Patterns of Thematic Progression in C. Dickens' 
A Tale of Two Cities 

Ahmed Qadoury Abed 
Al-Mustansiriyyah University 
Faculty of Arts 
Department of Translation 

Abstract 

The present study is an analysis of text development to 16 chapters (138 pages) of Charles Dickens' A Tale of Two Cities. This is done by identifying the patterns of thematic progression. Danes' model is selected and modified, i.e. four patterns are found: simple linear, constant, splitting, and derived hyperthem; and three other patterns are proposed by the researcher himself, namely, linear-constant, constant–linear, and elliptic. It is found that these patterns are used relatively different, with over use of constant and elliptic progressions. This is due to the focus on repetition as a stylistic device. Identical rewording (with co-referentiality and word-class changes), synonymy, and possessive relationships are found the more usable connecting relationships between themes, or themes and rhemes. 

Key words: thematic progression, A Tale of Two Cities, C. Dickens 

1- Introduction 

Theme and Rheme are two terms which represent the way in which information is distributed in a sentence. The definition of theme given by Halliday (1994:38) is that theme is given information serving as “the
point of departure” of a message. The given information is the information which has already been mentioned somewhere in the text, or it is shared or mutual knowledge from the immediate context. In other words, theme typically contains familiar, old or given information. Theme provides the settings for the remainder of the sentence – rheme. Rheme is the remainder of the message in a clause in which Theme is developed, that is to say, rheme typically contains unfamiliar or new information. New information is knowledge that a writer assumes the reader does not know, but needs to have in order to follow the progression of the argument (see Yang, 2008:29f). The boundary between Theme and Rheme is simple: theme is the first element occurring in a clause; the remainder clause is rheme. For example:

<table>
<thead>
<tr>
<th>Theme</th>
<th>Rheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>The lion</td>
<td>beat the unicorn all round the town.</td>
</tr>
<tr>
<td>All round the town</td>
<td>the lion beat the unicorn.</td>
</tr>
<tr>
<td>However, the unicorn</td>
<td>still did not want to bow to the lion.</td>
</tr>
<tr>
<td>Would the unicorn</td>
<td>give in to the lion.</td>
</tr>
<tr>
<td>When the lion got to the battle field</td>
<td>the unicorn was ready for the battle.</td>
</tr>
</tbody>
</table>

The following extracts indicate the structures of themes and rhemes. The shaded ones are the themes.

‖ "It is enough, my husband," said Madame Defarge.‖‖ "I have seen them.‖‖ "We may go."‖ (A Tale of Two Cities, P.272)

‖ "It is a far, far better thing‖‖ that I do‖‖ than I have ever done‖‖ it is a far, far better rest‖‖ that I go to‖‖ than I have ever known."‖ (A Tale of Two Cities, P.382)

‖ It was the rush and roar of rain‖‖ that he typified,‖‖ and it stopped him‖‖ for no voice could be heard in it‖‖ A memorable storm of thunder and lightning broke with that sweep of water,‖‖ and there was not a moment’s interval in crash, and fire, and rain,‖‖ until after the moon rose at midnight.‖ (A Tale of Two Cities, P.104)
From the above division of themes and rhemes in the sentences, it's possible to see that theme is not equated with the subject of a sentence; nor is rhyme equated with the predicate. However, in the example given above, two sentences e.g. in the first and fourth sentence, it happens that the Theme ‘The lion’ coincides with the grammatical subjects of the sentences. This kind of theme Halliday (1994:45) calls Unmarked Theme. He states that unmarked sentences typically have themes that coincide with subjects. On the other hand, marked sentences often contain a theme that is different from the subject containing preposed adverbial groups or prepositional phrases, for example ‘All around the town’ is a theme in sentence 2 above.

It is necessary that theme may be realized by a nominal group, verbal group, adverbial group, prepositional phrase or a dependent clause. The characteristic of these elements is that they appear first in a clause and represent ‘given’ information. All the rest of a clause is rhyme representing ‘new’ information. That is to say, theme is functionally defined, not positionally (ibid.: 38,56). Knowing where to place the theme-rheme boundary in a more complex sentence requires a careful reading of the sentence to understand the meaning a writer is communicating.

The initial place has an enormous importance in a clause. Whatever is chosen to be in the first place will influence a reader’s interpretation of everything that comes next. Accordingly, in cohesive writing, ‘given’ information in a clause presented in theme position, which acts like a signpost signaling a reader where the meanings have come from and where they are going to. The new information located in rhyme position.

The balance and movement of a clause between theme and rhyme is an essential component in composing a cohesive text. If a writer fails to control the flow of information from theme to rhyme, his or her text is difficult for a reader to follow, because there is no clear signpost directing the reader, who therefore cannot easily follow the progression of an idea or argument (see Downing, 2001).

The present study deals with patterns of thematic progression in Charles Dickens' A Tale of Two Cities (1859). Six chapters of Book The First and ten chapters of Book The Second are chosen as the data of analysis.
2- Thematic progression
2.1 Definitions

The flow of information in a sentence from theme to rheme is crucial in achieving communicative effectiveness in a message. The exchange of information between successive theme and rheme pairings in a text is called Thematic Progression (Eggins, 2004:45ff). Thematic progression contributes to the cohesive development of a text, that is to say, in a cohesive text the distribution of given and new information needs to follow certain patterns. There are several main types of Thematic progression, which depend on different text types. For example, in a narrative-type text we often repeat Theme of one clause into Theme of subsequent clauses. For example,

<table>
<thead>
<tr>
<th>Theme</th>
<th>Rheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>A good teacher</td>
<td>need show great passion to the teaching</td>
</tr>
<tr>
<td>He or she</td>
<td>should be intellectually and morally honest</td>
</tr>
<tr>
<td>He or she</td>
<td>should have a genuine capacity to understand students</td>
</tr>
</tbody>
</table>

However the Thematic development of an academic text is different. Eggins (ibid.:68f) made the point that the thematic progression of an academic text needs to have a high incidence of cross-referential links from the rheme of one clause to the theme of the next clause, as the academic texts present complex arguments in which each successive ideas is an expansion of an idea in the previous sentence. The Thematic development of an academic text is illustrated below:

```
T1  R1
   ↓
T2(=R1)  R2
       ↓
T3 (=R2)  R3
```
a look at an example of Thematic progression in an academic text: will be clarifying:

‘To stop the outbreak of the unknown disease, two medical teams were sent immediately to the affected area in Sichuan to diagnose the disease. Each medical team was formed by ten doctors selected from the first-rate hospitals across the country. The expertise of all the doctors was well-known in China, and some was world-famous.’

In this example, the infinitive ‘to stop the outbreak of the unknown disease’ is theme, ‘two medical teams’ first appearing as rheme in the first clause becomes theme of the second clause. The element ‘doctors’ which is rheme of the second clause becomes theme of the third clause. This text demonstrates high cross-referential linking between rheme of one clause and theme of the next. This Thematic progression gives a reader orientation as to where the information has come from and where it is going, and hence creates cohesion in a written text.

2.2 The Selected Model

Even there are many models for thematic progression, but still F. Danes is more usable than others. Danes has claimed that the way in which lexical strings and reference chains interact with theme is not random. Rather, the patterns of interaction realize what he refers to as a text's Thematic Progression (1974:113). Danes' (1974) proposal of four main types of Thematic Progression constitutes a functional explanation of the ordering of information in discourse. He claims that the organization of information in texts is determined by the progression in the ordering of utterance themes and their rhemes. His spelling out of the relationship between successive themes and their rhemes would appear to provide a more satisfactory account of the method of development of texts. Danes in his treatment of theme identifies it on the basis of the semantic relations: identical wording (like personal pronouns), synonymous expressions, paraphrase, and semantic inference. Whereas
Mauranen (1993:103) comments that "...studies dealing with theme in text... have been surprisingly vague about what counts as a connecting relationship between themes, or themes and rhemes", proposes her own set of criteria:

- Identity including co-referentiality and changes of word class
- Synonymy
- Instantial synonymy
- Possessive relationship
- Contrast including antonymy
- Instantial contrast
- Specification: hyponymy, co-hyponymy, metonymy.

The researcher himself believes that ellipsis can be used as a connecting relationship between themes, or themes and rhemes (see sect. 3.3 below).

The following are the major **Thematic Progression Patterns** presented by Danes (1974:108-24):

i- Simple linear progression

An item from the rheme of the first clause becomes the theme of the subsequent clause, as in:

The little narrow, crooked town of Dover hid itself away from the beach and ran its head into the chalk cliffs, like a marine ostrich. The beach was a desert of heaps of sea and stones tumbling wildly about, and the sea did what it liked, and what it liked was **destruction** (Book First: Ch.4: p. 19)

The examples can be mapped as follows:
T₁ (The little…town) → R₁ (hid itself ….)

T₂ (The beach….) → R₂ (was a desert …of sea)

T₃ (the sea) → R₃ (did what it liked)

T₄ (what it liked) → R₄ (was destruction)

From the rheme of the first clause (hid itself away from the beach), the theme of the second clause (The beach….) is derived or provided. The same successive providing is repeated between the second clause and the third.

ii- Constant Progression

The item in the theme of the first clause is also selected as the theme of the following clause, as in:

Monseigneur , one of the great lords in power at the court, held his fortnightly reception in his grand hotel in Paris. Monseigneur was in his inner room, his sanctuary of sanctuaries, the Holiest of Holiests to the crowd of worshipping in the suite of rooms without. Monseigneur was about to take his chocolate. Monseigneur could swallow a great many things with ease, and was by some few sullen mind suppose to be rather rapidly swallowing France,…. (Book First: Ch. 7:p. 104f)

T₁ (Monseigneur) → R₁ (held his ……..)
The successive sentences in the above example share the same theme which is (Monseigneur).

...He had been some few leagues behind Monseigneur, early in the afternoon. He had diminished the distance rapidly, but not so rapidly, as to come up with Monseigneur on the road. He had heard of Monseigneur, at the posting houses, as being before him. (Book Second, Ch.9: P.121)

iii- Derived Hyperthematic Progression

The particular themes in subsequent clauses are derived from a hypertheme or from the same overriding theme, as in:

In England, there was scarcely an amount of order and protection to justify much national boasting. Daring burglaries by armed men, and highway robberies, took place in the capital itself every night;
families were publicly cautioned not to go out of town removing their furniture to upholsterers' warehouses for security; the highwayman in the dark was a City tradesman in the light, and being recognized and challenged by his fellow-tradesman whom he stopped in his character of "the Captain," gallantly shot him through the head and rode away; the mail was waylaid by seven robbers, and the guard shot three dead, and then got shot dead himself by the other four,…(Book First :Ch. 1:p.4f)

In the above extract (divided into separate sentences), an amount of order and protection is considered as the hypertheme, and the following themes are derived from this hypertheme. The following map will illustrate this:

\[ T_1(\text{In England, there}) \rightarrow R_1 \text{ (was an amount of order and protection ) } \]

\[ T_2(\text{Daring burglaries}) \rightarrow R_2 \]

\[ T_3 (\text{families}) \rightarrow R_3 \]

\[ T_4(\text{the highwayman in…}) \rightarrow R_4 \]

\[ T_5(\text{the mail}) \rightarrow R_5 \]

\[ T_6(\text{the guard}) \rightarrow R_6 \]

iv- Splitting Progression

The theme of the first clause is split into two items; each is considered a theme element in the subsequent clause:
On this fine Sunday, Mr. Lorry walked towards Soho, early in the afternoon, for three reasons of habit. Firstly, because on fine Sundays, he often walked out, before dinner, with the Doctor and Luice; secondly, because on unfavourable Sundays, he was accustomed to be with them at the family friend, talking, reading, looking out of windows, and generally getting through the day; thirdly, because he happened to have his own little shrewd doubts to solve……

(Book Second, Ch.6: P.92)
Many linguists, including the researcher himself, believe that this type of progression is a type of derived hyperrtheme progression, and the diagram just above is somehow similar to that of derived themes. In the present study splitting will be treated within derived themes, since some specialists like Downing affirmed the fact of regarding it existent in academic or scientific texts (Downing, 2001; and Eggins, 2004: Ch. 3).

v- Progression Combination

In examining the other models stated in Abed (2007: Ch. 3), there are some deviations found on the first two types of thematic progression in Danes' model. These led the researcher to propose these deviations as a type named progression combination. Here, two types can be stated:

i- Linear- constant progression

Where the starting point is linear then the progression moves to be constant. The following extracts are some examples:

There was a steaming mist in all the hollows and it had roamed in its forlornness up the hill, like an evil spirit, seeking rest and finding none. A clammy and intensely cold mist, it made its slow way through the air in ripples that visibly followed and overspread one another, as the waves of an unwholesome sea might do. It was dense enough to shut out everything from the light ... (Book First, Ch. 2: P. 6f)

\[ T_1(\text{There}) \rightarrow R_1(\text{was a steaming mist in all the hollows}) \]

\[ T_2(\text{it}) \rightarrow R_2(\text{had roamed....}) \]

\[ T_3(\text{A clammy and intensely cold mist, it}) \rightarrow R_3(\text{made its slow..}) \]

\[ T_4(\text{It}) \rightarrow R_4(\text{was....}) \]
...the children had ancient faces and grave voices; and upon them, and upon the grown faces, and ploughed into every furrow of age and coming up afresh, was the sign, Hunger. It was prevalent everywhere. Hunger was pushed out of the tall houses, in the wretched clothing that hung upon poles and lines; Hunger was patched into them with straw and rag and wood and paper; Hunger was repeated in every fragment of the small modicum of firewood that the man sawed off; Hunger stared down from the smokeless chimneys, and stared up from the filthy street that had no offal, among in refuse, of anything to eat. Hunger was the inscription on the baker's shelves... (Book First, Ch.5: P.30)
ii- Constant-linear progression

The starting point is constant progression then moves to a linear one, as in the following two extracts:

….and the coachman was sure of nothing but the horses; as to which cattle he could with clear conscience have taken his oath on the two Testaments that thy were not fit for the journey. (Book First, Ch.2: P.7)

The messenger rode back at an easy trot, stopping pretty often at ale-houses by the way t drink; but evincing a tendency to keep his own counsel and to keep his hat cocked over his eyes. He had eyes that assorted very well with that decoration, being of a surface black; with no depth in the colour or form, and much too near together—as if they were afraid of being found out in something, singly, if they kept too far apart. They had a sinister expression, under an old cocked –hat like a three- concerned spittoom, and over ….. (Book First, Ch.3:P.12f)
In addition to the above patterns, it is found that theme progression is sometimes blocked by the omission of the subject of the next sentence. By close examination, many will be going-on progressions if elliptic element is proposed. The two-ended arrow ( ) is suggested by the researcher himself as an elliptic connecting relationship, as in the following:

"It's the wisest thing to expect, and the likeliest……"
(Book Second, Ch. 3 :P78)

T₁ (It) → R₁ (the wisest)
T₂ (it) → R₂ (the likeliest)

The shoemaker stopped his work; looked with a vacant air of listening, at the floor on one side of him; then similarly, at the floor on the other side of him; then upward at the speaker.
(Book First, Ch.6:P.40)

T₁ (The shoemaker) → R₁ (stopped his work)
T₂ (The shoemaker) → R₂ (looked with …..)
T₃ (The shoemaker) → R₃ (looked at …..)
T₄ (the shoemaker) → R₄ (looked at…..)
T₅ (the shoemaker) → R₅ (looked upward…)
3- The Selected Text: A Tale of Two Cities

3.1 Dickens' Novel: Basic Points

A Tale of Two Cities (1859) is a novel by Charles Dickens, set in London and Paris before and during the French Revolution. With 200 million copies sold, it is the most printed original English book, the most printed and among the most famous works of fiction. It depicts the plight of the French peasantry under the oppression of the French aristocracy in the years leading up to the revolution, the corresponding brutality demonstrated by the revolutionaries toward the former aristocrats in the early years of the revolution, and a number of unflattering social parallels with life in London during the same time period (hence the work's title). It follows the lives of several protagonists through these events, most notably Charles Darnay, a French once-aristocrat who falls victim to the indiscriminate wrath of the revolution despite his virtuous nature, and Sydney Carton, a dissipated British barrister who endeavours to redeem his ill-spent life out of love for Darnay's wife, Lucie Manette. The novel was published in weekly installments (not monthly, as with most of his other novels). The first installment ran in the first issue of Dickens' literary periodical All the Year Round appearing April 30, 1859; the thirty-first and final ran on November 25 of the same year.

3.2 Analysis

The following table indicates the number of types of thematic progression in each chapter. The percentages indicate the use of constant progression (44.36%) over other types. Elliptic progression (25.24%) is also of important use here. The less percentage is found in derived/splitting progression where only nine instances are found, with (1.51%) of the total number of thematic progression. If regarded elliptic progression as instance of constant and simple progression, this will indicate that Dickens adopted the techniques of simple explanation and description. Constant and elliptic progressions are found in description where Dickens found himself reemphasizing the characterizations of his characters. Simple linear progressions are used in explanation and episodes details. The following figures will show the total number of
thematic progression instances existent in these sixteen chapters, and the differences of Dickens' use among these types of thematic progression.

Table (1): Analysis of Thematic Progression in the Selected Chapters

<table>
<thead>
<tr>
<th>Book</th>
<th>Ch</th>
<th>Types of Thematic Progression</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Simple-Linea</td>
<td>Constant</td>
<td>Derived</td>
<td>Split</td>
<td>Combination</td>
<td>Total</td>
<td>%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LC</td>
<td>CL</td>
<td>Elliptic</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>First</td>
<td>1</td>
<td>4</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>5</td>
<td>17</td>
</tr>
<tr>
<td>First</td>
<td>2</td>
<td>5</td>
<td>10</td>
<td>--</td>
<td>4</td>
<td>2</td>
<td>7</td>
<td>28</td>
</tr>
<tr>
<td>First</td>
<td>3</td>
<td>2</td>
<td>6</td>
<td>--</td>
<td>2</td>
<td>--</td>
<td>8</td>
<td>18</td>
</tr>
<tr>
<td>First</td>
<td>4</td>
<td>8</td>
<td>35</td>
<td>2</td>
<td>6</td>
<td>3</td>
<td>11</td>
<td>65</td>
</tr>
<tr>
<td>First</td>
<td>5</td>
<td>7</td>
<td>20</td>
<td>1</td>
<td>6</td>
<td>5</td>
<td>9</td>
<td>48</td>
</tr>
<tr>
<td>First</td>
<td>6</td>
<td>9</td>
<td>33</td>
<td>2</td>
<td>4</td>
<td>3</td>
<td>13</td>
<td>64</td>
</tr>
<tr>
<td>Second</td>
<td>1</td>
<td>9</td>
<td>26</td>
<td>1</td>
<td>3</td>
<td>--</td>
<td>5</td>
<td>44</td>
</tr>
<tr>
<td>Second</td>
<td>2</td>
<td>5</td>
<td>11</td>
<td>--</td>
<td>3</td>
<td>1</td>
<td>8</td>
<td>28</td>
</tr>
<tr>
<td>Second</td>
<td>3</td>
<td>4</td>
<td>23</td>
<td>1</td>
<td>5</td>
<td>8</td>
<td>14</td>
<td>55</td>
</tr>
<tr>
<td>Second</td>
<td>4</td>
<td>3</td>
<td>14</td>
<td>--</td>
<td>1</td>
<td>2</td>
<td>7</td>
<td>27</td>
</tr>
<tr>
<td>Second</td>
<td>5</td>
<td>4</td>
<td>11</td>
<td>--</td>
<td>1</td>
<td>3</td>
<td>11</td>
<td>30</td>
</tr>
<tr>
<td>Second</td>
<td>6</td>
<td>6</td>
<td>19</td>
<td>1</td>
<td>4</td>
<td>3</td>
<td>11</td>
<td>45</td>
</tr>
<tr>
<td>Second</td>
<td>7</td>
<td>3</td>
<td>14</td>
<td>--</td>
<td>3</td>
<td>2</td>
<td>9</td>
<td>31</td>
</tr>
<tr>
<td>Second</td>
<td>8</td>
<td>2</td>
<td>8</td>
<td>--</td>
<td>1</td>
<td>3</td>
<td>8</td>
<td>22</td>
</tr>
<tr>
<td>Second</td>
<td>9</td>
<td>5</td>
<td>17</td>
<td>--</td>
<td>3</td>
<td>3</td>
<td>11</td>
<td>39</td>
</tr>
<tr>
<td>Second</td>
<td>10</td>
<td>4</td>
<td>13</td>
<td>--</td>
<td>2</td>
<td>3</td>
<td>13</td>
<td>35</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>80</td>
<td>264</td>
<td>9</td>
<td>50</td>
<td>42</td>
<td>150</td>
<td>595</td>
</tr>
<tr>
<td>%</td>
<td></td>
<td>13.44</td>
<td>44.36</td>
<td>1.51</td>
<td>8.40</td>
<td>7.05</td>
<td>25.24</td>
<td>100</td>
</tr>
</tbody>
</table>
Figure (1): Total Numbers of Thematic Progression

This figure shows the distribution of the number of thematic progression over the sixteen selected chapters of the novel. It also shows that chapter four and six (of the Book The First) have the highest number where (65) and (64) instances are found, respectively. Also, the less numbers are found in chapters one and three (of the Book the First) where (17) and (18) instances are found, respectively.

Figure (2): Differences of Use Among Types of Thematic Progression
This figure shows the differences of use among the types of thematic progression. Here, splitting progression are left without marking since it is regarded as a form of derved progression. It is added just to state that there are seven types: four stated by Danes and three suggested by the researcher. Also, it is clear how these types of progression can be arranged according to their existence in the novel, where constant and elliptic are the first and the second, respectively.

3.3 Discussion

Here two points will be discussed:

i- repetition as a stylistic device in the novel, and

ii- types of semantic (connecting) relationships

3.3.1 The Use of Repetition

As Brook (1970:143) states, repetition is one of the linguistic devices "of which Charles Dickens is very fond", and the novelist "makes things easy for his readers by his constant repetition, and his habitual phrases are remembered by readers who are not used to reading with close attention"(ibid.). Koguchi (2004:5ff) states that Dickens deliberately exploits the technique of repetition with great artistry in order to

- individualize characters,
- make creative use of conventional symbolic meaning,
- to prefigure future events,
- and to convey the main themes of the novel, such as fate, resurrection, and contrast, to the minds of the readers.

He moves to conclude that:

However, in A Tale of Two Cities, the repetition of words and phrases are well organized and structurally used, and thus have the obvious function of creating a strange sense of unity in the structures of the novel.(p.9)

He goes further and presents the following table (p.3) indicating the repetition of the main words in the novel (approx.157, 000 words):

Table (2): Key words in A Tale of Two Cities
Observation of the above table leads us to notice that the words used to refer to characters are at the head of the list: for example, the word "madame" for Madame Defarge; "doctor", "father", and "shoemaker" for Doctor Manette; "prisoner", "emigrant", and "husband" for Dannay; "ladybird" for Lucie; “spy” for Barsad; "mender" for one of the French patriots; and "jackal" for Carton. Moreover, the words related to France and French Revolution also show keyness, for example, "citizen", "citizenship", "patriot", "republic", "guillotine", "tribunal", "tumbrel", and so on. These repetitions helped Dickens to focus on constant progression.

Moreover, if the theme is a pronoun, so the other themes in a thematic progression will be the repetition of the same theme. If a noun (proper or common), the repetitive themes or rhemes will be either unmarked or pronouns, as in the following extracts:
Nobody had made any acknowledgements of Mr. Carton's part in the day's proceedings; nobody had known it. (Book Second, Ch.4: P.82)

A woman of orderly and industrious appearance rose from her knees in a corner, with sufficient haste and trepidation to show that she was the person referred to. (Book Second, Ch.1: P.56)

The successive repetition of pronouns is more than that of nouns or phrases to the extent that the first paragraph of the novel (Book First, Ch.1: P.3) includes ten times of repetitive use of pronoun *it*. This gives the use of constant progression over other types.

3.3.2 Types of connecting relationships
It is noticed that adopting constant repetition as a stylistic device makes Dickens depend heavily on the first semantic formula, i.e., identical wording, or identity including co-referentiality and word-class changes. Instances of synonymy and possessive relationships are also stated; whereas no instance of contrast is found. The following extracts will show clearly how Dickens uses these connecting relationships in his novel:
Early as it was, on the windy March morning, the room in which he lay a-bed was already scrubbed throughout; and between the cups and saucers arranged for breakfast, and the lumbering deal table, a very clean white cloth was spread. (Book Second, Ch. 1: P. 55f)

T₁ (the room) → R₁ (was already…)

T₂ (the cups and saucers) → R₂ (arranged..)

T₃ (the lumbering table) → R₃ (was spread)

Two other passengers, besides the one, were plodding up hill by the side of the mail. All three were wrapped to the cheekbones and over the ears, and wore jack-boots. Not one of the three could have said, from anything he saw, what either of the other two was like; and each was hidden under almost as many wrappers from the eyes of the mind, as from the eyes of the body, of his two companions. (Book First, Ch. 2: P. 7)

T₁ (Two other ……) → R₁ (were plodding…)

T₂ (All three) → R₂ (were wrapped…..)

T₃ (Not one of the three) → R₃ (could have said…)

T₄ (what either of the other two) → R₄ (was like)

T₅ (each) → R₅ (was hidden …)
The young lady, to whom all eyes had been turned before, and were now turned again, stood up where she had sat. Her father rose with her, and kept her hand drawn through his arm. (Book Second, Ch.3: P.71)

The footsteps were incessant, and the hurry of them became more and more rapid. The corner echoed and reechoed with the tread of feet; some, as it seemed under the windows; some as it seemed, in the room; some coming, some going, some breaking off, some stopping altogether; all in the distant streets, and not one within sight. (Book Second, Ch.6: P.103)
4- Conclusions

The main findings of the present study are:

1- Dickens adopted constant and elliptic progressions more than other types. This is directly related to his fond of repetition.

2- Dickens' use of repletion as a stylistic device led him to adopt identity or identical rewording with co-referentiality as the dominant semantic (or connecting) relationship among the other connecting relationships.

3- Dickens used constant and elliptic progressions in description of his characters, period, time, the two cities (Paris and London), whereas elliptic progression in recitation of episodes. This gives the language of Dickens its simplicity.

4- In constant progression, the use of pronouns as themes is more than that of marked themes.
Notes

1- This is the theme definition or domain to be adopted in the present study.

2- There are different approaches to thematic progression, namely, Danes (1974), Fries (1983), Scinto (1983), Dubois (1987), and others. All these models are cited in Abed (2007: 31-45). The researcher, like many others as Downing (2001) and Abed(2007), prefers to choose Danes' model as an approach for the present study because all above-mentioned approaches tried to reformulate Danes' classification of thematic progression, by either increasing or decreasing thesis classification keeping Danes' as the core.

3- In the analysis, both derived and splitting progressions are regarded one. The splitting progression is mentioned in the table and accompanied figures just to state that Danes has such type of progression.

References


Downing, A. (2001) "Thematic progression as a functional resource in


