Preface as a Paratext in Charles Dickens's *David Copperfield*: A Pragmatic Study

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Abstract

This study is aimed at identifying the pragmatic functions of the preface as a paratext in Chalres Dickens's *David Copperfield*. To fulfill this aim, the study adopts an eclectic model combining Searle's (1979) speech acts, Aristotle's (2007) rhetorical theory, Levinson's (1983) person deixis and Hyland's (1998) reliability hedges. Through the descriptive qualitative approach, the data analysis shows that Dickens employs only three types of speech acts (representative, commissive and expressive), three modes of persuasion (pathos, logos and ethos), the first and third person deixis, and two reliability hedges. The analysis also brings into light that Dickens employs these linguistic tools to gain readers' interest, sympathy and trust, and reinforce his credibility as an author, narrator and participant in the world of the novel they are about to enter. The results detect that the preface offers a few glimpses about the work in hand, and functions as a perception shaping device.

***Keywords*:** Preface, paratexts, *David Copperfield*, pragmatic functions, hedges.

المُقدّمة كعتبةٍ نصيّة في دايفد كوبرفيلد لتشارلز ديكينز:
دراسة تداوليّة

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مستخلص

تهدف الدراسة إلى التعرف على الوظائف التداوليّة للمُقدّمة باعتبارها عتبةً نصيّة في رواية دايفد كوبرفيلد للكاتب تشارلز ديكينز. ومن أجل تحقيق هذا الهدف، تتبنى الدراسة نموذجًا انتقائيًا يجمع بين الأفعال الكلامية (Searle, 1979) والنظرية البلاغية (Aristotle, 2007) والإشارات الشخصية (Levinson, 1983) وأساليب التحوّط الجديرة بالثقة (Hyland, 1998). وقد أظهر تحليل البيانات الذي تم إجرائه باتباع المنهج النوعيّ الوصفيّ أنّ ديكينز استخدم ثلاثة أنواعٍ فقط من الأفعال الكلامية (التمثيلية والإلزامية والتعبيرية)، وثلاثة أنماطٍ للإقناع (العاطفة والمنطق والأخلاقيات)، وإشارات شخصية بصيغة المُتكلِّم والغائب، واثنين من عبارات التحوّط الجديرة بالثقة. كما أوضح التحليل أنّ ديكينز قام بتوظيف هذه الأدوات اللُغوية لكسب اهتمام القراء وتعاطفهم وثقتهم، ولتعزيز مصداقيته كمؤلِّف وراوٍ ومُشارِك في عالَم الراوية الذي هم على وشك الولوج إليه. وتُشير النتائج إلى أنّ المُقدّمة تعرض بعض اللمحات عن العمل المُتناوَل، وكذلك تعمل كأداةٍ لتشكيل التصوّرات.

الكلمات المفتاحية: المُقدّمة، عتبات النص، دايفد كوبرفيلد، الوظائف التداوليّة، أساليب التحوّط.

How one thinks of something before getting to it is mostly, in a way or another, how one sees it when getting to it…

1. Introduction

Being the vehicle for communication, language must be closely employed and apprehended in all its forms whether speech, writing or signs. This is mainly because communication, in simple words, is essentially a process of transmission of a piece of information in one of these forms. In frequent cases, some information or meaning is implied rather than being explicitly stated. This meaning, or to be precise "speaker meaning" (Yule, 1996, p. 3), is what pragmatics is concerned with.

Paratexts, being devices mediating the text content to the recipient, carry implicit meanings. Put another way, the author/publisher communicates certain pieces of information through the paratexts in their writings, thereby yielding certain effects that intrigue recipients for several purposes including informing, convicing, influencing, manipulating and appealing to them. Shedding light on one of the beautifully crafted works, this study seeks to analyze the preface to Charles Dickens's *David Copperfield* using a pragmatic approach, and to highlight the linguistic and pragmatic functions of the preface as a paratextual element in literary works.

1.1. Statement of the problem

Paratexts have been the subject of a number of recent studies, particularly in the fields of literary criticism and translation. However, there is little literature on their linguistic features and pragmatic functions (see Section 2.6), particularly in English. This study, therefore, seeks to fill this gap by studying paratexts from a purely linguistic and pragmatic approach.

Besides, it seeks to study how authors/publishers employ language in the paratext of their literary works, and what they intend to represent about the text itself, i.e. the illocutionary force of paratexts. Paratexts, being the very first signs or discourse readers come across, have the power of shaping readers' perception of the

work. Through analyzing the linguistic strategies in the paratexts, these very works in which they are included can be seen in different lights. Above all, such an analysis will also provide answers to one of the most controversial questions in the field of language and literature: whether or not these authors/publishers are reliable in their presentation.

1.2. Aim of the study

The aim of this study is to linguistically explore paratexts in literary works and their relation to the text. This is mainly done in order to bring into light their significant role and functions as vehicles for information presentation, emphasis placement, persuasion and shift in readers' perception as well as their pragmatic, literary, and somehow symbolic effect. In simpler words, the study seeks to study the illocutionary force of paratexts.

Pursuing this aim, the study attempts first and foremost to examine the types of speech acts, persuasive strategies, person deixis and reliability hedges Dickens employs in the preface to his novel entitled *David Copperfield*. In so doing, it presents a better understanding of the discourse of the preface along with the effect it yields on readers. Through analyzing the preface using these linguistic tools, the study eventually tries to highlight whether or not any kind of bias is evinced on the part of Dickens towards the themes or the story he tackles in his work, as well as the portion of information that can be foregrounded in the preface about the novel itself.

1.3. Research questions

In order to fulfill the aim of the study, the researcher seeks to find answers to the following questions:

1- What types of speech acts are employed in the preface to *David Copperfield* and what effect do they have?
2- What types of persuasive strategies are employed in the preface to *David Copperfield* and for what purpose?

3- What types of person deixis are employed in in the preface to *David Copperfield* and why?

4- How is reliability established or questioned in the preface studied and what effect does this have on the reader?

5- In the light of the answers of the previous research questions, how much of the detail do paratexts unravel about the novel, and to what degree do they affect the reader's perception of the work?

1.4. Scope of the study

The present study focuses on the linguistic peritexts, particularly on the title and preface in Charles Dickens's *David Copperfield*. These paratextual elements are to be linguistically studied through a number of linguistic tools including speech acts, persuasion strategies, person deixis and reliability hedges. The study is concerned with the implicit meaning Dickens seeks behind the employment of such tools in his paratext.

2. Literature Review

2.1. Paratext: Its origin and meaning

The prefix "para-" is derived from the Greek preposition "para". Such prefixes formed from Greek prepositions, as Green (2015, p. 80) pinpoints, are often adverbial in the sense that they modify an action that is communicated through the word to which they are attached. Apart from the adverbial nature of the prefix "para-", Sheehan (2000, p. 62) enumerates the different meanings that it has come to have in English as follows: beside, beyond, isomeric or polymeric to, secondary or accessory to, abnormal, and like or resembling. One remark that Miller (1977) passes in one of his articles closely associates these somewhat convergent meanings:

> Para is an "uncanny" double antithetical prefix signifying at once proximity and distance, similarity and difference, interiority and exteriority […], something simultaneously this

side of the boundary line, threshold, or margin, and at the same time beyond it, equivalent in status and at the same time secondary or subsidiary, submissive, as of guest to host, slave to master. (p. 441)

The text itself is a "tissue […], a ready-made veil, behind which lies, more or less hidden, meaning (truth)" (Barthes, 1975, p. 64). It is not just a line of words, phrases or clauses that produces some kind of "theological" meaning, as Barthes (1977, p. 146) later labels it, but "a multidimensional space" where pieces of writings sometimes blend and sometimes clash. This is mainly due to the fact that this tissue is drawn from a number of different cultures that, in turn, sometimes converge and sometimes diverge. Accordingly, the word "paratext" would typically refer to what lies beside or beyond the text (i.e. implicit meaning or truth); what seems to be secondary or merely transitional; what lies neither within nor outside it, but at the same time describes the event taking place in it.

Paratext, in essence, is a term that is first coined by the French literary critic and theorist Gérard Genette. He developed this term in three main books: *Introduction à l'architexte* (1979) where the term was first brought to light, *Palimpsestes* (1982), and *Seuils* (originally published in 1987 and translated into English by Jane E. Lewin in 1997). In the third book, he refers to paratexts as certain productions "such as an author's name, a title, a preface, [and] illustrations" that accompany the text enabling it "to become a book and to be offered as such to its readers and, more generally, to the public" (Genette, 1997b, p. 1). In his foreword for the English-language version of the same book, Richard Macksey simply defines paratexts as "liminal devices and conventions […] that mediate the book to the reader" (p. xviii).

2.2. Paratextuality as a transtextual relationship

In his brilliantly imaginative interview at the end of his book *Introduction à l'architexte,* Genette (1992, pp. 81-83) distinguishes between four levels of transtextuality: intertextuality, metatextuality, paratextuality and, of course pertaining to the name of the book, architextuality. Three years later, he refines this four-level schema in his book *Palimpsestes* by drawing up a new list that incorporates a fifth level, namely hypertextuality. As he points out, all five levels of transtextuality are related to each other; they reciprocate, overlap and fuse so as to make a single whole: the textual transcendence of a given text.

Above all, transtextuality is a broad term that encloses a number of underlying notions. As the prefix "trans-" denotes, the word "transtextuality" simply refers to what is beyond or across the text. Genette (1992, p. 81) defines it as "everything that brings [the text] into relation (manifest or hidden) with other texts". He also uses the phrase "textual transcendence" in exchange for this word, clearly and concisely presenting its meaning. In addition, he makes a comprehensive list of its five levels that he arranges in an ascending order in terms of "abstraction, implication and comprehensiveness" (Genette, 1997a, p. 1). Figure 1 below gives a concise and clear view of the five levels of transtextual relationships.

Figure 1. Genette's Five Types of Transtextual Relationships
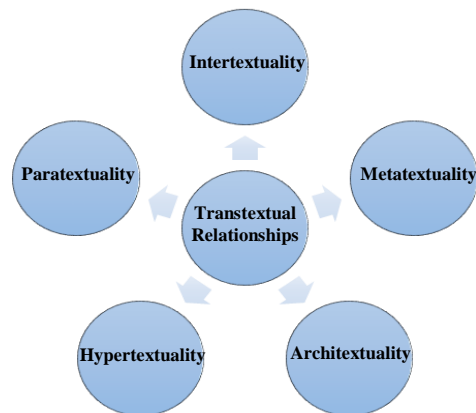
2.3. Paratextual elements

Paratexts can classified from different perspectives. First, it can be classified into linguistics and non-linguistic parartexts. The linguistic paratexts are those paratextual elements that are composed of discourse such as titles, subtitles, forewords, dedications, perfaces, epilogues, afterwords. The non-linguistic paratexts, on the other hand, include covers, images, colors and icons. Second, it can be classified into peritext and epitext. Peritexts are the paratextual elements that are located within the book, whereas epitexts are the ones outside the book. The following figure provides a clear classification of paratexts.

Figure 2. Paratextual Elements
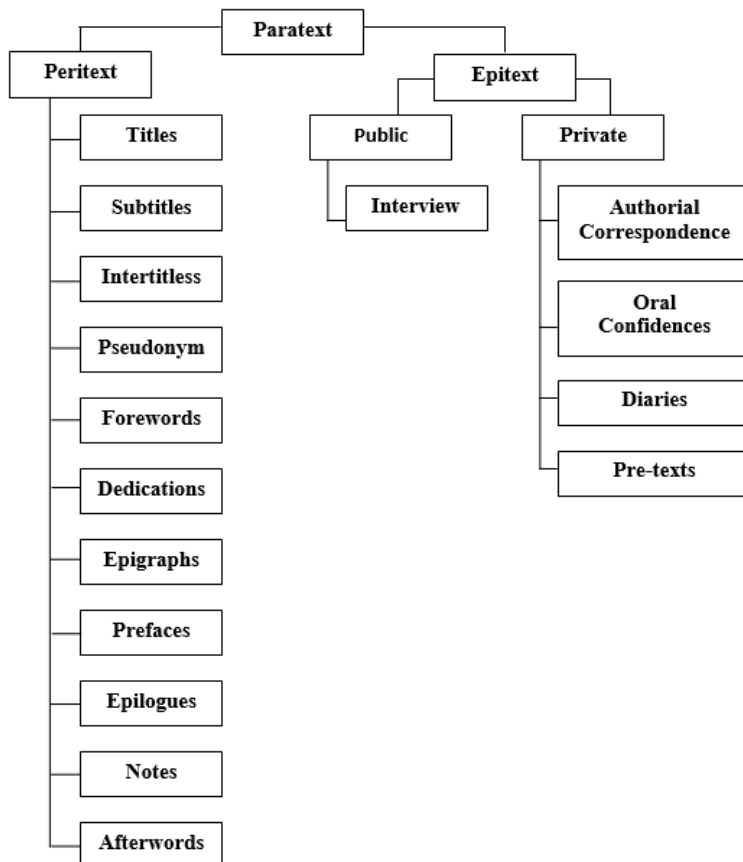
2.3.1. Tile. Genette (1997b, p. 77) pinpoints that there is a "semantic relation between title and text", which was clearly put forward by Hoek (1973) in one of his articles. Hoek, as cited by Genette, differentiates between two classes of the title: subjectal and objectal. The former class simply describes the subject of the given text. The latter class describes the text as an object; that is, it "refer[s] to the text itself" (p. 77). However, Genette renames the two classes so as to avoid confusion. He first proposes to label the first class "thematic titles", and the second one "formal" or "generic" titles. Later, he draws he a parallel between these two classes and the linguistic terms "theme "and "rhyme".

Moreover, Genette (1997b) lists a number of functions of the title. Titles are used "to designate, to indicate subject matter, [and] to tempt the public" (p.76). The last two functions, unlike the first one, are somehow secondary. That is, it is not necessary that they are fulfilled in all titles. He concludes his discussion of titles by stating four main functions: designative/identification, description, connotation and temptation.

2.3.2. Preface. A preface is a word that is used to refer to every type of introductory text. It may be preludial or postludial, and authorial, allographic or even attributed to a narrator-character (Genette, 1997b, pp. 161-162). Prefaces are not obligatory; that is, they are not necessary to be included in all books or works. When found, they may or may not be given the title of a preface. Some prefaces do not have a label. They are distinguished by "the use of roman numerals for page numbers […], and/or by resource to italics" (Genette, 1997b, p. 162). Other prefaces may be given a thematic title.

2.4. The pragmatic status of paratextual elements

As mentioned earlier, Genette defines paratextuality as some kind of a fringe or zone, or the outskirts of the world of the text. He further places this zone within the wider borders of pragmatics by sketching out some guidelines that can be summarized as follows (Genette, 1997b):

1. The paratext is "a zone not only of transition but also of transaction" (Genette, 1997b, p. 2). He thereby creates the image of a pact—the selling and buying of a certain belief or notion. That is, paratexts are more of a strategy that the author, for example, uses to yield an influence on the reader. Such influence, whether successfully achieved or not, helps the reader to better understand the text, and hence influences the way the text is received in general.

2. Paratexts, in essence, have a message. Genette lists five characteristics that need to be considered in order to find out the paratextual message: "spatial, temporal, substantial, pragmatic, and functional" (Genette, 1997b, p. 4). The pragmatic characteristics mainly revolve around the context and the participants, i.e. the author and readers.

3. The pragmatic status of paratexts is determined, as Genette states, by considering three main things among others: the nature of the addresser and addressee, the addresser's degree of authority and the illocutionary force of the addresser's message.

4. The paratext in all its possible forms is, first and foremost, a discourse. Therefore, the illocutionary force of the paratextual message is due to the fact it communicates a certain piece of information. Through that piece of information, one knows "an intention, or an interpretation by the author and/or the publisher" (Genette, 1997b, p. 11).

5. For instance, a dedication, being a paratextual element, has a pragmatic function. To illustrate, the dedication is a statement, whether actually true or not, of the existence of a type of a relationship between the author and the people concerned (Genette, 1997b, p. 135).

2.5. Towards a linguistic and textual approach to paratexts

Lane (2008) proposes a linguistic and textual approach to paratexts. The paratext, as he argues, takes on its meaning in its relation to the text. In other words, the study of paratext is a process of to-ing and fro-ing between the manifestation of the text in the

paratext and the echo of the paratext in the text. Accordingly, Lane proposes the examination of paratexts from a linguistic perspective, a perspective that puts together three fields: textual linguistics, pragmatics and discourse analysis.

Following this linguistic approach, Lane (2008) narrows down the scope of his study of paratext in two respects. First, he highlights the distinction between peritexts and epitexts, and maintains that peritexts define the borders of the text, and hence can be an object of textual and linguistic analysis. Epitexts, on the other hand, require more institutional and discursive parameters. Second, he focuses on only two out of the five characteristics of paratextual messages listed by Genette, namely the pragmatic and functional. In this regard, he asserts that the paratext is made up of a set of practices and discourse with the main aim of communicating; for instance, informing, convincing, asserting, arguing, influencing and manipulating. That is, it somehow covers an authoritative (authorial or editorial) intention that predisposes the reader to a particular state of reception of the work.

2.6. Previous studies

Brahmi (2013) explores the pragmatic functions of paratexts in an Arabic poetic play entitled *Riwāyat al-thalāthah*. He focuses on two paratextual elements: the title and introduction. The study reveals the functions of the title and introduction of the play: the title precisely expresses the content of the text, and the introduction marks the threads of the text and the reasons behind writing it. Hence, the study stresses the significance of paratexts as a pragmatic discourse that introduces, defines and signals the text for the reader.

Bayezid (2016) carries out a linguistic analysis of the introduction of Ibn Hisham's "Mugni al-Labib". She points out the persuasive strategies he employs in the introduction to his Arabic grammar book including spatial value, religious power, inflections, speech acts, repetition and parallelism. The results of her study show that Ibn Hisham successfully uses persuasive strategies so as to

captivate readers and obtain their consent, as well as making them succumb to the explanations provided in the book.

The aforementioned two studies address Arabic paratexts. The present study, on the other hand, seeks to examine English paratextual elements which have not pragmatically addressed in English works. Moreover, it attempts to crystallize the pragmatic functions of paratexts not only through the pragmatic status they take on as a whole, but also mainly through the employment of language, i.e. the linguistic devices authors/publishers use. Another point that this study tackles and distinguishes it from other studies, is that it questions the reliability of writers towards the content they present.

3. Theoretical Framework

The present study adopts an eclectic approach, benefitting from a number of linguistic tools with the aim of bringing into light the pragmatic and linguistic functions and significance of paratexts. The theories followed in the study are speech act theory and Aristotle's rhetorical theory. Other linguistic tools, namely personal deixis and reliability hedges, are also studied.

These linguistic tools are, in essence, incorporated within each other. To illustrate, out of the possible speech acts authors perform, there are those acts with the perlocutionary force of persuasion, which Aristotle tackles its modes in his theory of rhetoric. Moreover, how authors employ person deixis and reliability hedges is closely connected to the two theories. For example, authors may employ them to show themselves reliable (ethos), to identify with the audience (pathos), or to make things reasonable (logos).

3.1. Speech act theory

Yule (1996, p. 47) defines speech acts as "[a]ctions performed via utterances". Each action in turn consists of three acts: locutionary, illocutionary and perlocutionary. The locutionary act is what is said, the illocutionary is the purpose of what has been said,

and the perlocutionary is the effect of what was said on the recipient. An example of a speech act is given in [1] below:

[1] I've just baked a huge chocolate cake.

The loculionary act in [1] is perfomed by producing this utterance. The illocutionary act is the communicative purpose behind this utterance; for instance, it may be uttered as a mere statement of the fact that the speaker has baked a cake, or an offer to bring the addressee a piece of the cake. The perlocutionary act is the effect of this utterance or the intention communicated to the addressee. For example, the addressee may recognize that the speaker wants to account for the aroma of fresh baking that permeates the place, get the addressee a piece of that cake, or brag about his/her baking skills.

Searle (1979), as cited in Yule (1996), classifies the functions speech acts into five types: declarations, representatives, expressives, directives and commissives. These five functions are summarized in Table 1 below.

Table 1. The Five General Functions of Speech Acts (Yule, 1996, p. 55)

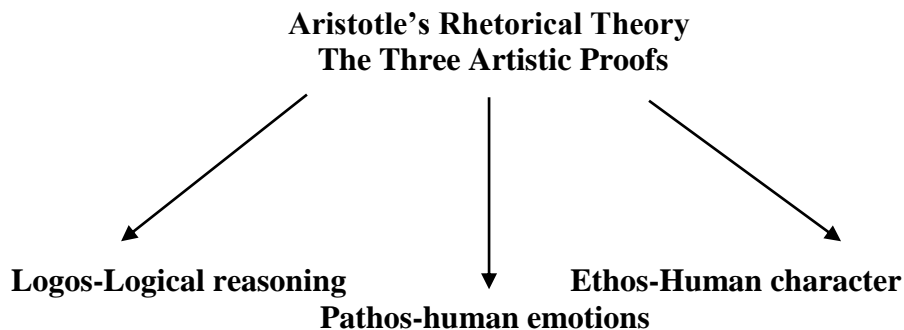| Speech act type	Direction of fit	S= speaker; X= situation
Declarations	words change the world	S causes X
Representatives	make words fit the world	S believes X
Expressives	make words fit the world	S feels X
Directives	make the world fit words	S wants X
Commissives	make the world fit words	S intends X

3.2. Aristotle's rhetorical theory

Aristotle (2007) identifies three modes of persuasion: ethos, pathos and logos. According to him, these three modes constitute the

art of rhetoric, and form the basis of persuasion in discourse as he indicates in the following lines:

> A speaker, he says, should not seek to persuade the audience of what is "debased." He posits three modes of persuasion […]. These become Aristotle's *ethos*, or the projection of the character of the speaker as trustworthy; *pathos*, or consideration of the emotions of people in the audience; and *logos*, inductive and deductive logical argument. (p. 15)

Aristotle's approach is, in essence, a pragmatic one. It is regarded as the possible means to shape the perception of recipients. The following diagram is a clear and concise presentation of Aristotle's rhetorical theory:

Figure 3. Aristotle's Rhetorical Theory (Torto, 2020)

**Aristotle's Rhetorical Theory
The Three Artistic Proofs**

Logos-Logical reasoning   **Ethos-Human character**

Pathos-human emotions

3.3. *Person deixis*

Yule (1996, p. 9) defines deixis as "pointing via language". Levinson (1983) divides deixis into five types: person, time, place, discourse and social deixis. Person deixis is any linguistic unit that is used to accomplish the act of pointing to people. Time or spatial deixis is any expression that refers to time such as now and then. Place or spatial deixis is any word that indicates a location including here and there. Discourse deixis is the use of reference in discourse through words such as this, that, these, those. Social deixis is the use

of markers that indicate social status such as Mr. Table 2 below provides examples of these deictic expressions.

Table 2. Types of Deixis

Deixis	Examples
Person	*I* think *I* have lost all of *my* dreams.
	Is this *your* car?
Time	I was just a little girl *then*.
	I don't know what I want *now*!
Place	Place the report *here* and put the file *there*.
	We're almost *there*. Don't leave until we arrive.
Discourse	*That* was the best movie I've ever seen.
	I want to read *this* story.
Social	Objection, *Your Honor*!
	Good morning, *Mr* George.

The present study, however, focuses only on person deixis. It is grammatically subdivided into first, second and third person. First person deixis includes I; second person deixis includes you; third person deixis includes he, she and it.
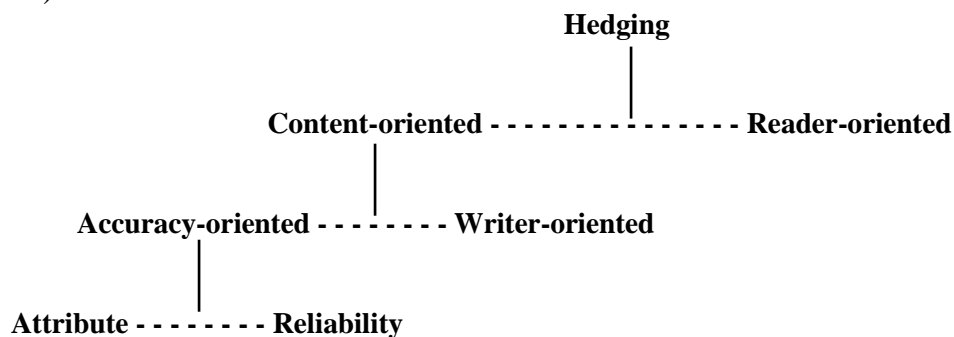
3.4. Reliability hedges

The concept of hedges was first introduced by Lakoff (1973). He defines hedges as "words whose job is to make things fuzzier or less fuzzy" (p. 471). Yule (1996, p. 130) redefines hedges as "cautious notes expressed about how an utterance is to be taken".

Hyland (1998) states that hedging is any linguistic means that is used to indicate one of two things: a lack of commitment to the truth of a certain proposition or a desire not to reveal that commitment. Moreover, he pinpoints that the essence of hedging is writers or speakers' judgments about the propositions they make and the possible effect they may have on addressees or readers.

Figure 4 below shows Hyland's polypragmatic model of hedges. He classifies them into two main categories: content-oriented and

reader-oriented. He then divides content-oriented hedges into two subcategories: accuracy-oriented (attribute and reliability) and writer-oriented.

Figure 4. A Polypragmatic Model of Hedging (Hyland, 1998, p. 156)

The present study mainly focuses on reliability hedges. They are words that writers or speakers use to express their subjective uncertainty about a subject. These hedges may take the form of modal verbs, adjectives, nouns and adverbs. They allow writers to express their opinion, or uncertainties, without risking their reliability and trustworthiness; on the contrary, they add more to their credibility. Besides, that opinion, though explicitly stated as uncertain, can change the perception of readers.

4. Methodology

The data of this research will be collected and analyzed using the descriptive qualitative approach. The researcher will first identify the types of speech acts, persuasive strategies and rhetorical devices authors/publishers employ in the given paratexts from the selected novels. Another linguistic and persuasive tool, which is the use of person deixis, is also examined and scrutinized. Then, the data will be interpreted. Afterwards, the frequencies of the occurrences of these strategies and tools will be detected and results will be thoroughly discussed.

5. Data Analysis

The data are taken from the preface of Charles Dickens's *David Copperfield*. The novel was first published in 1849. It traces the life of David Copperfield, after whom the novel takes its name, from his early childhood to maturity. Being a disguised autobiography, the novel includes incidents from Dickens's own life. That is, Dickens, telling his story in the first person, fictionalizes a number of experiences he went through during his actual lifetime.

5.1. *The title of Dickens's David Copperfield*

Concerning the title, it is derived from the text of the novel, and repeated in the preface that functions as a direct link between the title and the text: "these leaves of David Copperfield" (Dickens, 1981, p. xxvii). Thus, the title and preface, being paratextual elements, are related and dependent on one another. Whether analyzing the preface requires a sound understanding of the title or results in a sound understanding of the title, considering the title is part and parcel of analyzing the preface and any paratextual element in all works.

The title of Dickens's novel has a number of pragmatic functions: designation, description, temptation and connotation. The title states the subject of the novel, for it indicates that it revolves around the character of David Copperfield. It is a noun phrase, namely a proper noun: David Copperfield. Linguistically speaking, this proper noun is a presupposition trigger that presupposes the existence of a single entity, a man named David as well as a parent named Copperfield. It thus activates the representation of an individual in the mind of readers. It may cause the readers to raise questions: who is David Copperfield? What is so special about him to be a title on a cover? What was his life like? What does he look like? How did his story begin, and how did it end? What kind of novels is this? Accordingly, it engages the readers' interest in the novel, and tempts them to continue reading in order to get answers. Besides, in choosing this title, Dickens refers to the bible king David

(Lettis, 2002). He thus links his hero and the whole story of the novel to several connotations.

5.2. *The preface of Dickens's David Copperfield*

Tables 3, 4 and 5 are classifications of the speech acts, persuasive strategies and person deixis detected in Dickens's preface to *David Copperfield*. Reliability Hedges are also detected and discussed. The tables present and classify the paratextual data obtained in terms of the linguistic devices studied. An analysis and a discussion of these data are then provided.

Table 3 below indicates the types of speech acts found in Dickens's preface to *David Copperfield*. The total number of speech acts detected are five. These five acts include 2 (40%) representatives, 2 (40%) commissives and 1 (20%) expressive. The most frequently employed types of speech acts are representatives and commissives, whereas the least frequently employed one is the expressive. Declarations and directives are not used.

Table 3. Speech Acts in Dickens's Preface to *David Copperfield*

No.	Speech Act	Speech Act Type
1	I Do not …	Representative
2	I Do not find it easy to get sufficiently far away from this Book […], to refer to it with the composure which this formal heading would seem to require.	Expressive
3	My interest in it, is so recent and strong; and my mind is so divided between pleasure and regret	Representative
4	I will look forward	Commissive
5	I shall again put forth my two green leaves once a month	Commissive

Dickens begins his preface to the edition published in 1850 with the following sentence "I Do not find it easy to get sufficiently far away from this book" (p. xxviii). He thus performs two speech acts

that function as representative and expressive acts. The first act as indicated in (1) in the table is a representative act as it states Dickens's assertion that stepping away from this book is, in a way, a painful process. Such an assertion is further indicated by capitalizing the first letter of the verb "do". The second embedded act within the same sentence is an expressive act due to the fact that it reveals Dickens's feeling of pain and unhappiness.

Another representative speech act can be seen in (3), where Dickens provides a description of his condition. Once more, Dickens asserts that he did not, and will not, lose his interest in the book, and presents his disturbed state of mind. In addition to these representative and expressive acts, there are two more speech acts that function as commissives as demonstrated in (4) and (5). They express what Dickens intends. That is, they are more of a promise that Dickens commits himself to: He intends to look forward after the two years he had spent writing this novel to seizing a chance of putting his two leaves again in remembrance of those leaves within the story of David Copperfield.

Dickens employs representative, commissive and expressive acts for purposes of description as well as expression of and appeal for emotion. He employs neither declarations nor directives for the sake of clouding his appeal and implicitly affecting readers' perception. Reading between the lines, he seeks to express his own feelings, and then gain approval of, interest in and sympathy with how events turned out in his story.

Table 4 below shows the modes of persuasion detected in Dickens's preface to *David Copperfield*. The total number of persuasive strategies found are nine. They include 5 (55.5%) pathos, 2 (22.2%) ethos and 2 (22.2%) logos.   The most frequently employed mode of persuasion is the pathos.

Table 4. Persuasive Strategies in Dickens's Preface to *David Copperfield*

No.	Persuasive Discourse	Mode of Persuasion
1	My mind is divided between pleasure and regret—pleasure in the achievement of a long design, regret in the separation from many companions	Pathos
2	I am in danger of wearying the reader	Ethos
3	[T]he reader whom I love	Pathos
4	Besides which, all that I could say of the Story, to any purpose, I have endeavoured to say in it.	Logos
5	It would concern the reader little, perhaps, to know	Ethos
6	how sorrowfully the pen is laid down at the close of a two-years' imaginative task	Pathos
7	How an Author feels as if he were dismissing some portion of himself into the shadowy world	Pathos
8	Yet, I have nothing else to tell; unless, indeed, I were to confess	Pathos
9	[N]o one could ever believe this Narrative, in the reading, more than I have believed it in the writing.	Logos

Dickens' use of pathos is mainly out of his desire to make readers sympathize with him, and hence affect their judgement of his story. He appeals to their emotions in (1) by revealing his paradoxical experience of pleasure and regret. He thus puts readers in a state of perplexity, paving the way to make them settle for whatever emotion he chooses for them in the end. He then uses the relative clause "whom I love" in (2) to modify the noun "reader" so as to have a strong emotional connection with that very reader holding the book. In (6) and (7), he expresses his sadness to finish writing this novel by imagining that stopping to write is like losing a piece of his soul that carried the light. Finally, he confesses in (8) that he knows that readers may not believe his story, that he may be the only one who believes it having written it. Accordingly, he causes the readers to respond emotionally to his confession and to believe what he narrates, for he knows it might be impossible but it happened. These emotional and affective appeals move readers to

identify with the story of David Copperfield, or, so to speak, Dickens.

Using logos in his preface, Dickens also resorts to logic to deliver his message strongly. In (4), he justifies not wanting to refer to the book in the preface because everything he might say has already been said in the main text of the novel. By so doing, he compels the reader to refer to the text if he wants to know about the work in hand. Another use of pathos is indicated in (9) when he himself claims that his story may seem unbelievable. Dickens attempts to change readers' perception by the use of reasoning.

Through employing ethos, Dickens seeks to establish his credibility as an author. He attempts to bring out his good character. He portrays himself as a considerate and kind man both in (2) and (5). He fears that he tires and bores the reader with personal emotions and incidents that the reader may not be interested to know. One point that is worthy of notice is his use of the two words "little" and "perhaps" which are reliability hedges. Accordingly, he reinforces his credibility and trustworthiness by stating his uncertain knowledge of whether readers may want to know about his private life or not, for this is something only they can decide.

Table 5 demonstrates the person deixis extracted from Dickens's preface to *David Copperfield*. The total number of person deixis in the preface are 18. The 18 deixis include 14 (77.8%) first person deixis and 4 (22.2%) third person deixis. The most frequently employed person deixis is the first person. Second person deixis is not used.

Table 5. Person Deixis in Dickens's Preface to *David Copperfield*

Person Deixis Classification		Person Deixis	Freq.
Type	**Form**		
First person deixis	Subject pronoun	I	9
	Object pronoun	Me	1
	Possessive adjective	My	3
	Reflexive pronoun	Myself	1
Third person deixis	Subject pronoun	He	1
	Object pronoun	His	1
	Possessive adjective	Himself	1
	Reflexive pronoun	Him	1

Dickens employs person deixis in a way that makes him strongly express himself, and distance himself when necessary, and thus affects the reader's perception. First, he employs the first person deixis in different forms. He uses the subject person pronoun "I" nine times with verbs such as "I Do not find it easy", "I am in danger", "I love", "I could say". "I have endeavoured", "I have nothing else to tell", "I were to confess", "I will look forward" and "I shall again". He uses the object pronoun "me" once in "made me happy"; the possessive adjective "my" three times in the following phrases "my interest", "my mind" and "my two green leaves". He thus establishes himself as the main subject or doer of these actions. His presence is then strong, for he bears responsibility of his propositions by asserting his identity.

Second, there are only four occurrences of the third person deixis in the following extract: "how an author feels as if he were dismissing some portion of himself into the shadowy world, when a crowd of the creatures of his brain are going from him for ever" (p. xxvii). Dickens chooses to distance himself, and projects his emotions onto some other author. In so doing, he attempts to gain more credibility and sympathy from the readers.

Oscillating between the first and third person deixis, Dickens does not resort to the use of second person deixis. This is mainly owing to the fact that the novel is an autobiography in essence. Employing the personal pronoun "you" would shift the focus from Dickens to the reader, and result in a situation where readers are implicitly urged to experience the story themselves. Such a situation would, in turn, lead readers to develop their own individual feelings and judgement which may diverge from Dickens's. On the contrary, Dickens mingles the first person deixis with the third so as to give a strong account of his story and elicit sympathy, rather than empathy, from readers.

6. Conclusion

The study shows that paratextual elements such as the titles and prefaces have a number of linguistic and pragmatic functions. Furthermore, it also indicates that the Dickens successfully employs speech acts, modes of persuasion, person deixis and reliability hedges in the discourse of his preface to *David Copperfield* in order to influence the judgment of readers and gain reliability. First, he employs representative, commissive and expressive speech acts to represent and express his own feelings towards the experience he went through. Second, he uses pathos, logos and ethos as persuasive strategies so as to gain the readers' sympathy, interest and trust. Third, he makes use of the first and third person deixis to reinforce the fabric of sentiments elicited from the readers. Fourth, he inserts some reliability hedges to substantiate his credibility as an author, narrator and participant in the story. Hence, the preface as a paratext offers a few glimpses about the work in hand, and functions as a perception shaping device.

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