

COMMENTS ON THE SYSTEM OF LEXICAL COHESION IN A SAMPLE OF ENGLISH FICTION

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ABSTRACT

Cohesion is a semantic notion that refers to non-structural text-forming meaning inherent in relations of connectedness which may or may not be linguistically coded. It is the means by which one element is construed by reference to another. As a part of the system of a language, cohesion is evidenced by means of 'reference', 'ellipsis', 'conjunction' and 'lexical cohesion'. The purpose of this study is to explore and explain the occurrence of two types of lexical cohesive devices, i.e. collocation and synonymy evident generally in both fiction and non-fiction genres. The corpus for the analysis was composed of 20000 words from a sample of prose fiction in English from five novels that span and represent different eras of English fictional literature. The model for analysis was mostly taken from Halliday (1985) and Halliday and Matthiessen (2004). The manner and frequency of occurrence of both collocation and synonymy were investigated and calculated. The results point to synonymy being the prominent cohesive device which manifests itself within a large number of cohesive chains. Another significant finding is the salient presence of chain leaps across unrelated synonymous words, while the presence of chain leaps across collocational and synonymous terms is less prominent, but present nevertheless. The analysis also shows that a noteworthy number of metaphorical expressions which are properties of the novel blur the cohesive lines of this genre by co-occurring and co-existing with cohesion and bringing to the fore the involved textual and discursive bonds that exist between metaphor and cohesion and the need to research this interesting textual phenomenon further. Some stylistic explanations of the textual patterns are offered. The findings of this study carry implications and can be beneficial for language teachers and learners too.

KEYWORDS: Lexical Cohesion, Collocation, Synonymy, Cohesive Chain, Chain Leap

INTRODUCTION

Setting the Scene

The concept of cohesion accounts for relations in discourse and is a part of text-forming elements in the linguistic structure (Halliday & Hassan, 1976). Cohesion is a contributor to the texture of texts in two ways. Considering a text as a finished product, cohesion is like the 'glue' that sticks the components and thus meanings together in a text. But text unfolds dynamically; text producers create meanings in real time and we comprehend those meanings in sequence when moving from sentence to sentence. From this logogenetic or dynamic prospect, cohesion is basically about the evolving contextualization of meanings in terms of expectancy (Eggs, 2004). By means of cohesion, the structurally unrelated components are connected together through the dependence of one on the other for its interpretation. The resources that build the cohesive potential are components of the total meaning potential of the language, a potential with a sort of catalytic role in the sense that without cohesion, the rest of the semantic structure cannot be effectively triggered at all (Halliday & Hassan, 1976).

Dividing cohesive devices into two main categories of ‘grammatical’ and ‘lexical’ cohesion, Halliday and Hassan (1976) mention that “however luxuriant the grammatical cohesion displayed by any piece of discourse, it will not form a text unless this is matched by cohesive patterning of a lexical kind” (p. 292). They suggest that lexical cohesion though on the surface of text, is nevertheless related to conceptual structures, and that cohesion is able to signal the relations between these structures. Halliday (1985 and Halliday & Matthiessen (2004) classify lexical cohesive devices into ‘repetition’, ‘synonymy’, ‘hyponymy’, ‘meronymy’ and ‘collocation’.

THEORETICAL PERSPECTIVES ON COHESION

By reading or hearing a text which is further than one sentence, any speaker of English can agree if it is a unified whole or just an unconnected set of sentences. Text is any passage, spoken or written, of whatever length, that forms a unified whole, the difference between text and non-text lying in the concept of ‘texture’ (Halliday & Hassan, 1976). As Halliday and Hassan (1976) mention, a text has texture, and this is what sets it off from something that is not a text. It receives this texture from the function of creating unity with respect to its environment.

Building upon Halliday and Hasan’s work, Eggins(2004) suggests that texture involves the interface of two components; coherence, or the association of text to its extra-textual context (the social and cultural context of occurrence), and cohesion, the manner the elements within a text attach it together as a ‘unified whole’. According to Widdowson (2004),it is “co-textual cohesion that constitutes the text as a linguistic object” (p.64). Cohesion is the connectedness of any written or spoken text or discourse. It refers to linguistic devices that give a text its texture.

Halliday and Hasan put another angle on the concept by arguing that cohesion is the class of semantic devices for connecting a sentence which has gone before. But it seems that for them the idea and the corollary that the arrangement of text is semantic rather than formal, and much looser than that of grammatical parts is a crucial one. The arrangement of text has characteristically been denoted in terms of some form of structural notation. But it is significant to consider text as a dynamic process and as on-going process of meaning. It is in this spirit that the notion of cohesion is a semantic one; it involves the relations of meaning that happen within the text, and that describes it as a text. Cohesion happens where the **interpretation** of some component in the discourse is dependent on that of another. The one **presupposes** the other, in the sense that it cannot be efficiently interpreted except by recourse to it. When this occurs, a relation of cohesion is set up. For example:

Wash and core six cooking apples. Put them in fireproof dish.

In this example, the word *them* presupposes six cooking apples for its interpretation. The example is taken from (Halliday & Hassan, 1976, p.3).

In the systemic-functional view of language developed by Halliday (e.g. Halliday, 1985), coming to good drips with the concept is made possible by presenting it in a tangible but natural context of discourse and its interpretation. In this spirit, and by way of presenting yet another angle, Halliday argues that cohesion is a resource for ‘processing’ a text. He postulates that cohesive devices in a discourse form logogenetic patterns, which means that they help the creation of meaning in the course of the unfolding of text. In order to create and construct or reconstruct discourse (processing and interpretation), we need to be able to establish additional relations within the text that are not subject to these limitations; relations that may involve elements of any extent, both smaller and larger than clauses, from single words to lengthy passages of text; and that may hold across gaps of any extent, both within the clause and beyond it, without regard to the

nature of whatever intervenes. This cannot be achieved by grammatical structure; it depends on a resource of a rather different kind. These non-structural resources for discourse, Halliday argues, are what are referred to by the term COHESION.

In Halliday and Matthiessen (2004), the concept is defined as a set of lexico grammatical systems that have evolved specifically as a resource for making it possible to transcend the boundaries of the clause – that is, the domain of the highest ranking grammatical unit. These lexico grammatical systems originate in the textual meta-function and are collectively known as the system of COHESION. This last conceptualization, alongside the ones set out above will have helped in forming an adequate, albeit concise and brief, picture of the theoretical construct. Now we proceed to putting forward a brief account of the textual devices that carry the cohesive functions in text.

COHESIVE DEVICES

According to Halliday (1985) and Halliday and Matthiessen (2004) cohesive devices are divided into two main categories: grammatical and lexical. Grammatical cohesive devices are categorized into conjunction, reference, ellipsis and substitution. Lexical cohesive devices are divided into repetition, synonymy, hyponymy, meronymy and collocation.

Synonymy

Synonymy, similar to the traditional perception of it, refers to the choice of lexical item that is in some sense synonymous with a preceding one. For example, sound with noise, cavalry with horses are synonymous in the following example:

He was just wondering which road to take when he was startled by a noise from behind him. It was the noise of trotting horses. He dismounted and led his horse as quickly as he could along the right-hand road. The sound of the cavalry grew rapidly nearer.

Collocation

A specific association between the items or the tendency to co-occur is a characteristic for this cohesive device. This 'co-occurrence tendency' is called collocation. The following piece of text evidences a simple instance of the device:

A little fat man of Bombay

Was smoking one very hot day.

But a bird called a snipe

Flew away with his pipe,

Which vexed the fat man of Bombay.

There is a strong collocational link between smoke and pipe, thus in line 4, pipe is cohesive. In this type of collocation there is a semantic basis and the relation of enhancement is the semantic basis of many examples of collocation.

Metaphor

In their lucid account of the concept, Knowels and Moon (2006) point out that metaphor is the employment of language to refer to something other than what it was primarily used for, or what it 'literally' means, in order to evoke

some likeness or make a connection between two things. They use the following example to illustrate this point:

The jewel in North Umbria's ecclesiastical crown is Lindisfarne Priory on Holy Island, built as a monastery in 635 and reached by a tidal causeway.

In their words, metaphors are examples of non-literal language which include some kind of comparison and identification: if rendered literally, they would be absurd, unthinkable and untrue. It is to be noted though that this comparison is implicit.

It is also noteworthy that metaphor is a meaning-making function that is common in language and is important in two principal ways: firstly, in relation to individual words, and, secondly, in relation to discourse. Metaphor is a fundamental system in the constitution of words and word meanings. Concepts and meanings are lexicalized, or communicated through metaphor. Many meanings of multi-meaning words are metaphors of different kinds.

In relation to discourse, metaphor is important because of its functions, such as 'illustrating', 'clarifying', 'explaining', 'expressing', 'evaluating', and 'entertaining'. It is even the case that sometimes we use metaphor in speech and writing because there is no other word to refer to a particular idea. On many occasions of communication, even when we have a choice, we select metaphor to convey what we think or how we perceive about something and to communicate a meaning in a more curious or creative way. Our understanding and decoding of communicative intent in real life is mostly with the help of metaphorical systems or analogies; such understanding is even ruled by metaphor to a considerable extent.

Research Question 1: what are the frequency of use of collocation and synonymy in the fiction (novel) genre?

THIS STUDY

The aim of this study is to explore the occurrence of two types of lexical cohesive devices, namely collocation and synonymy in a sample of prose fiction, as represented by its more representative sub-genre, i.e. the English novel. To this end, a qualitative, exploratory and text-analytic design of research was employed. The study is an attempt to show the manner and frequency of existence of these cohesive devices in this genre. Needless to say, this will only shed light on certain intra-generic tendencies and stylistic particularities at best; follow-up research will afford additional and, most probably, interesting insights into the variable play of prose fiction text with regard to cohesive texture.

The scope of data used in the present study is around 20000 words from a sample of prose fiction. Five novels are analysed, although here, for reasons of space and scope, only one paragraph is textually analyzed for lexical cohesion as a sample analysis. The appendix at the end contains further paragraphs of the novels in question. The corpus of novels selected span and represent different eras of English fictional literature with logical intervening space of time setting them apart. These 5 novels were randomly chosen from a set of 30 well-established works of 19th and 20th century prose fiction so that their language could come close to representing the properties of text in the genre. The 21st century one, *Twilight*, is thrown into the mix to redress the balance that would otherwise have been in favour of 19th and early 20th century ones:

- *Emma* by Jane Austen (1816)
- *Frankenstein* by Mary Wollstonecraft (Godwin) Shelley (1818)
- *Jane Eyre* by Charlotte Brontë (1847)
- *Sons and Lovers* by D. H. Lawrence (1913)

- Twilight by Stephanie Meyer (2005)

Sample Analysis of Cohesion in the Corpus

The following part maps out the results of analysis in the selected corpus for the novel, which, as indicated, would point to some tendencies in the occurrence of cohesive categories in terms of collocation and synonymy in this genre. The symbol (→) shows that there is prospective or retrospective relationship of collocation/synonymy in the discourse patterning, i.e. the cohesive item or chain points prospectively forward, or retrospectively backwards, in such a way that the following or preceding cohesive chain logically and coherently follows from, or ripples downwards towards, each other, and is discursively substantiated in real-time unfolding text by their retrospective or prospective counterparts, thereby establishing coherence in discourse. This is a line of thinking borrowed from Sinclair (2004) only in spirit, because, for one thing, we do not intend here to explore, at adequate length, what we believe is an inherent bond between his verily discursive concept of 'Prospection' and cohesion in the logogenesis of (unfolding) text; and, for another, we use Prospection in a rather different way here. What is important to point out is that this study comes to believe that future research has, and will do very well, to pick up on the role of prospection in cohesion. As well as this, the sample analyses below will bring it home that the ties of concepts like 'chain', 'leap', and 'metaphor' with cohesion are equally under-researched ones and will be rewarding fertile grounds for research into cohesion.

Jane Eyre by Charlotte Bronte

Happy at Moor House I was, and hard I worked; and sodid Hannah: she was charmed to see how joyial I could be amidst the bustle of a house turned topsy-turvy—how I could brush, and dust, and clean, and cook. And really, after a day or two of confusion worse confounded, it was delightful by degrees to invoke order from the chaos ourselves had made. I had previously taken a journey to S— to purchase some new furniture: my cousins having given me carte blanche to effect what alterations I pleased, and asum having been set aside for that purpose. The ordinary sitting-room and bedrooms I left much as they were: for I knew Diana and Mary would derive more pleasure from seeing again the old homely tables, and chairs, and beds, than from the spectacle of the smartest innovations. Still some novelty was necessary, to give to their return the piquancy with which I wished it to be invested. Darkhand some new carpets and curtains, an arrangement of some carefully selected antique ornaments in porcelain and bronze, new coverings, and mirrors, and dressing-cases, for the toilet tables, answered the end: they looked fresh without being glaring. As pare parlour and bedroom Ire- furnished entirely, with old mahogany and crim sonu pholstery: Ilaid canvas on the passage, and carpets on the stairs. When all was finished, I thought Moor House as complete a model of bright mod estsnugness within, as it was, at this season, a specimen of wintry waste and desert dreariness without.

The preceding paragraph reveals cohesive chains mostly in terms of synonymy. The occurrence of synonymy is outstanding in this paragraph; each word is synonymous with other related words in the same chain and these synonymous words create a cohesive chain. Also, the striking point in this text is the presence of chain leaps between unrelated synonymous words; each chain is separated from other chains in terms of related synonymous words. In other words, there are as many different chains as there are different related synonymous words. There exist seven distinct chains in the preceding paragraph. The synonymy chains are as follows:

- Happy-charmed-jovial-delightful-pleased-pleasure→
- House-homely
- Topsy-turvy—confusion-chaos
- Clean-smartest→
- Fresh-bright
- Coverings-upholstery-carpet-curtain
- Innovation-novelty-new

The analysis of this paragraph shows that in addition to synonymous words, there are some metaphorical expressions here. They fit into the mould of non-literal figurative language. But it is important to note that they are also in some sort of logical and cohesive tie, so that the flow of discourse gives rise to seamless coherence, as demanded by fiction-text:

- Confusion worse confounded
- To invoke order from the chaos

Emma by Jane Austen

It was hot; and after walking sometime over the gardens in a scattered, dispersed way, scarcely any three together, they insensibly followed one another to the delicious shade of abroad short avenue of limes, which stretching beyond the garden at an equal distance from the river, seemed the finish of the pleasure grounds.—It led to nothing; nothing but a view at the end over a low stone wall with high pillars, which seemed intended, in their erection, to give the appearance of an approach to the house, which never had been there. Disputable, however, as might be the taste of such a termination, it was in itself a charming walk, and the view which closed it extremely pretty.—The considerable slope, at nearly the foot of which the Abbey stood, gradually acquired a steeper form beyond its grounds; and at half a mile distant was a bank of considerable abruptness and grandeur, well clothed with wood;—and at the bottom of this bank, favourably placed and sheltered, rose the Abbey Mill Farm, with meadows in front, and the river making a close and handsome curve around it.

This paragraph presents striking cohesive relations in terms of synonymy. The salient point again is the occurrence of a large number of chain leaps. The synonymous relations in seven different chains are presented below:

- Scattered-dispersed
- Way-approach
- Delicious-charming-pleasure→
- Pretty-handsome
- End-termination
- Foot-bottom

- Steeper-abruptness

The presence of figurative language or metaphor is noticeable in this paragraph too. Expressions manifesting metaphor in this paragraph are the following:

- Avenue of limes
- A low stone wall with high pillars, which seemed intended, in their erection, to give the appearance of an approach to the house
- The taste of such a termination
- The Abbey stood
- Well clothed with wood, rose the Abbey Mill Farm
- The river making a close and handsome curve around it

Frankenstein by Mary Shelly

At these moments I wept bitterly and wished that peace would revisit my mind only that I might afford them consolation and happiness. But that could not be. Remorse extinguished every hope. I had been the author of unalterable evils, and I lived in daily fear lest the monster whom I created should perpetrate some new wickedness. I had an obscure feeling that all was not over and that he would still commit some signal crime, which by its enormity should almost efface the recollection of the past. There was always scope for fear so long as anything I lived remained behind. My abhorrence of this fiend cannot be conceived. When I thought of him I gnashed my teeth, my eyes became inflamed, and I ardently wished to extinguish that life which I had so thoughtlessly bestowed. When I reflected on his crimes and malice, my hatred and revenge burst all bounds of moderation. I would have made a pilgrimage to the highest peak of the Andes, could I when there have precipitated him to their base. I wished to see him again, that I might wreak the utmost extent of abhorrence on his head and avenge the deaths of William and Justine. Our house was the house of mourning. My father's health was deeply shaken by the horror of the recent events. Elizabeth was sad and desponding; she no longer took delight in her ordinary occupations; all pleasure seemed to her sacrilege toward the dead; eternal woe and tears she then thought was the just tribute she should pay to innocence so blasted and destroyed. She was no longer that happy creature who in earlier youth wandered with me on the banks of the lake and talked with ecstasy of our future prospects. The first of those sorrows which are sent to wean us from the earth had visited her, and its dimming influence quenched her dearest smiles.

Analysis of the above paragraph demonstrates the occurrence of a large number of cohesive relations most of which is assigned to synonymy. Presence of chain leaps between unrelated synonymous words is striking in this paragraph. Only one chain of cohesive devices is allocated to collocation. The chains are presented below:

- **Synonymy**
 - wept-tears
 - evils-wickedness

- perpetrate-commit-wreak-bestow
- fear-horror
- abhorrence-malice-hatred
- revenge-avenge
- mourning-sad-desponding-woe-sorrows
- pleasure-happy-ecstasy-delight→
- hope-prospects
- extinguish-efface
- **Collocation**
 - Commit-crime

Moreover there are again a large number of metaphorical expressions in this paragraph, underscoring the involved textual and discursive bonds that exist between metaphor and cohesion, and the need to research the cohesive expressions in unfolding text that have metaphor built into them and are clearly deployed along metaphorical lines for significant paradigmatic motivations as opposed to their non-metaphorical counterparts:

- peace would revisit my mind
- remorse extinguished every hope
- the monster whom I created
- this fiend
- to extinguish that life
- my hatred and revenge burst all bounds of moderation
- my father's health was deeply shaken
- the first of those sorrows which are sent to wean us from the earth had visited her
- Its dimming influence quenched her dearest smiles.

Twilight by Stephanie Meyer

*And then, as the room **went black**, I was **suddenly hyperaware** that Edward was sitting less than an inch from me. I was **stunned** by the **unexpected electricity** that **flowed** through me, **amazed** that it was possible to be **more aware** of him than I already was. A **crazy** impulse to reach over and touch him, to stroke his perfect face just once in the **darkness**, nearly **overwhelmed** me. I crossed my armstightly across my chest, my hands balling in to fists. I was losing my mind.*

Taken from the only twenty first century novel in the corpus of this study, this paragraph reveals a similar pattern to the ones used a century before it, i.e. the presence of a large number of cohesive chains all of which are composed of

synonymous words, as follows:

- went black-darkness
- hyperaware-more aware
- stunned-amazed
- suddenly-unexpected
- crazy-electricity
- flowed-overwhelmed

By the same token, besides synonymy, there are metaphorical expressions interspersing the paragraph, suggesting that this is a strong stylistic tendency with strong and long-term intertextual status worthy of research work:

- unexpected electricity that flowed through me
- a crazy impulse ...nearly overwhelmed me
- I was losing my mind

Sons and Lovers by D. H. Lawrence

*But Paul and Arthur and Annie had edit. To Paul it became a most ademoniacal **noise**. The winter of their first year in the new house their father was very bad. The children played in the street, on the brim of the wide, dark valley, until eight o'clock. Then they went to bed. Their mothers at sewing below. Having such a **greatspace** in front of the house gave the children a feeling of night, of **vastness**, and of terror. This **terror** came in from the shrieking of the tree and the **anguish** of the home discord. Often Paul would **wake up**, after he had been **asleep** along time, aware of thuds down stairs. Instantly he was wide awake. Then he heard the booming shouts of his father, come home nearly drunk, then the sharp replies of his mother, then the bang, **bang** of his father's fist on the table, and the **nasty** snarling **shout** as the man's **voice** got higher. And then the whole was drowned in a piercing medley of **shrieks** and **cries** from the great, wind-swept ash-tree. The children lay **silent** in **suspense**, **waiting** for a **lull** in the wind to hear what their father was doing. He might hit their mother again. There was a feeling of horror, a kind of bristling in the darkness, and a sense of blood. They lay with their hearts in the grip of an intense **anguish**. The wind came through the tree fiercer and fiercer. All the chords of the great harphummed, whistled, and shrieked. And then came the **horror** of the sudden silence, silence everywhere, outside and down stairs. What was it? Was it a silence of blood? What had he done?*

In a similar fashion, this paragraph uses cohesive chains a large number of which are allocated to synonymy. The presence of chain leaps is salient in this paragraph:

- **Synonymy**
 - Terror- nasty-horror-anguish→
 - Shouts- shrieks-cries→
 - Booming-bang-piercing
 - Awake-wake up

- Noise-voice→
- Suspense-waiting-Lull-silence
- Great space-vastness
- Collocation
 - Wake up-asleep

The presence of metaphorical terms is again noticeable, especially as they are intertwined with the occurrence of cohesive expressions at the same time. In other words, the fact that metaphor and cohesion as two separate semiotic potentials are carried by one and the same expression or chain of related expressions in discourse is an interesting one and could justify attempts to integrate elements into the theory of cohesion that explain this dual role:

- It became almost a demoniacal noise
- This terror came in
- The shrieking of the tree
- The whole was drowned in a piercing medley of shrieks and cries
- A sense of blood
- Their hearts in the grip of an intense anguish
- The wind came
- All the chords of the great harp hummed,
- whistled, and shrieked
- then came the horror of the sudden silence

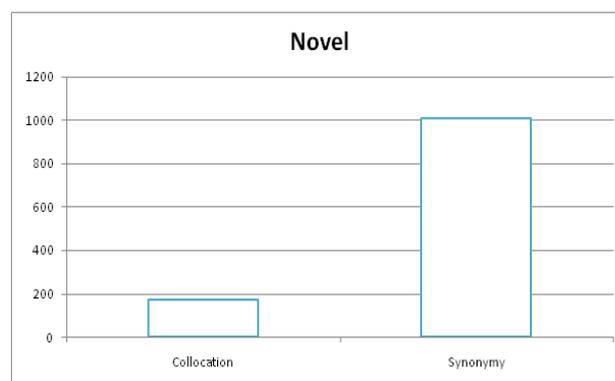


Figure 1: The Total Frequencies of Collocation and Synonymy in the Corpus

Figure 1 demonstrates the total frequencies of collocation and synonymy in the corpus for the English novel. As the figure shows, collocation has the frequency of less than 200, while the frequency of synonymy in this genre amounts to more than 1000 in the same corpus (word) size. The figure reveals the salient presence of synonymy in the genre sample, as discussed above in the analyses of paragraphs.

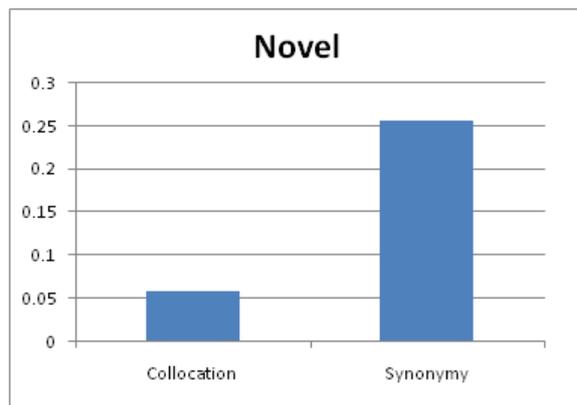


Figure 2: The Total Percentage of Collocation and Synonymy in the Corpus

Figure 2 sets out the total percentage of collocation and synonymy in the corpus representing the novel. As the figure shows, while the total percentage of the collocational (cohesive) terms in the novel is less than 10 %, synonymy amounts to more than 25 %. The total percentage of collocation and synonymy in the corpus for the novel signifies the prominent position of synonymy in this genre.

CONCLUSIONS AND COMMENTS

As a recapitulation of the findings, the analysis of textual patterns in the selected corpus from the English novel shows that most of the cohesive chains in this genre belong to synonymous terms. In other words, ‘synonymy’ is the most prominent cohesive device applied in this genre, at least as emerging in the sample analysed here. The second significant and potentially more thought-provoking finding is the salient presence of ‘chain leaps’ across unrelated synonymous words. In comparison to synonymy, ‘collocation’ has a less marked presence in this genre and only a limited number of chains are allotted to collocation. The chain leaps are also present across synonymous and collocational chains which are less significant than the chain leaps between unrelated synonymous words.

By way of what was also touched on above in connection with fruitful grounds for follow-up research and researchers, another comment we would think we can make in this study is that the concept of leaps in the theory of cohesion is inherently a very interesting one that says many things about text and discourse:

- how many members would happen to exist in a cohesive set and what relevant ramifications there would be for textuality and coherence,
- across what discursive and textual constraints they are linked together,
- how they hold together the text like mortar,
- how they contribute to the comprehensibility of the text and,
- finally, how coherence is achieved through cohesive elements that are related ACROSS textual lines and boundaries and,
- how boldly (to use a provisional term) cohesive sets can leap farther than convention allows to include a lexical or collocational item that needs to be understood as belonging to this certain cohesive chain for comprehension and the proposition (alternatively: semantic content, semiotic potential, communicative intent, etc) of the sentences to

succeed.

The presence of leaps and the textual distance between the cohesive pairs and members shows that the text employs this semiotic (meaning-making) potential inbuilt in language creatively, and more importantly, in the genre of fiction text, to collect elements several lines previously and heighten the meaning potential of propositional contents applied.

Another important finding is the role of cohesive items and chains in creating coherence in this genre. The cohesive items or chains direct prospectively forward, or retrospectively backwards, in such a way that the succeeding or preceding cohesive chain logically and coherently runs from or ripples downwards, toward each other and it is discursively established. Their retrospective or prospective counterparts unfold text in real time and thereby establish coherence.

Metaphor or non-literal language as a feature of the novel appears in both the collocational and synonymous terms. We argue that it serves as a linguistic device which clouds the cohesive lines of the novel, calling for a theory of cohesion that accommodates lexical metaphor as well.

Going the further step of calculating the general frequency and percentage of collocation and synonymy in this sample of prose fiction text enables the postulation of the following statements:

- The total frequency of synonymous words amounts to about 1000, while the total frequency of collocational terms in this genre is less than 200.
- The total percentage of synonymy extends to about 25 %, while collocation has the total percentage of about 5 % in the genre. Thus, synonymy is the salient cohesive device in the novel.

One could go about providing further stylistic analyses of the patterns emerging in the genre sample analysed; one could argue, for example, that seeking to deliver functions like developing humanism feelings, offering readers the quaint breed of pleasure true literature aspires to, and nurturing an esotericleaning for creativity in them leads to the high disposition towards use of synonymy and less prominently of collocation. It also appears that the boundaries between and across the subtypes of cohesion undergo a sort of blurring. In other words, in the novel, the procedures which lead to the phenomenon of 'metaphor', in turn, are sometimes the result of the synergistic collaboration of 'cohesive devices' and the types there in, in the knowledge that metaphor, in its many guises, is the most significant, overriding and overarching macro-semantic force in fiction-text in general and in the novel in particular.

The noteworthy number of metaphorical expressions that co-occur and co-exist with cohesion underscores the involved textual and discursive bonds that exist between metaphor and cohesion, and the need to research the cohesive expressions in unfolding text that have metaphor built into them and are clearly deployed along metaphorical lines for significant paradigmatic motivations as opposed to their non-metaphorical counterparts. This textual and stylistic synergy seems to be a strong stylistic tendency with strong and long-term intertextual standing worthy of research work. In other words, the fact that metaphor and cohesion as two separate semiotic potentials are carried by one and the same expression or chain of related expressions in discourse is an interesting one and could justify attempts to integrate elements into the theory of cohesion that explain this dual role.

On a different and final note, the findings of this study can also be beneficial for language teachers and learners. Millar (2011) believes that genres, as purposeful communicative events, besides having a specific move structure, also apply particular lexico-grammatical arrangements to achieve their purposes. All teachers should include a variety of genre awareness activities in their classes. Genre awareness activities would move students to note how language works in relation to context. Thus, it falls to language teachers to guide their students in employing appropriate genre-based strategies in linguistic communication in general, and (as pertaining to the current argument) lexical cohesive devices in particular, in order to create (and make sense of) a specific, purposeful and coherent instance of a genre. A language learner – through an awareness of the types of cohesive devices specific to each genre – can understand and create an appropriate, cohesive and coherent genre.

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APPENDICES

Collocation and Synonymy in the Novel: *Jane Eyre*

- *The refreshing meal, the brilliant fire, the presence and kindness of her beloved instructress, or, perhaps, more than all these, something in her own unique mind, had roused her powers within her. They woke, they kindled: first, they glowed in the bright tint of her cheek, which till this hour I had never seen but pale and bloodless; then they shone in the liquid lustre of her eyes, which had suddenly acquired a beauty more singular than that of Miss Temple's—a beauty neither of fine colour nor long eyelash, nor pencilled brow, but of meaning, of movement, of radiance. Then her soul sat on her lips, and language flowed, from what source I cannot tell. Has a girl of fourteen a heart large enough, vigorous enough, to hold the swelling spring of pure, full, fervid eloquence? Such was the characteristic of Helen's discourse on that, to me, memorable evening; her spirit seemed hastening to live within a very brief span as much as many live during a protracted existence.*
- *I surveyed him. It seemed I had found a brother: one I could be proud of,—one I could love; and two sisters, whose qualities were such, that, when I knew them but as mere strangers, they had inspired me with genuine*

affection and admiration. The two girls, on whom, kneeling down on the wet ground, and looking through the low, latticed window of Moor House kitchen, I had gazed with so bitter a mixture of interest and despair, were my near kinswomen; and the young and stately gentleman who had found me almost dying at this threshold was my blood relation. Glorious discovery to a lonely wretch! This was wealth in-deed! — wealth to the heart! — amine of pure, genial affections. This was ablessing, bright, vivid, and exhilarating;—not like the ponderous gift of gold: rich and welcome enough in its way, but so be ring from its weight. I now clapped my hands in sudden joy — my pulse bounded, my veins thrilled.

- *“I resumed my notice of you. There was something glad in your glance, and genial in your manner, when you conversed: I saw you had a social heart; it was the silent school room—it was the tedium of your life—that made you mournful. I permitted myself the delight of being kind to you; kindness stirred emotion soon: your face became soft in expression, your tones gentle; I liked my name pronounced by your lips in a grateful happy accent. I used to enjoy a chance meeting with you, Jane, at this time: there was a curious hesitation in your manner: you glanced at me with as light trouble—a hovering doubt: you did not know what my caprice might be—whether I was going to play the master and be stern, or the friend and be benignant. I was now too fond of you often to simulate the first whim; and, when I, such bloom and light and bliss rose to your young, wistful features, I had much ado often to avoid straining you then and there to my heart.”*
- *I must keep to my post, however. I must watch this ghastly countenance—these blue, still lips for bidden to unclosethese eyes now shut, now opening, now wandering through the room, now fixing on me, and ever glazed with the dullness of horror. I must dip my hand again and again in the basin of blood and water, and wipe away the trickling gore. I must see the light of the un stuffed candle wane on my employment; the shadows darken on the wrought, antique tapes try round me, and grow black under the hangings of the vast old bed, and quiver strangely over the doors of a great cabinet opposite – whose front, divided in to twelve panels, bore, in grim design, the heads of the twelve apostles, each enclosed in its separate panel as in a frame; while above the mat the to proseanebon crucifix and adying Christ.*
- *These pictures were in water-colours. The first represented clouds low and livid, rolling over a swollen sea: all the distance was in eclipse; so, too, was the foreground; or rather, then earest billows, for there was no land. One gleamo flight lifted into relief a half – submerged mast, on which satacormorant, dark and large, with wings flecked with foam; its beak held a gold bracelet set with gems, that I had touched with as brilliant tints as my palette could yield, and as glittering distinctness as my pencil could impart. Sinking below the bird and mast, a drowned corpse glanced through the green water; a fair arm was the only limb clearly visible, whence the bracelet had been was he dortorn.*

Collocation and Synonymy in the Novel: Emma

- *The word home made his father look on him with fresh complacency. Emma was directly sure that he knew how to make himself agreeable; the conviction was strength hened by what followed. He was very much pleased with Randalls, thought it a most admirably arranged house, would hardly allow it even to be very small, admired the situation, the walk to High bury, High bury itself, Hart fields till more, and professed himself to have always felt the sort of interest in the country which none but one's own country gives, and the greatest curiosity to visit it.*

That he should never have been able to indulge so amiable a feeling before, passed suspiciously through Emma's brain; but still, if it were a false- hood, it was a pleasant one, and pleasantly handled. His manner had no air of study or exaggeration. He did really look and speak as if in a state of no common enjoyment.

- *"You are a very warm friend to Mr. Martin; but, as I said before, are unjust to Harriet. Harriet's claims to marry well are not so contemptible as you represent them. She is not a clever girl, but she has better sense than you are aware of, and does not deserve to have her understanding spoken of so slightly. Waiving that point, however, and supposing her to be, as you describe her, only pretty and good-natured, let me tell you, that in the degree she possesses them, they are not trivial recommendations to the world in general, for she is, in fact, a beautiful girl, and must be thought so by ninety-nine people out of an hundred; and till it appears that men are much more philosophicon the subject of beauty than they are generally supposed; till they do fall in love with well-informed minds instead of handsome faces, a girl, with such love lines as Harriet, has a certainty of being admired and sought after, of having the power of chusing from among many, consequently acclaim to be nice. Her good-nature, too, is not so very slight a claim, comprehending, a sit does, real, thorough sweetness of temper and manner, a very humble opinion of herself, and a great readiness to be pleased with other people. I am very much mistaken if your sex in general would not think such beauty, and such temper, the highest claims a woman could possess."*
- *There was no resisting such news, no possibility of avoiding the influence of such a happy face as Mr. Weston's, confirmed as it all was by the words and the countenance of his wife, fewer and quieter, but not less to the purpose. To know that she though this coming certain was enough to make Emma consider it so, and sincerely did she rejoice in their joy. It was a most delightful reanimation of exhausted spirits. The worn-out sunk in the freshness of what was coming; and in the rapidity of half a moment's thought, she hoped Mr. Elton would now be talked of no more.*
- *Mrs. John Knightley was a pretty, elegant little woman, of gentle, quiet manners, and a disposition remarkably amiable and affectionate; wrap tupin her family; a devoted wife, a doating mother, and so tenderly attached to her father and sister that, but for these higher ties, a warmer love might have seemed impossible. She could never see a fault in any of them. She was not a woman of strong understanding or any quickness; and with this resemblance of her father, she inheritedal so much of his constitution; was delicate in her own health, over-careful of that of her children, had many fears and many nerves, and was as fond of her own Mr. Wing field in town as her father could be of Mr. Perry. They were alike too, in a general benevolence of temper, and a strong habit of regard for every old acquaintance.*
- *Sorrow came—a gentle sorrow—but not at all in the shape of any dis-agreeable consciousness.—Miss Taylor married. It was Miss Taylor's loss which first brought grief. It was on the wedding-day of this beloved friend that Emma first satin mournful thought of any continuance. The wedding over, and the bride-people gone, her father and herself were left to dine together, with no prospect of a third to cheer along evening. Her father composed himself to sleep after dinner, asusual, and she had the nonly to sit and think of what she had lost.*
- *"You are a very warm friend to Mr. Martin; but, as I said before, are unjust to Harriet. Harriet's claims to marry well are not so contemptible as you represent them. She is not a clever girl, but she has better sense than you are*

aware of, and does not deserve to have her understanding spoken of so slightly. Waiving that point, however, and supposing her to be, as you describe her, only pretty and good-natured, let me tell you, that in the degree she possesses them, they are not trivial recommendations to the world in general, for she is, in fact, a beautiful girl, and must be thought so by ninety-nine people out of an hundred; and till it appears that men are much more philosophic on the subject of beauty than they are generally supposed; till they do fall in love with well-informed minds instead of handsome faces, a girl, with such loveliness as Harriet, has a certainty of being admired and sought after, of having the power of chusing from among many, consequently a claim to be nice. Her good-nature, too, is not so very slight a claim, comprehending, as it does, real, thorough sweetness of temper and manner, a very humble opinion of herself, and a great readiness to be pleased with other people. I am very much mistaken if your sex in general would not think such beauty, and such temper, the highest claims a woman could possess."

Collocation and Synonymy in the Novel: Frankenstein

- *'My travels were long and the sufferings I endured intense. It was late in autumn when I quitted the district where I had so long resided. I travelled only at night, fearful of encountering the visage of a human being. Nature decayed around me, and the sun became heatless; rain and snow poured around me; mighty rivers were frozen; the surface of the earth was hard and chill, and bare and I found no shelter. Oh, earth! The mildness of my nature had fled, and all within me was turned to gall and bitterness. The nearer I approached to your habitation, the more deeply did I feel the spirit of revenge enkindled in my heart. Snow fell, and the waters were hardened, but I rested not. A few incidents now and then directed me, and I possessed a map of the country; but I often wandered wide from my path. The agony of my feelings allowed me no respite; no incident occurred from which my rage and misery could not extract its food; but a circumstance that happened when I arrived on the confines of Switzerland, when the sun had recovered its warmth and the earth again began to look green, confirmed in an especial manner that bitterness and horror of my feelings.*
- *Amidst the wilds of Tartary and Russia, although he still evaded me, I have ever followed in his track. Sometimes the peasants, scared by this horrid apparition, informed me of his path; sometimes he himself, who feared that if I lost all trace of him I should despair and die, left some mark to guide me. The snows descended on my head, and I saw the print of his huge step on the white plain. To you first entering on life, to whom care is new and agony unknown, how can you understand what I have felt and still feel? Cold, want, and fatigue were the least pains which I was destined to endure; I was cursed by some devil and carried about with me my eternal hell; yet still a spirit of good followed and directed my steps and when I most murmured would suddenly extricate me from seemingly insurmountable difficulties. Sometimes, when nature, overcome by hunger, sank under the exhaustion, a repast was prepared for me in the desert that restored and inspirited me. The fare was, indeed, coarse, such as the peasants of the country ate, but I will not doubt that it was set there by the spirits that I had invoked to aid me. Often, when all was dry, the heavens cloudless, and I was parched by thirst, a slight cloud would bedim the sky, shed the few drops that revived me, and vanish.*
- *'How can I move thee? Will no entreaties cause thee to turn a favourable eye upon thy creature, who implores thy goodness and compassion? Believe me, Frankenstein, I was benevolent; my soul glowed with love and humanity; but am I not alone, miserably alone? You, my creator, abhor me; what hope can I gather from your fellow creatures, who owe me nothing? They spurn and hate me. The desert mountains and dreary glaciers are my*

refuge. I have wandered here many days; the caves of ice, which I only do not fear, are a dwelling to me, and the only one which man does not grudge. These bleak skies I hail, for they are kinder to me than your fellow beings. If the multitude of mankind knew of my existence, they would do as you do, and arm themselves for my destruction. Shall I not then hate them who abhor me? I will keep no terms with my enemies. I am miserable, and they shall share my wretchedness. Yet it is in your power to recompense me, and deliver them from an evil which it only remains for you to make so great, that not only you and your family, but thousands of others shall be swallowed up in the whirlwinds of its rage. Let your compassion be moved, and do not disdain me. Listen to my tale; when you have heard that, abandon or commiserate me, as you shall judge that I deserve. But hear me. The guilty are allowed, by human laws, bloody as they are, to speak in their own defence before they are condemned. Listen to me, Frankenstein. You accuse me of murder, and yet you would, with a satisfied conscience, destroy your own creature. Oh, praise the eternal justice of man! Yet I ask you not to spare me; listen to me, and then, if you can, and if you will, destroy the work of your hands.'

- *As I said this I suddenly beheld the figure of a man, at some distance, advancing toward me with superhuman speed. He bounded over the crevices in the ice, among which I had walked with caution; his stature, also, as he approached, seemed to exceed that of man. I was troubled; a mist came over my eyes, and I felt a faintness seize me, but I was quickly restored by the cold gale of the mountains. I perceived, as the shape came nearer (sight tremendous and abhorred!) that it was the wretch whom I had created. I trembled with rage and horror, resolving to wait his approach and then close with him in mortal combat. He approached; his countenance bespoke bitter anguish, combined with disdain and malignity, while its unearthly ugliness rendered it almost too horrible for human eyes. But I scarcely observed this; rage and hatred had at first deprived me of utterance, and I recovered only to overwhelm him with words expressive of furious detestation and contempt.*
- *There was a considerable difference between the ages of my parents, but this circumstance seemed to unite them only closer in bonds of devoted affection. There was a sense of justice in my father's upright mind which rendered it necessary that he should approve highly to love strongly. Perhaps during former years he had suffered from the late - discovered unworthiness of one beloved and so was disposed to set a greater value on tried worth. There was a show of gratitude and worship in his attachment to my mother, differing wholly from the doting fondness of age, for it was inspired by reverence for her virtues and a desire to be the means of, in some degree, recompensing her for the sorrows she had endured, but which gave inexpressible grace to his behaviour to her. Everything was made to yield to her wishes and her convenience. He strove to shelter her, as a fair exotic is sheltered by the gardener, from every rougher wind and to surround her with all that could tend to excite pleasurable emotion in her soft and benevolent mind. Her health and even the tranquillity of her hitherto constant spirit, had been shaken by what she had gone through. During the two years that had elapsed previous to their marriage my father had gradually relinquished all his public functions; and immediately after their union they sought the pleasant climate of Italy, and the change of scene and interest attendant on a tour through that land of wonders, as a restorative for her weakened frame.*

Collocation and Synonymy in the Novel: Twilight

- *"It takes a few days for the transformation to be complete, depending on how much venom is in the blood stream, how close the venom enters to the heart. As long as the heart keeps beating, the poison spreads, healing, changing*

the body as it moves through it. Eventually the heart stops, and the conversion is finished. But all that time, every minute of it, a victim would be wishing for death”.

- *I took my food with me, scarfing it down as I got his dinner. It burned my tongue. I filled two glasses with milk while his lasagne was heating, and gulped mine to put out the fire. As I set the glass down, I noticed the milk trembling and realized my hand was shaking. Charlie sat in the chair, and the contrast between him and its former occupant was comical.*
- *I did remember the sleek black car, the glass in the windows darker than that on a limousine. The engine was almost silent, though we'd raced across the black free way at more than twice the legal speed. And I remembered Alice sitting with me on the dark leather backseat. Somehow, during the long night, my head had ended up against their granite neck. My closeness didn't seem to bother her at all, and her cool, hard skin was oddly comforting to me. The front of her thin cotton shirt was cold, damp with the tears that streamed from my eyes until, red and sore, they ran dry.*
- *This whole time I'd been rooted in place, terrified into absolute immobility. Edward had to grip my elbow and pull sharply to break my trance. Alice and Emmett were close behind us, hiding me. I stumbled alongside Edward, still stunned with fear. I couldn't hear if the main group had left yet. Edward's impatience was almost tangible as we moved at human speed to the forest edge.*
- *I didn't look up as I set my book on the table and took my seat, but I saw his posture change from the corner of my eye. He was leaning away from me, sitting on the extreme edge of his chair and averting his face like he smelled something bad. Inconspicuously, I sniffed my hair. It smelled like straw berries, the scent of my favourite shampoo. It seemed an innocent enough odor. I let my hair fall over my right shoulder, making a dark curtain between us, and tried to pay attention to the teacher.*

Collocation and Synonymy in the Novel: Sons and Lovers

- *After such a scene as the last, Walter Morel was for some days abashed and ashamed, but he soon regained his old bullying indifference. Yet there was a slight shrinking, a diminishing in his assurance. Physically even, he shrank, and his fine full presence waned. He never grew in the least stout, so that, as he sank from his erect, assertive bearing, his physique seemed to contract along with his pride and moral strength.*
- *But Paul and Arthur and Annie hated it. To Paul it became almost a demoniacal noise. The winter of their first year in the new house their father was very bad. The children played in the street, on the rim of the wide, dark valley, until eight o'clock. Then they went to bed. Their mother sat sewing below. Having such a great space in front of the house gave the children a feeling of night, of vastness, and of terror. This terror came from the shrieking of the tree and the anguish of the home discord. Often Paul would wake up, after he had been asleep a long time, aware of thuds down stairs. Instantly he was wide awake. Then he heard the booming shouts of his father, come home early drunk, then the sharp replies of his mother, then the bang, bang of his father's fist on the table, and the nasty snarling shout as heran's voice got higher. And then the whole was drowned in a piercing medley of shrieks and cries from the great, wind-swept ash-tree. The children lay silent in suspense, waiting for a lull in the wind to hear what their father was doing. He might hit their mother again. There was a feeling of horror, a kind of bristling in the darkness, and a sense of blood. They lay with their hearts in the grip of an*

intense anguish. The wind came through the tree fiercer and fiercer. All the chords of the great harp hummed, whistled, and shrieked. And then came the horror of the sudden silence, silence everywhere, outside and down stairs. What was it? Was it a silence of blood? What had he done?

- *Morel sat down. Both the men seemed helpless, and each of them had a rat her hunted look. But Dawes now carried himself quietly, seemed to yield himself, while Paul seemed to screw himself up. Clara thought she had never seen him looks small and mean. He was as if trying to get himself into the smallest possible compass. And as she went about arranging, and as he sat talking, there seemed something false about him and out of tune. Watching him unknown, she said to herself there was no stability about him. He was fine in his way, passionate, and able to give her drinks of pure life when he was in one mood. And now he looked paltry and insignificant. There was not things table about him. Her husband had more manly dignity. At any rate HE did not waft about with any wind. There was some thin gevanescent about Morel, she thought, something shifting and false. He would never make sure ground for any woman to stand on. She despised him rather for his shrinking together, getting smaller. Her husband at least was manly, and when he was beaten gave in. But this other would never own to being beaten. He would shift round and round, prowl, gets maller. She despised him. And yet she watched him rather than Dawes, and it seemed as if their three fates lay in his hands. She hated him for it.*
- *And his father, whom he had loved and who had worshipped him, he came to detest. A she grew older Morel fell in to a slow ruin. His body, which had been beautiful in movement and in being, shrank, did not seem to ripen with the years, but to get mean and rather despicable. There came over him a look of meanness and of paltriness. And when the mean-looking elderly man bullied or ordered the boy about, Arthur was furious. Moreover, Morel's manners got worse and worse, his habits somewhat disgusting. When the children were growing up and in the crucial stage of adolescence, the father was like some ugly irritant to their souls. His manners in the house were the same as he used among the colliers down pit.*
- *The sun was going down. Every open evening, the hills of Derbyshire were blazed over fire had swum down the soft flower-blue over head, while the western space went red, as if all the fire had swum down there, leaving the bell cast flaw less blue. The mountain-ash berries across the field stood fierily out from the dark leaves, for a moment. A few shocks of cornina corner of the fallow stood up as if alive; she imagined them bowing; perhaps sherson would be a Joseph. In the east, am irrored sunset floated pink opposite the west's scarlet. The big hay stack son the hillside that butted into the glare went cold.*
- *Mrs. Morel looked down at him. She had dreaded this baby like a catastrophe, because of her feeling for her husband. And now she felt strangely towards the infant. Her heart was heavy because of the child, almost as if it were unhealthy, or mal formed. Yet it seemed quite well. But she not iced the peculiar knitting of the baby's brows, and the peculiar heaviness of its eyes, as if it were trying to under- stand something that was pain. She felt, when she looked a their child's dark, brooding pupils, as if a burden were on her heart.*