific
- we want to be impersonal or avoid attributing responsibility
- to focus attention on the process/action not doer

Greenbaum and Quick (1990:45)

The passive construction is usually selected in preference to an active sentence for discourse or thematic reasons. It allows us to put the new information at the end, and place the given information at the beginning before the new (Given-New Principle), thus allowing us freer choice of element for thematization (Topic Preservation) (Pakravan 2004 : 78).

There are so many examples of passive sentences in our corpus .It is very important to underline that we find two aspects in this construction : it is a thematization construction when it has no agent complement ; in this way , it is emphasized the result of the action or the person who suffers the action i.e., it is

the subject that is emphasized . On the contrary , as a postponement construction, the passive emphasized the agent when it is present .

There are so many examples of passive sentences without agent complement in our corpus :

(21) Facts alone are wanted in life .p 3

(22) I am disappointed .p 71

The previous examples are thematization examples , which implies that what is emphasized is the result of the action or the persons who suffers the action i.e., the subject . The passive emphasizes the verb if the agent is unknown or if we want to ignore it .

On the other hand, English sometimes prefers the '*by-agent*' passive (Downing and Locke 1992 : 166), for one or more of three main reasons:

- To consider the agent as new information.
- To respect the principle of end-weight.
- To retain the same subject throughout the sentence.

We can find so many examples in our corpus for passive sentences with agent complement as in :

(23) When his ear were invaded by the sound of music.p 10

(24)Mr.Gradgrind was extremely discomfited by this unexpected question. p 75

(25) From this dismal spot they were rescued by a savage old position .p 213

As it is nominal in these constructions , the auxiliary is the verb ' to be ' , although in some cases is ' to get ' , but we have no examples in our corpus.

Passivization is a good choice when the agent is either obvious or unimportant .It helps writers express given information at the beginning of sentences. Besides "the gain in getting given information before new information will usually offset the losses incurred with greater sentence length and with the marked order of goals being expressed before agents." (Kopple 1996:56). Spenader (1997 :13) argues that passive is described as an active sentence in which the agent is "superfluous□ and the patient is topicalized by being made into the subject .She adds (ibid:14) that the producer chooses passive voice in order to place a concept, that is the agent in an event, in a position that is more natural for it to receive sentential accent , a position where most new information tends to be located.

Data analysis and results

In literary text , the grammatical system of the language is often exploited , experimented with , and made to deviate from other , more everyday forms of language , and as a result creates interesting new patterns in form and in meaning . One way that this happens is through the use of non-conventional structures that seem to break the rules of grammar .In this paper these structures are divided into two groups and the following tables will show the times of their

occurrence in the novel , the percentage of their use and a comparison between the types in order to show which types is dominating and the reasons behind that.

Table No. (1) is devoted to show the processes of fronting in the novel .It includes the main processes of fronting i.e. cleft sentences , left dislocation , and reversed pseudo – cleft sentences and it contains the total number for the occurrence of each process in each book of the novel since the novel is divided into three books . The percentage of the occurrence is also included in the table :

Process	Book 1	Book 2	Book 3	Total	Percentage
Cleft sentence	17	23	4	44	69.84%
Left dislocation	2	6	1	9	14.29%
Reversed pseudo-cleft	7	1	2	10	15.87%
Average	26	30	7	63	100 %

Table No. (1) Processes of Fronting

The results show us that cleft sentence is used more than the other types . It represents the 69.84% of fronting that is used in the novel since as we stated before that this structure lets us emphasize information that we consider in a text and it is important in the textual organization of discourse . Also cleft sentences are very useful in the written language because they help the reader to identify where the focus of the sentence falls. Left dislocation and reversed pseudo-cleft sentences are used but not widely like cleft sentences .

The following are examples from the novel to show the processes of fronting :

Cleft sentences

Book 1: *(26) Nor was it merely the stranger who noticed this . p. 19*

Book 2: *(27) It was not without cause that Mrs. Sparsit habitually observed him. P. 89*

Book 3 : *(28) It was well that soft touch came upon her neck . p. 172*

Left dislocation

Book 1 : *(29) As to Mrs. Gradgrind if she said anything on the subject , she would come a little way out of her wrappers .p. 49*

Book 2 : *(30) Loo , you are brave . p. 145*

Book 3 : *(31) These people , as they listened to the friendly voice that read a loud . p. 189*

Reversed pseudo-cleft

Book 1 : *(32) that's what it is . p. 57*

Book 2 : *(33) that's where it is . p. 91*

Book 3 : *(34) that's what I call education . p. 184*

Table No. (2) is used to show the processes of postponing by giving the total number of occurrences , frequencies , and the average for the processes of passive voice , Extraposition , existential sentences , and pseudo – cleft sentences as follows :

Process	Book 1	Book 2	Book 3	Total	Percentage
Passive voice	148	126	122	396	70.33%
Extraposition	3	9	6	18	3.20%
Pseudo-cleft	-	-	-	-	0 %
Existential sentences	54	67	28	149	26.47
Average	205	202	156	563	100%

Table No. (2) Processes of postponing

70.33% is an obvious evidence for the overuse of passive voice as a postponing process in the novel . The benefit behind using passive voice can be justified as that because old, familiar, or given information tends to be placed before new information so that it can be easily connected with its prior context, passive allows old information that would be placed later in the corresponding active to be appropriately placed earlier. Additionally, **truncation** (deletion) of the agentive phrase from a passive allows speakers and writers to efficiently avoid repeating information that may be readily derivable from the context (Carnie 2007: 35).

The following examples from the novel to exemplify the processes of postponing :

Passive voice

Book1 : *(35) Facts alone are wanted in life . p. 3*

Book 2 : *(36) Coketown were made . p. 85*

Book 3 : *(37) I am stunned by these discoveries. P. 170*

Extraposition

Book 1: *(38) It appeared to him that he saw all this in Rachael's face , and looked at nothing besides . p. 64*

Book 2 : *(40) It appear but yesterday , sir , said Mrs. Sparsit , that I had the honour of receiving you at the Bank , p. 147*

Book 3 : *(41) It appears to me , ma'am , I say , that a different sort of establishment altogether would bring out a lady of your power . p. 226*

Existential sentence

Book 1 : *(42) There was a light with nothing to rest upon . p. 11*

Book 2 : *(43) There was a stifling smell of hot oil everywhere. P. 86*

Book 3 : *(44) There was an universal city of ' Alive or dead '? p. 207*

Table No.(3) is used to compare between the results of fronting and postponing .

Process	Book1	Book2	Book3	Total	Percentage
Fronting	26	30	7	63	10.06
Postponing	205	202	156	563	89.94

ويَعّدون البيطار جزءاً من ذلك وهذا محتمل، وإما لعدم انتشار الأوبئة في ذلك الوقت كما هو موجود اليوم وهذا أيضاً محتمل، ولكن هذا لا يعني أنهم يجهلون هذا الأمر، أو أنهم لا يولونه اهتماماً، بل أنهم يشددون في وصاياهم بأن كل الحيوانات بكل اشكالها وأصنافها هي من نِعم الله التي لا تحصى ويكون بها حاجة إلى متابعة وحماية من الأذى والجوع والمرض، لأنها من مخلوقات الله تعالى التي منحهـا احساساً فلا يجوز الاستهانة بها وايذائها من غير مسوغ معتبر شرعاً، من دفع خطرهـا أو تحـصيل منافعها، وخلق الله سبحانه وتعالى كثيراً من الحيوانات لأجل انتفاع البشر بها في مـأكلهم ومـشربهم وملبسهم، وسخرها لركوبهم وحمل أثقالهم، وجعلها محلاً لتملكهم لحكمة صلاح معاشهم وأمور دنياهم، فيجب مراعاة هذه الحكمة في الانتفاع والاستخدام، وينبغي لمالك الحيوان أن ينظر إليه نظرتين :

احداهما مادية بوصفهِ أموالاً يحرم إتلافها وتضييعها، وأخرى خلقية أدبية، لأنه مخلوق يستحق الرأفة والشفقة، لا يجوز إيذاؤه أو زيادة ألمه وترك علاجهِ، والشرع الكريم يأمر بعدم إيذائه حتى فـي ذبحه، فقد ورد أن رسول الله صلى الله عليه وآله وسلم قال : (إن الله كتب الإحسان على كل شـيء، فإذا قتلتم فأحسنوا القِتلَةَ، وإذا ذبحتم فأحسن والذبحَ، وليحَدَّ أحدكم شَفَرتَهُ، ولَيُرِحْ ذبيحته)) [31] وفقهاؤنا الأجلاء يكادون يجمعون على عدم جواز إتلاف الحيوان دون غرض صـحيح ومنفعة مـشروعة، ويلزمون من يملكه بالانفاق عليه جبراً [32]، وجوزوا للحاكم أن يفترض على المالك ما ينفقه عليه لقيامه مقامهُ في أداء ما وجب عليه عند امتناعه عنه، لأن الحيوان يتلف إذا ترك بلا نفقة، واضاعة المـال منهيٌ عنه في الشرع الإسلامي، وجوّز ابن قدامة المقدسي : أخذ مال الغير بدون إذنه لحفظ الحيـوان دون غيرهِ، وأورد ذلك بصدد غصب خيط يخاط به جرح حيوان [33]، ويُسَوِّغون ذلك بأن للحيونـات حرمتين حرمة المال وحرمة الحياة، يجب حفظها ولو بقصد مخافة التلف، فأشبهت الآدمي، حتـى إن أحد العلماء قد نظم بعض حقوق الحيوان على مالكه بأبيات من الشعر جاء فيها :

وكـــل مـــن قـــد يملـــك البهائمـــا   ولـــم يكـــن بالعـــدل فيهـــا قائمـــا

يجبـــــر أن يبيعهـــــا كمثـــــل   جبـــر طـــلاق امــــرأة مــــن بعـــل [34]

وبما أن الفقهاء أكدّوا وجوب الإنفاق على البهائم فيما تحتاج من إيواء وعلف وحمايـة مـن الإضرار يفهم من ذلك أن معالجتها من الأصابات أيضاً واجبة على مالكها، فهذا يعنـي أن الـشريعة الإسلامية قد سبقت القوانين الوضعية في هذا المجال، ما يؤكد القول بأنها صالحة لكل زمان ومكان وجنس.

ولأجل إثبات مشروعية عمل البيطار لابد أن نتكلم على أدلة مشروعية الطـب عمومـاً مـن القرآن الكريم والسنة النبوية والإجماع والعقل، ثم نسحب على ذلك على معالجة الحيوانات.

characterized by presenting at the beginning of the structure , in preverbal position , known information . On the other hand , postponing processes serve to introduce new information .

4- Language has different options to produce sentences , which has an effect on the way the message is transmitted and communication is developed .

5-The various strategies of fronting and postposing affect the distribution of given and new information within sentences .Some of these devices result in putting given before new information, while others lead to putting new before given information.

6-Because English does not have a flexible word-order and because the prosodic devices cannot be shown in written English, the above strategies can be used to highlight certain sentence elements.

7-The influence of fronting and postposing on thematic organization and information distribution may heavily affect the ideational meanings of the sentence elements. It is discovered that the above strategies affect both the thematic system (theme-rheme) and the information system (given- new information).

8-In English there is a preference for placing long, complex constituents, such as noun phrases or nominal clauses, toward the end of the clause because in this position they seem easier to understand or process. According to *'The Principle of End-Weight'*, complex structures are disliked in subject position, thus there is a tendency to move them towards the end of the sentence.

9-Cleft structures are more common in written than spoken English. This is because in spoken English we can use intonation to express emphasis. In written English intonation is of no use so we resort to this grammatical structure to help focus on a particular part of a sentence and to emphasise what we want to say. This is usually done by means of introducing it or building up to it with a kind of relative clause.

10-When we have a long subject clause, we can apply the principles of end-focus and end-weight by Extraposition, which can be achieved by moving the long subject clause to the end of the sentence and replacing it by *'it'*.

11-By using *there* as a dummy subject , the writer or speaker can delay introducing the real subject of the sentence.

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