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CONRAD'S PRONOUN USAGE AS A STYLISTIC MARKER AND ITS RELATION
TO HIS DENSITY OF TEXT AND THEMES

by

JENNIFER ONISHI

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Arts
Department of English

Catherine Ross, Ph.D., Committee Chair

College of Arts and Sciences

The University of Texas at Tyler
March 2017

The University of Texas at Tyler
Tyler, Texas

This is to certify that the Master's Thesis of

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Has been approved for the thesis requirement on
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For the Master of Arts degree

Approvals:



Thesis Chair: Catherine Ross, Ph.D.



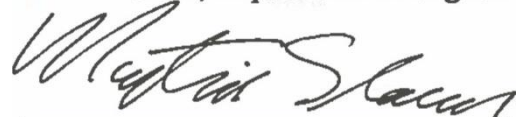
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けんさん、いつもやさしく手伝ってくれた、どうもありがとう。ぎりの母親も父親も、お世話になりました、ありがとうございます。隼都くん、あなたのために勉強をがんばります。

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Abstract

CONRAD'S PRONOUN USAGE AS A STYLISTIC MARKER AND ITS RELATION
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Thesis Chair: Catherine Ross, Ph.D.

The University of Texas at Tyler
March 2017

In this thesis I perform a close examination of Conrad's use of pronouns. Before this data is related, a brief overview of Conrad's linguistic history and the history of his criticism is presented. This overview allows for the data to be placed in the context of his linguistic interference. It also lays out what aspects of Conrad's language have already been explored. Pronouns are analyzed by word, type, and distance from the referent. The results of this study are then combined with statistical data from previous studies of Conrad's grammar and linguistics. This combined data is used to explain one aspect of Conrad's style, the density of his text. Conrad's grammatical eccentricities force the reader to work harder to construct meaning at the surface level. This mirrors an overarching theme found in many of his works, the discovery or re-creation of a moral self and moral code.

Introduction

Joseph Conrad is considered one of the foremost stylists of the English language. This is true in spite of the fact that he did not learn English until the age of twenty. Conrad's linguistic background has been well-known since the early years of his career, but the attention that the literary community has shown to this fact has waxed and waned depending on what critical schools of thought and theories have a position of prominence at any given time. Whether or not one considers Conrad's linguistic background in a study of his style, there is still much to be discovered by looking at the specific grammatical elements present in his works. In this paper I will add my own research on Conrad's use of pronouns to the larger body of works on Conrad's grammatical eccentricities. The results of these studies, taken together, provide support at the syntactical level for the overall density of Conrad's prose. This echoes the density found at the thematic level. This density and the subjective impressions it creates are important markers of Conrad's style. More than one hundred years after he began writing, Conrad's style is still a subject of interest for scholars, and there is still much to say about how and what he did to become a master of his craft.

It is almost a cliché that a critical paper on Conrad begins with a mention that English was not his native language. This comment is often passed over quickly in order to get to the primary theme or the thesis of the analysis. But for those of us who have dealt extensively with other languages, either as teachers or as students, this statement

leads to an obvious question of how late-life learning of English may have affected his use of the language. Modern linguistics has backed up what most people know implicitly; you can (almost) always tell a foreigner by his speech. If one is to truly try to understand what makes Conrad's style seem so unique, it is impossible to simply pass by the fact that his relationship to the English language is mediated by his prior knowledge of Polish and French.

The puzzle of Conrad's linguistic interference, or the application of knowledge of a primary language to a secondary one, even when inappropriate, is highlighted by the unique nature of his style. It is often described by words such as alien or foreign, even by those with no interest in or knowledge of his background. Just such a situation certainly held true for me. Roughly two decades later I can still vividly remember my first encounter with Conrad. There was a distinct impression, as if I had been out a little too long in the hot Texas sun: dazzled, sluggish, and slightly confused as to the reality of myself and my surroundings. Conrad's narrator says of Marlow's tales that "the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze" (*Heart of Darkness* 5-6). The same can be said of nearly all of Conrad's stories. So it was for me. And it is the impression, more than the story, that has remained, undimmed by the intervening years. Even setting aside the specter of Conrad's non-English influence, the problem of how he was able to create this impact on me and countless other readers remains an interesting one.

By this point, an astute reader will have picked up on the major pitfall of this type of study. Attempting to delineate in which way and to what degree Conrad's English style may have been affected by his early learning of other languages is a question that

can never have a simple answer and which will inevitably lead to conjecture and assumptions about the intentions of the author. What an author purposely effects, what he or she may accidentally effect through natural use of their primary language, and what he or she may accidentally effect through misuse or misunderstanding of a secondary language is beyond the scope of any analyst or critic to state definitively. A careful consideration of the nuts and bolts of style, the grammar of the text, can give a more objective idea of how language is manipulated in order to create a specific style or impression. For this reason, though I may occasionally conjecture on the relative influence of Conrad's linguistic interference, I will primarily focus on the relationship of the grammar to the reader rather than its relationship to Conrad.

Conrad's History

While linguistic interference is not the focus of this paper, it is still necessary to consider the context of Conrad's personal linguistic history as well as the history of linguistics in his criticism prior to moving on to the technical aspects of a grammatical study and any new information learned from it. This will give a fuller appreciation of their importance and perhaps allow other interested parties to make connections that this author has unfortunately missed.

Joseph Conrad was born Józef Teodor Konrad Korzeniowski in 1857. His early life was highly multilingual, due to the unique geographical and political situation he was born into. Conrad is typically referred to as a Pole, but this is an ethnic not a national designation as the country of Poland had not existed since the late 1700s, when it was partitioned off into Russia, Prussia, and Austria (Lukowski and Zawadzki). Prior to that time the area called Poland was comprised of what today makes up Poland and the western parts of Lithuania, Belarus, and Ukraine. The people of Poland never adjusted well to being a territory or state of other countries. Periodic uprisings and revolts occurred from the time of Poland's being taken over until independence was regained in 1918 due to the First World War (Lukowski and Zawadzki). This independence was short-lived, as Poland was first re-taken by Germany at the outbreak of the Second World War and then re-annexed by Russia until the fall of the Soviet Union.

Throughout Poland's domination by other nations language was an important political and cultural tool. Schools and government agencies went back and forth about what languages were permitted and promoted. Russia, Prussia, and Austria attempted, at different times and to different degrees, to assert dominance over rebellious populations

by requiring the use of officially sanctioned languages. Minorities and oppressed people groups fought to retain their culture by using their native tongues and promoting their literary and cultural values. Individual communities and cities had their own linguistic makeups, which were constantly shifting due to relocations of populations, government infrastructures, and nationalistic uprisings (Lukowski and Zawadzki). These issues had a great impact on Conrad's life, not least of all because his parents were political activists whose work would lead to tragic results.

Conrad's father, Apollo Korzeniowski, was imprisoned and eventually exiled for his nationalistic sentiments, writings, and activities. During this exile he would be his son's main tutor. Apollo was an accomplished polyglot. During his education Apollo had studied both German and Russian and gotten high marks in each. He eventually became a translator of French and English works into Polish. He taught himself English, claiming to have first read and appreciated the tone of the language when he was eighteen (Omelan 92). He studied this language while in prison and is known to have had an English textbook sent to him there and to have later used this book and its teaching methods in his private instruction of his son, but for the purposes of teaching his son French, not English.

These factors combined to create a unique environment for the young Conrad, who grew up realizing that the choice of spoken and written languages was an important one. The area where Conrad spent his first years is now part of Ukraine. The majority of the peasant classes spoke Ukrainian, with the upper classes generally speaking Polish as was the case with Conrad's family. He learned Polish as a native speaker from them. By the age of five he had also begun to learn French, which was typically used for political

and official topics throughout the region (Pousada 336). Conrad's parents were exiled deeper into Russian territory when Conrad was four. This move prevented Conrad from having much regular schooling. His father tutored him at home during these formative years and was anxious to make sure that Conrad learned French. After his mother's and father's deaths, when he was seven and eleven respectively, Conrad does seem to have entered school and would have studied German and Latin there (Morf 73). There have been debates about Conrad's proficiency in each language he had contact with, but it can be determined that prior to adulthood Conrad would have been at least exposed to Polish, Ukrainian, Russian, French, German, and Latin. Early sources seem to indicate that Conrad was no lover of linguistics. Morf claims that "he had refused to learn English and had absorbed some German and Latin with obvious reluctance" (285). Conrad's reluctance with German and Latin was based on the fact that Conrad was not a good student. Unfortunately, Morf does not explain his remark on Conrad's refusal to learn English. Conrad says of himself that "I was no good at grammar....After all, grammar is so arbitrary, why bother about it?" (Megroz 28-9). Conrad's remarks about grammar may seem odd coming from someone with such a firm hold on foreign tongues, but in a way they make sense for someone coming from an early multilingual background. Children, unlike adults, learn languages quite competently without needing exposure to explicit rules of grammar. Having been exposed to a large variety of grammars, it is possible that Conrad was able to create a personal, plastic framework from which to learn without resorting to the rules and nomenclature that most adult learners appreciate and rely on. As with many intelligent children, he may have resented being forced to use a tool that he

considered unnecessary. This set of circumstances could conceivably lead to an adult who claims to hate grammar while also being an expert at its use.

Most information about Conrad's early life is based purely on Conrad's reminiscences and has proven difficult to verify. One reason for this is the fact that Conrad's self-styled history does not always hold up to close scrutiny. This could either be due to his faulty memory or because Conrad wanted to create a self-image for public consumption for reasons of his own. Scholars have also come to different conclusions about his initial introduction to English. Stephen Brodsky offers, without any comment or concrete proof, that "Conrad...obviously read English from an early age" (48), while Morf, as mentioned above, asserts that Conrad refused to learn English. Conrad always steadfastly claimed that his first encounter with English was aboard a British merchant ship, the *Mavis* in 1878. However, given he and his family's linguistic background, I believe it is likely that Conrad received at least written exposure to English in his childhood. Morf's comments on Conrad's refusal to learn seem to indicate that the opportunity and exposure were there, even if Conrad did not accept them. There is, in my opinion, a distinct probability that Conrad considered his spoken and written English as two different issues. There was a great difference between Conrad's exquisite written style and his lifelong difficulties with spoken English, which was so unusual that during his 1923 tour of America the stenographers were unable to record what he said (Pousada 345). This fits the scenario in which written English is available during his childhood, but his first use of spoken English occurred on the *Mavis*. Conrad was a bookish, somewhat ill child, most likely due to the restricted life he led with his parents in their difficult circumstances. Living in a house where there was a student of English and at least one

English textbook available, it is quite likely that Conrad would have perused materials such as dictionaries, thesauri and grammar texts that would have been necessary for his father's work as a translator. Conrad recounts a time when, at the age of eight, he climbed into his father's chair and began looking over his father's translation of *The Two Gentlemen of Verona*. His father came into the room, and although Conrad expected his father to be angry, he only asked Conrad to read the page aloud. Conrad believed that due to his success in this endeavor, he earned "the right to some latitude in my relations with his writing-table" (Conrad, *Personal Record* 74). Knowing that Conrad was allowed access to his father's desk increases the probability that he would have been in contact with materials for translation. Of course, while it can be shown that the materials were with Conrad in the home, it is impossible to make any definitive argument regarding whether or not he interacted with them.

History of Conrad's Criticism

Regardless of his early interactions with it, English was certainly not Conrad's native language, a point that was quickly picked up by the press in his day. The interest in Conrad's linguistic interference began almost as soon as his writings were published. While most reviews tended to praise Conrad's prose style, there were many that complained of his grammar and stylistic choices. Multiple papers were published that attempted to expose word and phrase choices that were influenced by Polish or French. Many of these studies amounted to lists of grammatical irregularities seen in Conrad's works. Papers of the opposing view typically focused on discounting the idea that these instances occurred in large enough numbers to be significant rather than explain why linguistic interference could be a positive addition to his style or how he integrated it into his masterful styling of English. This attitude towards Conrad's style continued for many decades, with papers from the 1930s still indicating that there was controversy in regard to the degree to which Polish and French had influenced Conrad's style (Coleman 464).

As critical opinion moved away from the consideration of an author's personal life and intentions, articles on Conrad's linguistics waned. After a brief lull in the 1940s studies of Conrad's works remained an active field, but serious consideration of Conrad's linguistics did not appear again until the 1990s. During the 1990s inquiry tended to focus on his language qua language rather than the influence of his primary languages on his English. The resurgence of interest in language in the 1990s was due in large part to the expansion of the field of 'corpus linguistics,' or the study of patterns of language taken from a database of texts, which grew and flourished during this time, particularly as computers that could collate large amounts of data became available to researchers. Since

that time, dating from the turn of the century, there seems to be a trend away from the use of corpus linguistics, perhaps due to the pitfalls it carries. Simply put, corpus linguistics can present data that has false significance, as in the case of confirmation bias, and can be manipulated and misused in order to lend credibility to clearly fallacious viewpoints. Studies performed on Conrad's linguistics during the 1990s range from giving a broad view of overall linguistic influence to zooming in for a very narrow, detailed analysis of a single syntactical point. There was also an increase in studies that utilize the results of recent and older studies of linguistic aspects of Conrad as evidence to defend various readings of Conrad's texts.

Beginning from the 1990s there was also evidence of a more nuanced understanding of the psychological impact of multilingualism. As linguists gain a greater understanding of how the human mind interacts with language more information is being disseminated outside of the field, so literary scholars are acquiring more knowledge of linguistics and are better able to apply it in their own work. Some other trends in criticism have also emerged within the last two decades that point towards a reawakening of interest in Conrad's linguistic background and its effect on his style. The recent wave of increased globalization, especially the escalation in international relocation has led to an upsurge of multicultural authors and works, which has in turn led to a resurgence of interest in multinationalism and multilingualism. These have been rebranded as transnationalism and translanguaging in recent analyses, as critics begin to consider the unique blend of individual cultures in various authors and works as more than simply Culture A plus Culture B. Conrad stands as an interesting case study for any scholar wanting to apply these theories to a real-world case.

Perhaps the largest contributor to the field of Conrad's linguistics thus far is Michael Lucas, who was active during the 1990s. Lucas considers himself to be an applied linguist rather than a literary critic (*Aspects* 1). His interest in Conrad is based primarily on Conrad's linguistics. Most of his work deals with an examination of the text in order to determine to what degree Conrad is like or unlike other English writers of his period. Lucas first published a paper on Conrad's linguistics in 1973. It was published in the university journal of a Japanese university where he was teaching at the time (*Aspects* 1). Since that time he has also taught in such diverse places as Bulgaria and Chile. In the late eighties, Lucas returned to the theme of Conrad's language, and for the next decade regularly published pieces on Conrad's language in *Conradiana*. Lucas' work on Conrad's language culminated with the publishing of a book length study, *Aspects of Conrad's Literary Language*, in 2000, which collected and enhanced much of his work of the previous decade. It is clear that Lucas intends for his linguistic analyses to provide statistics and facts that literary scholars can use as evidence to support various theories about Conrad's themes and styles. While he assiduously avoids making any comments about Conrad's literary themes, he carefully selects and categorizes his data for the aid of others working in the field. Disappointingly, his work has received relatively little attention since its publication, being cited less than two dozen times in the succeeding sixteen years.

In his research, Lucas looks at grammatical structures ranging from number, type and placement of adjectives, to noun and verb clauses, to certain types of sentence structure. He divides his results in several different ways in order to aid with further interpretation of the results and use in criticism. Results are given chronologically to

show how Conrad's use of English changed over time. They are divided by length of the work on the hypothesis that different styles might be required for short stories, novellas, and novels. For the same reason they are analyzed by geographical location of the works. Finally, he subdivides his corpus based on the type of narration used to see how this may have affected style. Lucas devotes a chapter of his book to Conrad's early works, subdividing individual works into dates of completion to give a more detailed picture of the evolution of Conrad's English. He also gives a chapter to Conrad's dialogue and the way characterization is achieved through altering his typical style in the representations of a character's speech. His work is so thorough that it is almost unsurprising that little expansion on the topic has been done since his studies.

Primary Research and Interpretation of Data

If Lucas appears to have been given a very generous portion of time and space, it is because I used his pattern for my own research into Conrad's grammar. In my own study I examined Conrad's use of pronouns, a feature not considered by Lucas. Like him, the rationale behind my study was to ascertain Conrad's degree of likeness or aberration from the pronoun usage typical of other English writers of the time. Unlike Lucas, however, I do not expect to find a correlation between pronoun usage and Conrad's linguistic interference, a trait that would be expected and quantifiable in adjective and clause placement and usage. My study was certainly not on the scale of Lucas' and so I did not attempt to draw any of the conclusions he did about the evolution of Conrad's English, or the effect of geography or narrative style. I simply compared an 'average' of Conrad's writing to a 'control' sample consisting of his native English-speaking contemporaries.

I chose nine selections of Conrad's works to make up my corpus. In order to get a consistent 'average' of Conrad's style, I chose three short, three medium, and three longer works. Short works were defined as less than 10,000 words, medium works as 20,000 to 50,000 words, and longer works as greater than 80,000 words. Chronologically, I chose works from Conrad's early, middle, and late periods, which I defined as 1895 to 1904, 1904 to 1911, and 1912 to 1924. This not only nicely divides Conrad's thirty-year career into approximate decades, but also follows what I see as a pattern in Conrad's choice of theme; sea tales, a change to more political stories with land-based intrigues, and a return to the sea. This is, of course, only a general trend and not indicative of everything Conrad composed or published during each period. I limited myself to stories

that would follow this scheme in order to get a wider variety of Conrad's themes and narratives and account for stylistic variation necessitated by the change. My selections were (1) *An Outpost of Progress* (9,500 words, written 1896), (2) *Heart of Darkness* (30,100 words, written 1898), (3) *An Outcast of the Islands* (106,100 words, written 1894-95), (4) *Il Conde* (9,500 words, written 1906), (5) *The Duel* (30,600 words, written 1907), (6) *The Secret Agent* (90,200 words, written 1906), (7) *The Tale* (6,400 words, written 1917), (8) *The Shadow-Line* (39,800 words, written 1915), and (9) *The Arrow of Gold* (133,400 words, written 1917-18).

I also selected a 'control' sample in order to get a baseline of how Conrad's contemporaries were using pronouns. I chose selections from Ford Madox Ford's *The Good Soldier*, Rider Haggard's *King Solomon's Mines*, Henry James' *The Tragic Muse*, and Robert Louis Stevenson's *Treasure Island*. My selection was based on recommendations from Lucas in his studies in order to obtain data that could be easily combined with his for purposes of critical interpretation. Again, my sample was smaller than Lucas', in keeping with the limited scope of this project. Three of my selections are exactly taken from Lucas, so I will quote his rationale for their inclusion directly.

Rider Haggard is represented because he was an almost exact contemporary of Conrad, and, being very popular in the 1880s and 1890s, it is extremely likely that Conrad read him before he began to write. Furthermore, the Haggard work sampled, *King Solomon's Mines*, was published in 1886, when Conrad was still a seaman, and it is set in an exotic location and narrated in the first person. Extracts from Stevenson were chosen because he was writing at

the time when Conrad embarked upon his writing career, because the sea is an element in both the Stevenson novels sampled, and both novels are examples of first-person narration. The inclusion from Henry James is obligatory: for Conrad, James was the Master. (*Aspects* 13)

In my own corpus, only a single extract from Stevenson and a single extract from James were chosen. I used one author Lucas did not include in his study, Ford Madox Ford. Lucas himself expressed a wish to include Ford in his study but was unable to do so for logistical reasons (“Conrad’s” 128). For many years, Ford was a friend of Conrad’s, and the two collaborated on several published works. It is a widely-held opinion that Ford helped Conrad to improve his English, and so he is certainly a possible influence on Conrad’s individual style. In the case of Stevenson and James, Lucas used more than a single work, so in keeping with the smaller scale of my project I chose to make a selection between the two. For three of my four authors, I chose what might be considered their most iconic work. In the case of James, the work for which he may currently be most well-known, *The Turn of the Screw*, was not used by Lucas, and so I chose instead one of the other two works included by him in his study.

As can be seen from Lucas’ and my explanations of our choices, great care has been taken to include authors who may have influenced Conrad. For this reason, the authors and works chosen may more closely resemble Conrad’s style than a selection of works chosen at random from works of the period. This specific selection is used to ensure that the differences found between Conrad and ‘typical’ English writers is not overstated or exaggerated.

For every text in both the Conrad and the control groups, I chose a selection of 5,000 words to the nearest paragraph. Because my selections are all so near to each other in length, I have declined to calculate based on both word count and selection, and merely used data based on selection. I followed Lucas' convention of not including spoken dialogue in my word count or examination ("Conrad's" 128). Within dialogue, the author must of course shift his style in order to create the voice of separate individuals. These may be quite different from the general narrative voice, and are thus excluded from the selections.

Within all samples, the use of pronouns was carefully examined and recorded. Pronouns go beyond what many of us remember from grade school. They can be divided into nine distinct categories: personal, possessive, demonstrative, indefinite, interrogative, reciprocal, relative, reflexive, and emphatic. In the case that a refresher is necessary, brief explanations and examples are provided. The most commonly known and most commonly used category is the personal pronoun, which takes the place of a common or proper noun. "*He* had been the first chief of that station" (Conrad, *An Outpost of Progress* 234). The possessive pronoun, which shows possession, is the other type with which most people are familiar. "The rest of the world was nowhere, as far as *our* eyes and ears were concerned" (Conrad, *Heart of Darkness* 45). Demonstrative pronouns are used most commonly in speech to refer to an object visible to the speaker. In writing, demonstrative pronouns can refer to ideas or events mentioned previously. "Indeed, *that* was pretty much what had happened, except that he had told the girl and the girl told the wife (Ford 19-20). In this case, *that* refers to a situation explicitly laid out in the previous sentence. Indefinite pronouns refer to something that is unspecified. "How changed

everything seemed!” (Conrad, *Outcast of the Islands* 57). Words such as *everything* refer to nouns: a person, a thing or a place, but not a specific one. Interrogative pronouns are usually just called question words, but are considered pronouns because they take the place of a noun to be supplied in the answer. “But it is in human nature to believe the worst; and I confess I eyed him stealthily, wondering *what* he had been up to” (Conrad, *Il Conde* 317). Reciprocal pronouns are the smallest class, including only a few phrases which refer to the reciprocity of the objects of the verb. “Into this the elephants plunged . . . trumpeting as they pushed *one another* aside in their selfish panic, just like so many human beings” (Haggard Chapter 4). The relative pronouns, who, which, and that, are used to connect relative clauses to the main clause. “And it irritated her to hear it advanced *that* there might have been some woman in the case” (Conrad, *The Duel* 353). As clauses are not part of my investigation, having already been studied in depth by Lucas, I will make no attempt to explore how these are used stylistically, but include them in my count for completeness. Reflexive pronouns are those which end in -self or -selves, showing that the object is the same as the subject. “It was vain to pretend to *himself* that he was not disappointed” (Conrad, *The Secret Agent* 64). The category of emphatic pronouns is based on usage. In sentences such as “And with the words my life *itself* was being forced out through my lips” (Conrad, *The Arrow of Gold* 232), *itself* is not grammatically necessary, but emphasizes the noun to which it points. A tenth category is also included in my study, that of expletive. The common pronoun ‘it’ is often used in expletive sentences, as in “*It* was not into her lap, poor woman, that the revenues of Bricket were poured” (James 82). In this type of sentence ‘it’ has no meaning of its own, and exists only as a clause starter. This category was added in order to account for a

common use of the word 'it.' The other common expletive, 'there,' was not included in the study.

In every selection, all pronouns were counted and categorized in two ways. Firstly, the number of times each specific word was used was recorded and tabulated. Secondly, each use of a pronoun was categorized into the ten types listed above. Another peculiarity of pronouns was examined, the need for a referent. Certain types of pronouns require a referent. The referent may be either anaphoric, that is, placed prior to the pronoun, or less commonly cataphoric, placed after the noun, as in "Before *his* boat reached *his* ship the *commanding officer* heard the steamer beginning to pick up her anchor" (Conrad, *The Tale*) wherein *his* refers to the *commanding officer* later in the sentence. The four types of pronouns that require referents are demonstrative, personal, possessive, and reflexive. Of the other types indefinite and interrogative refer to unnamed referents, relative and expletive do not refer directly to nouns, and emphatic pronouns are necessarily used directly adjacent to their referent. For types of pronouns requiring a referent, the distance between the two was recorded. The exception to this is in the case of 'I,' 'you,' and occasionally 'we' and 'one' where one would not expect the noun to be named directly. Cataphoric referents were included in calculations, but also counted separately. Also noted are cases where the referent is either absent or overly vague. This includes situations in which the referent was easily understood but not directly named in the text, those in which it indicated a situation too large to be easily summed up, and those where it could not easily be identified. In all situations where usage is ambiguous, I have simply used my best professional judgment as a former teacher of grammar.

All results from the study are included in Appendix 1. At this point I will give a short explanation of which results seemed to me to be significant. I will also attempt to explain what other than a true stylistic difference may have caused the deviation between Conrad and the control. In an essay on the field of corpus linguistics, Henry Widdowson discusses the dangers of confirmation bias and false significance. Keeping this in mind, I will endeavor to spend more time simply presenting the data as it appears than attempting to draw any conclusions or espouse any theories of my own at this juncture.

The first interesting fact I learned from this study was the sheer number of pronouns used in English fiction. More than ten percent of the selections studied were composed of pronouns. Conrad used far fewer than the control group, as seen in Table 1.

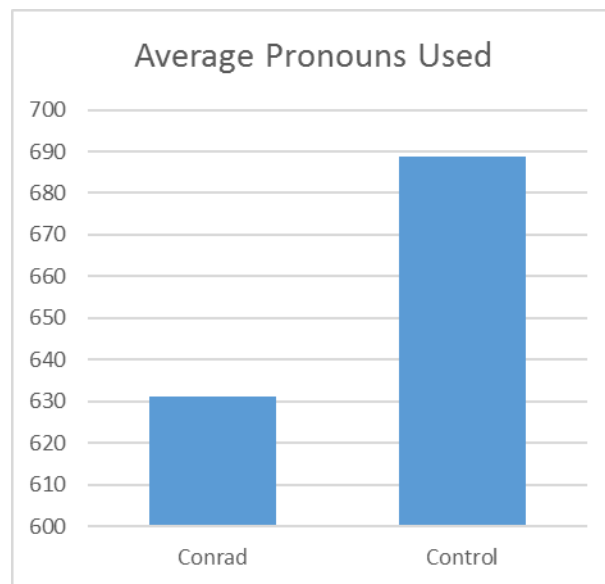


Table 1: Average Number of Pronouns Used

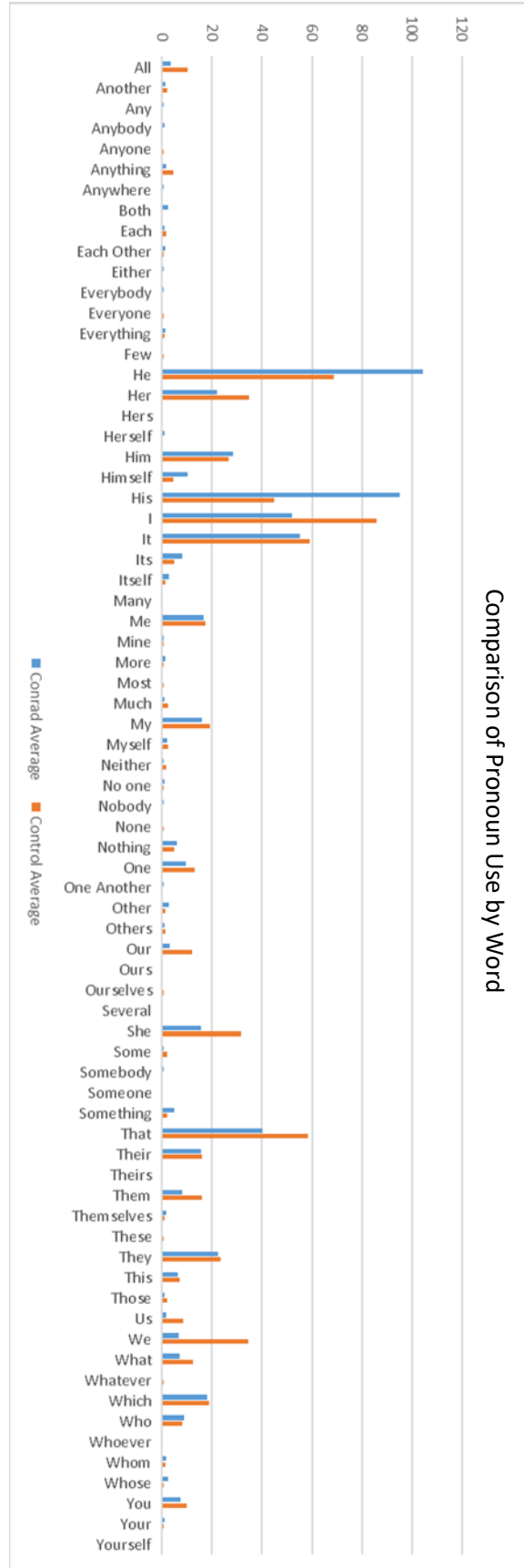
This indicates that Conrad either refers to a specific item only once, or repeats a noun rather than replace it. In the first case, this would match the wide-spread idea that Conrad is a descriptive or impressionistic writer who focuses attention on natural surroundings. By giving a variety of background objects to create the scene rather than devoting time

and space to the action of a few central characters or objects, Conrad repeats fewer nouns. This naturally leads to the use of fewer pronouns. It may also be the case that Conrad uses longer sentences with denser structures so that the head noun does not need to be repeated within the description. The second option, that a noun is repeated rather than replaced, is less likely to be a major cause since this is usually considered a weakness in written English. But it should be noted that there are times when Conrad utilizes this tactic to create emphasis. For example, within “*Heart of Darkness*” the repetition of words using the root “dark” is a thematic element.

When pronoun usage is broken down by individual word choice, as seen in Table 2, very little information of interest can be learned. Many words are used so rarely that a corpus of this size does not provide adequate data for analysis. Conrad and the control do differ between which words are used more often, but these are most plausibly explained by the cast of characters in the given stories. For example, stories featuring only men obviously contain more ‘he’s than ‘she’s, and ‘I’ appears only in cases where first person narration is used. Another interesting narrative indicator occurs in the use of the pronoun ‘you,’ which primarily exists in stories containing direct appeals to the audience. Out of my corpus this occurs in Conrad’s *Heart of Darkness* and *The Tale* and Ford’s *The Good Soldier*. I do not feel, however, that this usage gives any specific indication of Conrad’s style, since it is not used regularly in either the Conrad or the control groups.

Looking at the pronouns by type lends far more interesting results. Overall, Conrad used a slightly lower number of pronouns than the control group, as seen in Table 1 on the previous page. Table 3 shows which types he uses at a higher or lower rate than other writers. He uses significantly fewer demonstrative, indefinite, emphatic, and

Table 2:
Comparison of
Pronoun Use



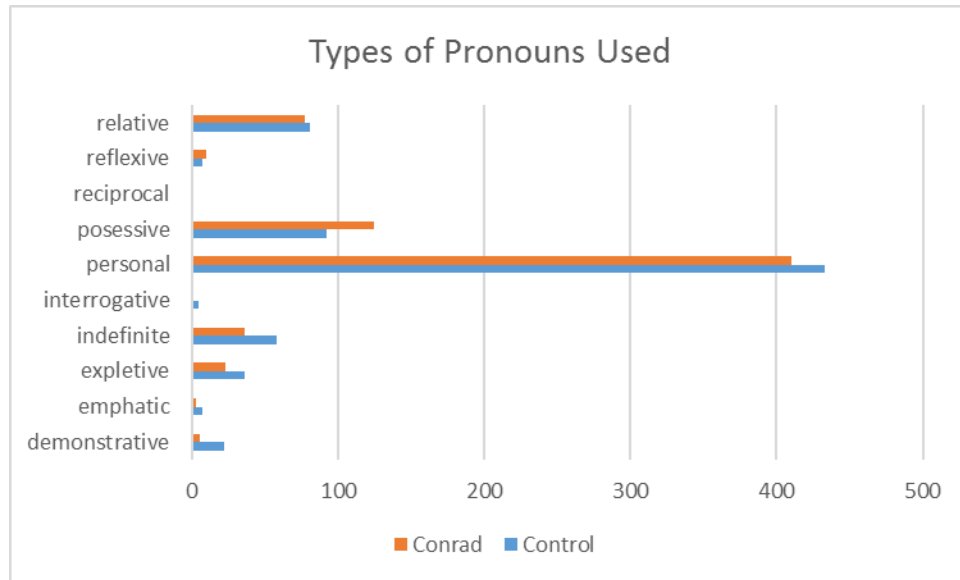


Table 3: Types of Pronouns Used

expletive pronouns than the other writers. Expletive sentences are often used to give simple explanations of a situation or observations of the world. Conrad, famous for his descriptive passages, certainly spends large portions of his text in such descriptions and explanations, so it can be concluded that he is using other structures in a larger percentage than other writers in order to accomplish that task. This would corroborate the earlier explanation for Conrad’s lower use of pronouns, that he is using denser or more compact sentence structures in his descriptive passages.

I was surprised to discover that Conrad uses fewer demonstrative and indefinite pronouns than the control group. Conrad’s style is often noted to contain ambiguities and uncertainties. One example of this is his predilection for adjectives using negative prefixes such as im- and un-. Demonstrative and indefinite pronouns could easily lend themselves to ambiguous usage. It can be difficult to discover or articulate the exact situation described by a demonstrative pronoun and indefinite pronouns do not specify the noun referred to. My own interactions with Conrad’s works led to the assumption that

pronouns of this type would also be a factor in this stylistic marker. But it appears that demonstrative and indefinite pronouns are in fact unrelated to Conrad's creation of the impression of ambiguity. Conrad's number of demonstrative pronouns ranges from 4-22, and the control ranges from 5-22. While Conrad uses a lower number of this type overall, it can be seen that his usage is not so far off from other writers, and that this point is not indicative of his style as a whole. Conrad's indefinite pronouns range from 21-54, with the control at 36-58. For this type of pronoun, Conrad's use is markedly below the use of other writers. This indicates that the nouns he references are more specific than generalized. There may be conclusions to be drawn from this point, but they appear to be unrelated to the notion of creating ambiguity.

Conrad's use of emphatic pronouns was also well below that of the control group. This type of pronoun typically emphasizes the noun in opposition to its surroundings. Conrad of course emphasizes some nouns, but it appears based on this data point that he does so without emphasizing the oppositional element as frequently as other writers do. As mentioned earlier, Conrad may be employing the technique of repeating the noun to create emphasis. He often reuses more of a clause than is strictly necessary, and the reuse of a noun in this context is one way that Conrad chooses to emphasize it. The fact that he does not focus on the oppositional elements of his subject could also be related to the psychological, inner-looking nature of his works. By choosing not to consider his subjects in conjunction with their surroundings Conrad encourages the reader to consider the subject in relation to itself and to seek answers that are self- rather than other-driven.

Another point at which Conrad varies from the control is in the use of reflexive pronouns. He uses significantly more than the control group. As with the use of emphatic

pronouns, this could be an indication of the psychological nature of Conrad’s works.

Reflexive pronouns mirror the subject back on itself, and choosing self-comparison rather than comparison to the world around them shows the concern that these subjects have for themselves, and enhances the same concern in the reader. Together the use of fewer emphatic and more reflexive pronouns show that his characters are less likely than other writers’ to be viewed interacting with the world around them and more likely than other writers’ to be drawn into themselves.

Conrad uses far fewer personal pronouns than the control by percentage, as can be seen in a comparison of Tables 4 and 5. As with other usage eccentricities, this may

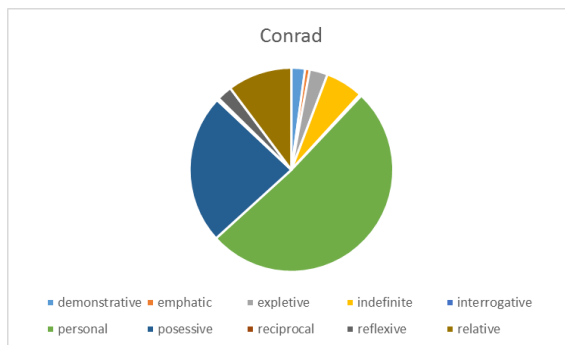


Table 4:
Percent of Pronoun Types, Conrad

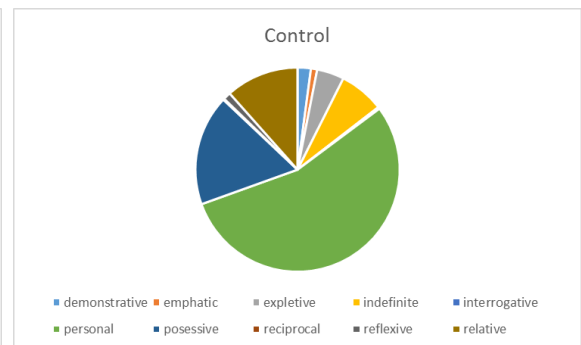


Table 5:
Percent of Pronoun Types, Control

be due to Conrad’s descriptive passages, which focus more on the natural world than on people. Conversely, Conrad uses, by percentage, more possessive pronouns than the control. This may be due to his frequent repetition in co-ordination of predicate clauses which would usually be omitted (Lucas, *Aspects*). This is seen in the following sentence, “few men realise that their life, the very essence of their character, *their* capabilities and *their* audacities . . .” (Conrad, *An Outpost of Progress* 235), where the italicized possessive pronouns would usually be omitted.

The most significant difference between Conrad and the control occurs in the distance from the referent to the pronoun, as seen in Tables 6 and 7. For the control, the

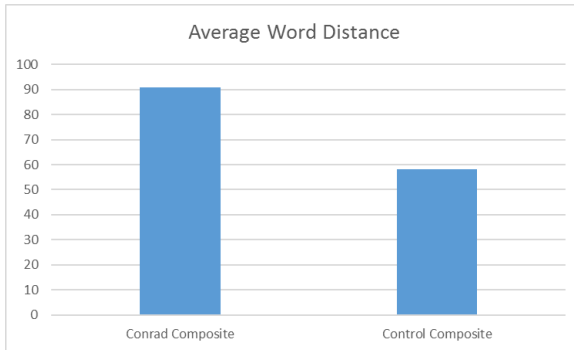


Table 6:

Distance from Referent in Words

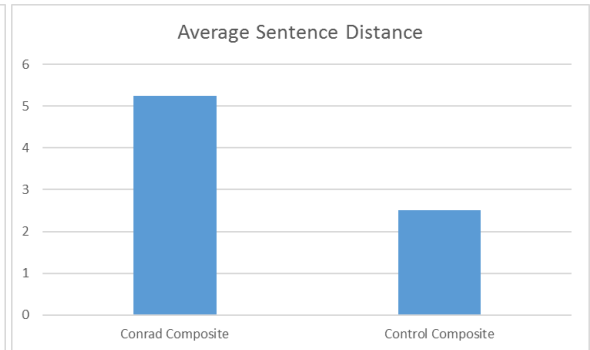


Table 7:

Distance from Referent in Sentences

average distance was 58.2 words, or 2.5 sentences. Conrad's average distance was 90.7 words, or 5.2 sentences. There is one outlying piece of data that could have affected this distance. In Conrad's *The Tale*, the story begins and ends with a frame narrative. These characters are not renamed at the end of the tale, leading to a handful of pronouns located between 2000-6000 words from the original antecedent. But even when these outliers are removed, Conrad's distance remains at 84.9 words, or 5.0 sentences (Tables 8-9). There

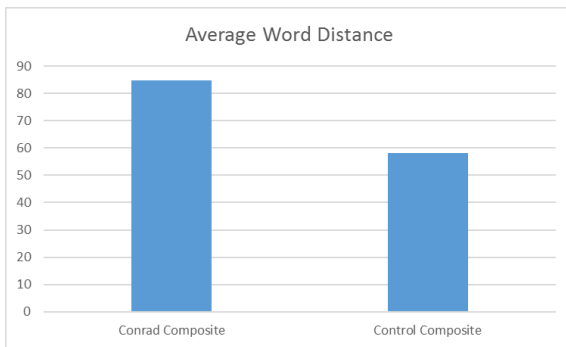


Table 8:

Adjusted Distance from Referent in Words

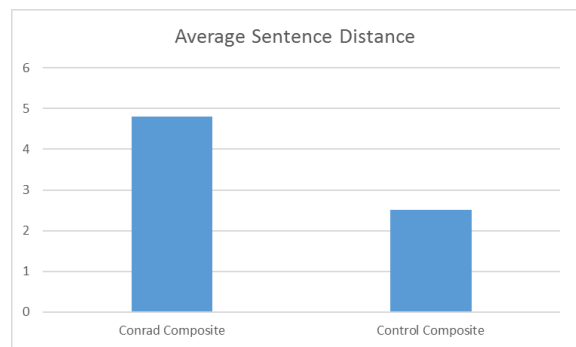


Table 9:

Adjusted Distance from Referent in Sentences

is another possible explanation for why Conrad's distance is greater; many of his tales

deal with relatively few characters. The selection of Ford's *The Good Soldier* deals with four characters in the same scene and the selection of James' *The Tragic Muse* with five. In the Conrad selections used, he never has more than three active characters in a single scene. For logistical reasons the more characters are acting within a scene, the more often the noun must be repeated to prevent ambiguous references. Therefore it is a likely possibility that the discrepancy in the rate of usage is not due entirely to thematic or stylistic choices. But there is also a likelihood that Conrad chose to manipulate this distance to create a level of tension or strain on the reader. I will discuss this possibility at greater length in the next section.

The number of missing or vague antecedents (Table 10) yielded unexpected

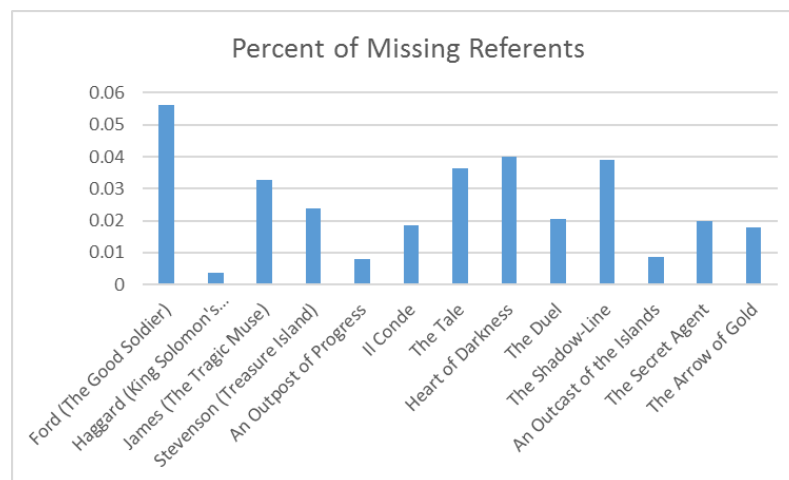


Table 10: Percent of Missing Referents

results. Conrad's selections had 2.4% of their antecedents as understood or unaccountable. The control had 3.0%. One reason for this was that Ford left nearly 6% of his antecedents unaccounted for, raising the average of the control. In fact, the control group consisted of 0.4% (Haggard), 2.4% (Stevenson), 3.3% (James) and 5.7% (Ford). These numbers vary greatly, far more than the range of Conrad, which was 0.8% to 4.0%. In this instance, the control group varied so much that it is difficult to draw any useful

conclusions from this data. Assuming that the percentages found in these selections is indicative of their work as a whole, a far greater number of control writers would be required to discover a general trend in literature of the period. My expectations were that Conrad's reputation as being vague or ambiguous would manifest itself in a greater number of missing referents, but the data I collected can neither confirm nor deny this theory.

The percentage of cataphoric referents, seen in Table 11, showed that Conrad

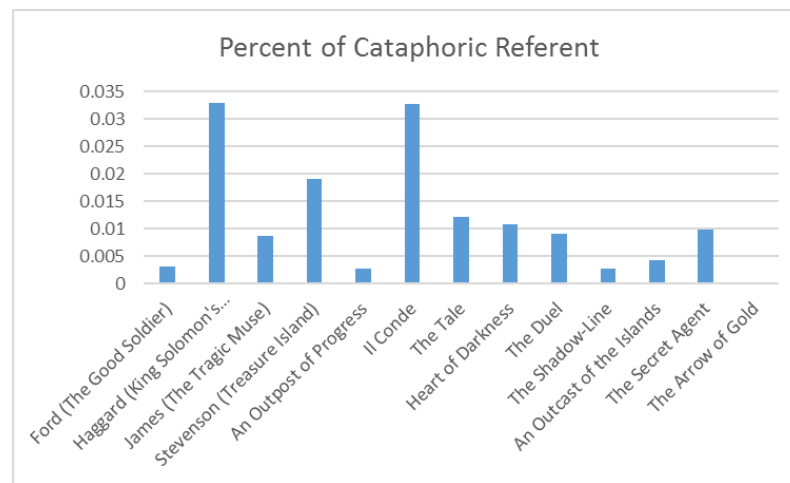


Table 11: Percent of Cataphoric Referent

used far fewer than the control. My expectation for these results was similar to that of missing referents, that Conrad would have a greater number due to the themes of ambiguity in his writing. I thought that there would be a connection between these two points for all writers based on their individual comfort levels with missing or unstated information. But looking at the data by author (see Appendix 1, Composite Results of Referent Count) shows that selections with a high percentage of missing referents sometimes had a low percentage of cataphoric referents and vice versa. In other words, there appears to be no correlation between these two points. While the fact that Conrad's number was low disproves my initial theory, it may still be the case that this point is a

stylistic marker for him. No theory that I have encountered has offered an explanation for this point, so further research into its reasons or purposes remains necessary.

Perhaps the most important things learned from this study were personal lessons. It quickly became apparent to me that trying to create an idealized Average Great English Author was either entirely futile, or required a much greater sampling of writers than I was able to supply in this study. There was great variation between the four authors sampled here, so that the exclusion of any one of them would likely have changed the entire result for the study. Ford Madox Ford had either the highest or the lowest number of uses in six out of ten types of pronouns. He also had the highest rate of missing referents and the lowest rate of cataphoric referents. While he was chosen because his writing is historically more likely to be related to Conrad's, adding him as a control writer had a clear influence on the outcome of this study. It may be the case that to create a true average picture one should focus on more average, pulp fiction style writers rather than great stylists whose greatness likely makes them more unique as well. Two of the writers used in this study, Haggard and Stevenson, are generally considered as adventure writers. Their works continue to be read and enjoyed, but they do not generally receive the critical acclaim given to James and Ford, who are usually thought of more as "stylists." In many cases Haggard and Stevenson had similar results that were quite distinct from James and Ford. These include the number of pronouns used overall, the percentage of relative and reflexive pronouns and the distance from the referent. This indicates that either the genre of the work has an influence on how pronouns and grammar generally are used, or that writers with individual stylistic flair do not conform to "normal" language usage. With the limited sample size I examined, it is impossible to

state whether any particular type of fiction is more “average” than another. It is quite possible that a comparison of James or Ford to “average” English writers would discover their own grammatical eccentricities.

Going into this study, I had expected to find data that would indicate that Conrad was willing to place more responsibility on his reader through use of less explicit forms overall. I found that while some data tended to back up my predictions, other data went directly against what I had expected to find. I learned that no matter which position one attempted to justify using the information gathered, it would be necessary to pick out supporting data while ignoring data that opposed the point. Fortunately, my data does not need to stand on its own. Literary criticism has many tools and theories, which can be combined to go beyond what can be learned from statistical analysis alone.

Analysis of Conrad's Style

In the 120 years since he first began publishing, Conrad's reviewers and scholars have remarked on the same phenomenon in a number of different ways. In attempting to describe Conrad's style and the impression it creates, E. M. Forester declared "that he is misty in the middle as well as at the edges, that the secret casket of his genius contains a vapour rather than a jewel" (qtd. in Leavis 173). One reviewer felt that his style "suffers from exuberance, so that at times one feels all but stifled by its convolutions" (qtd. in Kujawska-Lis 20). Another stated that "the style has beauty, but lacks swiftness" (qtd. in Kujawska-Lis 20). The quality of this experience was not always agreed upon, with one reviewer complaining that "the story melts away among a desert of words, and the desert alas is dry" (qtd. in Kujawska-Lis 20) while another claimed (of *Youth*) that "there is not a wasted word in it" (qtd. in Kujawska-Lis 20). In my own words, I would call Conrad's text dense. By dense, I mean that Conrad's text requires more effort on the part of the reader than other texts of similar lengths using vocabulary of a similar difficulty. I believe that the mental exhaustion at the end of reading a passage of Conrad is directly related to the curious impressions he effects on his readers; the alien experience of tiredness after doing something we believed to be a simple task. Earlier, I related my own first experience with Conrad. The feelings I described are similar to those of heat exhaustion – when one performs a simple activity outside, only to find oneself overtired and confused as to the exact reason, a feeling many other reviewers seem to have shared.

The density of Conrad's texts exists at three levels, the syntactical or grammar level, the level of reading comprehension, and thirdly, the thematic level, to which I shall return later. The first two levels deal with the attempt to understand the surface level of

the story. In both cases, Conrad uses two specific elements, which place the responsibility of comprehension on the shoulders of the reader, rather than the author, as is usually the case. Firstly, he causes the reader to go back and mentally revise text they have already read. Secondly, he forces the reader to recall information from the text at a higher rate than is typical.

The reader is made to go back and revise their mental picture by Conrad's withholding of important information from them in two ways. First, Conrad unusually positions his adjectives. By putting them in the 'wrong' place, readers need to reconstruct a typical sentence before they can understand the meaning of the text and create an appropriate mental picture. Second, he uses a technique called delayed decoding. This again forces the reader to redraw their mental picture. Understanding how language is visualized at a micro-level as readers encounter and interpret vocabulary is an important aspect of interpreting literature at a syntactic level.

Visualization word-by-word, at a micro-level, is a natural response to reading, even for those less imaginative readers who don't create a 'mental picture' in their minds. I became aware of this fact as a long-term teacher of English in Japan. Elementary level students often left a noticeable pause before moving on to the verb phrase of their sentence. After some questioning back and forth, the students and I came to understand that this is due to the word order difference in the languages. English places the verb in the center, usually directly after the subject, whereas in Japanese the verb is always placed at the end of the sentence. As one student put it, 'how can you know what verb you are going to use until you've said everything else?' The students were visualizing the rest of the sentence before selecting their verb, leading to (for beginners) an awkward

pause in their spoken English. Further investigation showed that this was true for advanced learners as well, it was simply that their higher skill level had shortened the pause. To see how this can affect the English reader, let's try a short activity. Imagine an old, red car. Good. Now imagine a car new and green. Which one took more mental effort? As readers of English, we expect to receive input in a certain order. Any sentence structure that varies from the expected requires just a bit more mental effort to understand.

Conrad's use of adjectives has been a subject of scrutiny since the early years of his criticism. Much of this scrutiny has been either in defense of or in opposition to Leavis' comments on Conrad's overuse of adjectives. He argues that Conrad's adjectives are experienced "as an interposition, and worse, as an intrusion, at times an exasperating one" (Leavis 177). I agree that Conrad's adjectives may become exasperating for some, but for different reasons than those Leavis suggests. Lucas' study of Conrad's adjectives shows that Conrad does use more adjectives than the average of native-speaking English writers he studied at a rate of 13.85 per hundred words to 11.54 per hundred words, but when compared to individual authors he uses more than some, and less than others (*Aspect*). In other words, Conrad's use of nominal modifiers overall is high, but not unduly so. Conrad creates a unique effect with his adjectives by placing them in unusual spatial relationships with the modified noun. This is done in two major ways; post-positioning of the adjective and the use of adverbial adjectives. The first category, post-positioned adjectives, are used in the example from the preceding paragraph. Conrad uses this positioning fully twice as often as other authors, at 0.29 % of the total text, compared to 0.14 % for the control group (Lucas, *Aspects* 56). This placement of adjectives is also

noticeable for being a direct link to Conrad's French influence. French most commonly places adjectives after the noun, the opposite of English. For English readers, this placement causes a microscopic pause before the sentence can be re-formatted mentally. Conrad's post-positioning of adjectives is most common in his early works, perhaps decreasing as he dealt with editor's comments or became more accustomed to English style and expectations. However, later works such as *The Shadow-Line* still contain examples such as "and there were winds too, fitful and deceitful" (84). These post-positioned phrases could become quite long, as in "he had all the attractiveness of the vague and the unknown – of the unforeseen and of the sudden; of a being strong, dangerous, alive, and human, ready to be enslaved" (Conrad, *An Outcast of the Islands* 59). Another positioning, which Lucas refers to as adverbial adjectives, creates an even slower reading. This is an "adjective where we would expect an adverb, or the postponing until the predicate of an adjective which modifies the subject noun phrase" (Lucas, *Aspect* 45). Lucas' control sample uses this form at 0.27%, but Conrad uses it at 0.83%, a noticeably higher rate. In this usage, the adjective is even further away from its 'natural' position, and so the reconnection to the modified noun is that much more difficult. An example of this type appears in Conrad's *The Lagoon*: "Here and there, near the glistening blackness of the water, a twisted root of some tall tree showed amongst the tracery of small ferns, black and dull, writhing and motionless, like an arrested snake." (218) The nearest noun, 'ferns,' might initially be taken for the associated noun. But the content of the phrases leads the reader to jump back past both 'ferns' and 'tree' to 'root' in order to adjust whatever mental impression the reader had created on their own without Conrad's additional information.

All of this exists at the syntactical or grammatical level. A similar thing happens at the level of real meaning. Ian Watt describes a stylistic method found in Conrad's *Heart of Darkness* that he calls delayed decoding.

This happens frequently in *Heart of Darkness*. The most famous example reads:

I was looking down at the sounding-pole, and feeling much annoyed to see at each try a little more of it stick out of that river, when I saw my poleman give up the business suddenly, and stretch himself flat on the deck, without even taking the trouble to haul his pole in. He kept hold on it though, and it trailed in the water. At the same time the fireman, whom I could also see below me, sat down abruptly before his furnace and ducked his head. I was amazed. Then I had to look at the river mighty quick, because there was a snag in the fairway. Sticks, little sticks, were flying about—thick: they were whizzing before my nose, dropping below me, striking behind me against my pilot-house. All this time the river, the shore, the woods, were very quiet—perfectly quiet. I could only hear the heavy splashy thump of the stern-wheel and the patter of these things. We cleared the snag clumsily. Arrows, by Jove! We were being shot at! (50-51)

Broken down, there are four distinct stages before the final reveal of what has been going on the whole time. First, we are given the response of others on the ship, then a description of the steerage of the ship – an event that temporally leads the reader beyond the time of the attack. It is necessary for the reader to return to the beginning

midway through the story in order to integrate the third piece of information; a vague physical description of what comes at the ship. In this first mention of them the emphasis rests equally on the items and their effect rather than on the importance of the items. The pace then slows as an auditory description is given. Finally, the reader must again return to the beginning of the story, replacing the sticks with arrows, and altering the level of tension in the scene. In this single paragraph the reader has changed tone twice and mentally viewed the scene three times. What ought to be a simple scene to imagine or explain becomes a complex mental exercise. For many readers, there may need to be actual re-reading in order to keep up with the demands on their imagination. This delayed decoding happens many times in the course of the novel. The next occurs only a page later, where Conrad describes Marlow's confusion during his helmsman's death, describing the "long cane" (*Heart of Darkness* 52) sticking out of him before revealing that he has been stabbed with a spear. Another case of delayed decoding is when Marlow finds the heads atop the poles around Kurtz' hut. These examples occur in succession to each other. By forcing the reader to continually stop and recreate their world, the effort expended by the reader becomes that much greater, and finding themselves mistaken or misled so many times can lead to the feeling that their own language has become strange, alien, and foreign.

In some cases, Conrad provides the information necessary for the appropriate creation of an image, but at such a distance that the reader may not be able to easily recall it. This tactic is not used as regularly or as forcefully as the previous, but it does contribute to the overall stylistic tone of his work. The small pauses necessary for the recollection of needed data also add to the slower, more labor-intensive reading process

that Conrad requires. In cases where the information can no longer be recalled, the reader is forced to go back and reread the text in order to fill in those informational blanks. This can be done at either the grammatical level or at the level of meaning, and Conrad uses both.

At the grammatical level, Conrad leaves a longer distance between the pronoun and its referent. This creates difficulty for the same reason as Conrad's adjective usage. The longer distance makes going back more time consuming and labor intensive. Conrad leaves, on average, 90 words or 5 sentences between the pronoun and the noun to which it refers. For other authors, the average is 58 words or 2.5 sentences. In my study, I found that pronouns account for roughly ten percent of total text. It is not necessarily difficult to recall whether the 'he' in a story is the secret agent or the police officer (for example), but given the extensive use of pronouns these small strains can combine to create an overall more grueling experience. In one extreme example in *The Tale*, Conrad returns to a frame narrative without ever renaming the characters, leading to a separation of over 5000 words between the stated noun and its pronoun. The use of pronouns located a few hundred, or sometimes a few thousand words behind their original antecedent requires the reader to mentally return to the noun and to replace the place holder image with the original. This repeated use adds up to a more strenuous activity than the reader was likely expecting going into the story. Conrad's willingness to force this greater distance and difficulty of remembering on the reader shows that he is willing to place a greater burden on the reader than most writers.

The meaning level also places a heavy burden of memory on the reader in at least one instance. Aaron Fogel points out a scene from *Nostramo* in which a detail mentioned

earlier is integral to an appropriate reading. In the scene of Hirsch's torture, the detail that his hands are tied behind his back is necessary to explain his cries of agony when the rope they are tied by is tugged upward. This detail is one paragraph earlier, or nine sentences before the intended action. Fogel describes Conrad's stylistic choice as "kinetic identification: the reader is to be 'forced back' also in the 'tortured' and 'strained' prose work" (121). I agree with Fogel that Conrad is forcing the reader into identification with Hirsch, but I believe that it goes beyond that. In this case, the very re-reading of a viscerally unpleasant description not only forces the reader to identify more strongly than usual with the characters, but adds to the mental and emotional difficulty of the text. Adding in pertinent or important details ahead – sometimes well ahead – of their use is a standard practice for creating foreshadowing and laying out a scenario. This can make it difficult to find instances where Conrad can be said to definitively be using pre-placement of details to upset the rhythm or slow the progress of the reader. Nonetheless, I believe that a thorough examination of Conrad's works would identify several more examples of this tactic. For Conrad, in cases like the above, his uses go beyond practical necessities of plot and seem designed to create a specific reaction in the reader.

Each device that Conrad uses is small, but the reader is dealing not with one or the other of these tactics, nor is he or she dealing with them only once or twice. Adjectives, pronouns, decoding difficulties and plot points are intertwined throughout the works of Conrad, each pulling the reader slightly backwards, so that the combined effect becomes that of a boat trying to row upstream. These difficulties at the surface level mirror the difficulties found in the thematic level.

The effect of this burden can lead to a sense of confusion or disillusionment, which I have found to be a hallmark of my own interactions with Conrad. The impression caused by having one's native language, the basis of one's understanding of the world, turned against one is something shared with many of Conrad's protagonists. The struggle with the literal text is often an echo of the themes of Conrad's works. One common theme is the struggle with the unseen but ever present moral implications of simple everyday decisions. Just as his reader is forced to struggle with what ought to be the routine task of reading English, his characters often struggle with seemingly simple decisions or situations. Most people are intellectually aware of the moral implications implicit to these situations and get through their daily lives without trauma or drama by simply ignoring them whenever possible.

Conrad's protagonists have, in many cases, been stripped of this possibility. Both *An Outpost of Progress* and *Heart of Darkness* deal with Europeans who go to Africa and find that without the trappings of 'civilization' they must come face to face with their own moral natures. *Lord Jim*'s titular character must deal (or, as the case may be, not deal) with the fact that he is not the man he thinks himself to be. In *Under Western Eyes* Razumov struggles with the practical implications of loyalty and revenge. While nearly all of Conrad's novels contain multiple, overlapping themes, these works at least deal prominently with characters forced to confront questions that affect us all, but that we don't all have to deal with on a continual basis.

Heart of Darkness shows Marlow passing through various phases and places on his journey to Kurtz. These phases can be seen as representing many things, among them the way that different people have dealt with the lack of social restraints. Without "a

butcher round one corner, a policeman round another” (Conrad, *Heart of Darkness* 54), the people Marlow meets must create their own moral landscape. The accountant clings to whatever sense of order he can maintain control over, his work and his wardrobe. The manager gives into his petty aspirational desires, possibly going as far as wrecking a steamboat to insure the necessary delay for the death of a man more likely to be promoted than him. Another “flabby devil” (Conrad, *Heart of Darkness* 23) is the Bricklayer, who abandons himself to idleness. Kurtz “kicked himself loose of the earth” and allows himself to be completely subsumed by the universal subconscious urge to become a God. As Marlow moves through these characters, each one invites him to re-evaluate and adjust his own values and morality. This is reiterated by the reader’s adjustments of the physical and psychological constructs of the story as they grapple with the meaning of the text.

An Outpost of Progress looks at the same issue from another angle. Kayerts and Carrier face moral disintegration when left on their own at a small station. The reader is told early on that they are unsuited for keeping themselves mentally healthy. As time passes the two men increasingly lose touch with the expected morality of their home civilizations. The two men try to re-adjust their worldviews in order to hold on to their disintegrating belief in themselves and humanity. At the same time Conrad, through his use of dense, difficult text, encourages the reader to reimagine both the scene and their opinion of these men. As the depth of their moral bankruptcy is plumbed, the reader must modify his or her estimation of how low these men may sink.

The main character of *Lord Jim* discovers early in life that he is not the heroic symbol of manhood he has imagined himself to be. Unlike the other characters discussed

here, Jim is never able to alter his vision of himself, choosing instead to escape from his less-than-ideal past and to brood over his preferred mental image of himself. It is the reader who is forced to change their image of Jim as the story progresses. The quality and type of Jim's cowardice and bravery vacillates as the reader sees him undergo several testing situations. His failure in heat-of-the-moment events is complete, but Jim maintains his cool under prolonged difficulties in ways that require the reader to reassess their judgment of Jim. Both Jim and the reader are led back over events multiple times, just as the reader is led back over the same text in an attempt to create meaning.

Under Western Eyes gives an extended portrait of a young man, Razumov, who must reevaluate what he believes when he is unwillingly drawn into the confidence and plots of revolutionary circles. Seeing his beliefs in practice challenges what he actually believes and forces him to evaluate the reasons for his actions. Each confrontation causes more soul searching and a fresh assessment for Razumov. The readers, as they reimagine the text at a word-to-word level are also given the opportunity to reassess both Razumov's and their own beliefs and how these beliefs can affect the world. This novel was written during Conrad's middle period, during which his grammatical eccentricities were at their lowest point (Lucas, *Aspects*). Although Conrad's unique stylistic identifiers are used less frequently, they are not totally absent, and continue to be a complement for the protagonist's frequent reinvention of self.

In each of these works the characters in question undergo constant self-evaluation as they try to reshape their worldviews to match their circumstances. This is not an incidental occurrence, but a reoccurring theme in Conrad's work. His unique style is also not incidental, but an important part of how the reader is brought into synchronization

with the characters. The reader, on a word-by-word level, is forced to review ground that has already been covered, and to linger over what would typically be left behind in the forward progress of the story. This style encourages the reader to struggle with the thematic application of the text while simultaneously masking this struggle behind the difficulty of the language. When a reader slows down, stops, or goes back, they are given a chance to redraw not only the primary scene of action, but also the secondary moral impression of the moment and the characters. Keeping the reader's attention drawn to the literal reading of the text at a subconscious level prevents attention from being too completely focused on the moral themes. This has the effect of preventing conclusions to be made too quickly or blithely, and leads to the ambiguous feeling about the conclusions that are drawn.

Conrad's eccentricities in style affect his reader's mental processes. His small variation of the expected norms at the grammatical level can fall beneath the reader's radar, leaving them uncertain of exactly where the feelings of uneasiness are coming from. These feelings are intensified by the different tactics that Conrad uses simultaneously throughout his works. The density of his prose will no doubt continue to be a defining trait that brings Conrad to the notice and the appreciation of new readers.

Conclusion

Conrad's style has been at the center of much criticism in the century since his works were published. In this time critics have taken different approaches to the problem of how Conrad created this style, and if it exists only as a by-product of linguistic interference from his first two primary languages. Modern linguistics asserts that primary languages are certain to have an effect on languages learned later in life. It is almost inevitable that some aspects of Conrad's style, most particularly the post-positioning of adjectives, were influenced by his childhood languages of Polish and French. But his masterful use of this stylistic marker is combined with other grammatical markers that are less likely to be related to his linguistic background. In addition to grammatical markers, critics have noted other style markers related to meaning, most noticeably delayed decoding as prominently displayed in *Heart of Darkness*. Each of these stylistic markers involves the going back and reimagining of a scene. Individually, each of these may take only a fraction of a second, but these moments add up over the course of a longer work to create a much more laborious mental process than might be expected based on word count and reading level. By using small elements of grammar that are often unnoticeable during the reading process, Conrad creates a sense of the uncanny.

In my own examination of Conrad's pronouns, I hope to have added to the body of linguistic data on Conrad's works. The results I discovered helped to validate that my theories on Conrad's textual density were appropriate, but that is not the only application they have. Any number of valid theories can and have been associated with Conrad's style and its effects, and each of them may be able to use different aspects of objective data to confirm their various theories. It is unfortunate that relatively few of his scholars

have taken advantage of the objective data on Conrad's English. From Lucas' work on adjectives and clauses to my own study of pronouns to other as-yet-unstudied grammatical markers, all the individual pieces of information work together to allow scholars to build a profile of how Conrad created his unique voice. Among other uses, this can give insight into which usages were related to those of Polish, French, or Conrad's other linguistic influences, and which were not. In my brief analysis of the effects of Conrad's grammatical style on his themes and his readers, I hope to have shown how the application of grammatical statistics can be used to enhance the understanding of Conrad's style and how it interacts with the larger themes of his works both individually and as a body. My brief overview of the relationship between the single overarching theme of moral self-development and Conrad's dense prose is only a single example of how grammatical data and thematic exploration can be combined.

Conrad's unique linguistic background has remained well-known because for someone to write in something other than their native language, especially in the language of their third fluency which was learned in adulthood, is such an unexpected and unusual occurrence. Scholars have generally agreed that this is an important factor in what made Conrad the writer he was without understanding precisely why. The question of how his language learning affected his writing can have no definitive answer, but understanding Conrad's background can help scholars to better understand his both his style and his themes, and should not be overlooked.

Conrad's curious background helped him to envision the coming age in which the world would be more connected, a trend which was picked up by the modernist movement, which followed quickly after his own career. Now, a century later, the world

is again going through a phase of increasing interconnectivity and internationalism. With larger numbers of people, scholars, and writers experiencing lives and backgrounds of multiple countries and cultures, both literature and its analyses are increasingly concerned once again with issues of transnationalism and translanguaging. It is probable that in such an environment Conrad's background and his ability to either overcome or integrate his linguistic interference may again become a fertile area of inquiry.

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Appendix 1: Raw Data

Pronoun Use by Word, Control

	Ford (The Good Soldier)	Haggard (King Solomon's Mines)	James (The Tragic Muse)	Stevenson (Treasure Island)	Control Total	Avg
All	8	13	5	15	41	10.25
Another	1	0	0	7	8	2
Any	0	1	0	0	1	0.25
Anybody	1	0	0	0	1	0.25
Anyone	0	0	0	2	2	0.5
Anything	9	1	8	0	18	4.5
Anywhere	0	0	0	0	0	0
Both	0	0	1	0	1	0.25
Each	1	3	1	2	7	1.75
Each Other	0	0	3	0	3	0.75
Either	0	0	0	0	0	0
Everybody	0	0	0	0	0	0
Everyone	0	0	1	1	2	0.5
Everything	0	0	3	1	4	1
Few	0	1	0	1	2	0.5
He	67	56	82	70	275	68.75
Her	37	1	100	1	139	34.75
Hers	0	0	1	0	1	0.25
Herself	0	0	1	0	1	0.25
Him	30	33	31	13	107	26.75
Himself	7	4	2	5	18	4.5
His	34	45	59	42	180	45
I	127	79	0	137	343	85.75
It	81	43	67	46	237	59.25
Its	3	9	4	3	19	4.75
Itself	2	0	2	1	5	1.25
Many	0	1	0	0	1	0.25
Me	31	6	0	32	69	17.25
Mine	0	2	0	0	2	0.5
More	0	1	1	1	3	0.75
Most	0	1	2	0	3	0.75
Much	2	2	4	1	9	2.25
My	17	12	0	48	77	19.25
Myself	2	2	0	6	10	2.5
Neither	2	0	2	2	6	1.5

Appendix 1 (Continued)

	Ford (The Good Soldier)	Haggard (King Solomon's Mines)	James (The Tragic Muse)	Stevenson (Treasure Island)	Control Total	Avg
No one	0	0	1	1	2	0.5
Nobody	0	0	0	0	0	0
None	0	0	1	1	2	0.5
Nothing	7	3	6	4	20	5
One	16	18	10	8	52	13
One Another	0	1	0	0	1	0.25
Other	0	1	1	3	5	1.25
Others	1	2	0	2	5	1.25
Our	2	35	3	8	48	12
Ours	1	0	0	0	1	0.25
Ourselves	0	2	0	1	3	0.75
Several	0	0	1	0	1	0.25
She	38	1	86	1	126	31.5
Some	0	1	0	7	8	2
Somebody	0	0	0	0	0	0
Someone	0	0	0	1	1	0.25
Something	6	1	1	0	8	2
That	85	35	76	38	234	58.5
Their	9	20	22	12	63	15.75
Theirs	0	1	0	0	1	0.25
Them	7	28	22	7	64	16
Themselves	0	2	1	1	4	1
These	0	0	1	1	2	0.5
They	24	22	27	21	94	23.5
This	2	7	8	11	28	7
Those	3	2	2	1	8	2
Us	0	27	1	6	34	8.5
We	9	110	0	19	138	34.5
What	21	10	12	6	49	12.25
Whatever	1	0	1	0	2	0.5
Which	2	32	32	9	75	18.75
Who	7	9	12	4	32	8
Whoever	0	0	0	0	0	0
Whom	1	2	2	0	5	1.25
Whose	1	2	0	0	3	0.75
You	34	0	2	3	39	9.75
Your	1	0	1	0	2	0.5
Yourself	0	0	0	0	0	0

Appendix 1 (Continued)

	Ford (The Good Soldier)	Haggard (King Solomon's Mines)	James (The Tragic Muse)	Stevenson (Treasure Island)	Control Total	Avg
Total	740	690	712	613	2755	688.75

Pronoun Use by Word, Conrad

	An Outpost of Progress	Il Conde	The Tale	Heart of Darkness	The Duel	The Shadow-Line	An Outcast of the Islands	The Secret Agent	The Arrow of Gold	Conrad Total	Avg
All	7	6	4	4	1	1	4	3	1	31	3.4444
Another	1	2	0	3	1	0	0	2	2	11	1.2222
Any	0	0	0	1	1	1	0	1	0	4	0.4444
Anybody	0	1	1	1	1	3	0	0	3	10	1.1111
Anyone	0	0	0	0	2	0	0	0	0	2	0.2222
Anything	1	1	2	1	2	2	0	2	4	15	1.6667
Anywhere	1	0	2	1	0	1	0	0	0	5	0.5556
Both	7	1	2	1	2	1	3	2	1	20	2.2222
Each	1	0	3	3	0	1	1	0	1	10	1.1111
Each Other	0	2	3	0	1	0	1	3	3	13	1.4444
Either	0	2	0	2	0	0	0	0	0	4	0.4444
Everybody	1	2	0	0	1	0	0	0	0	4	0.4444
Everyone	0	0	0	0	0	0	0	0	0	0	0
Everything	1	0	3	3	0	0	2	0	4	13	1.4444
Few	0	0	0	0	0	0	0	0	0	0	0
He	69	169	125	43	136	126	113	114	46	941	104.56
Her	0	1	32	4	16	14	64	0	67	198	22
Hers	0	0	0	0	0	0	1	0	0	1	0.1111
Herself	0	0	0	1	1	0	1	0	7	10	1.1111
Him	19	40	26	28	32	39	41	27	5	257	28.556
Himself	6	9	13	3	16	9	14	17	6	93	10.333
His	75	130	73	39	135	85	139	145	36	857	95.222
I	1	47	21	129	3	114	0	0	153	468	52
It	24	50	84	86	56	49	22	55	70	496	55.111
Its	6	7	9	8	2	5	7	19	11	74	8.2222
Itself	1	1	5	5	0	2	3	3	4	24	2.6667
Many	0	1	0	0	1	0	0	0	0	2	0.2222
Me	0	23	1	27	2	41	0	0	55	149	16.556
Mine	0	0	0	0	0	4	0	0	0	4	0.4444
More	1	2	2	2	0	0	1	3	0	11	1.2222
Most	0	0	0	0	0	1	0	0	1	2	0.2222
Much	2	0	2	0	0	1	0	2	0	7	0.7778
My	1	12	2	39	4	33	0	0	53	144	16

Appendix 1 (Continued)

	An Outpost of Progress	Il Conde	The Tale	Heart of Darkness	The Duel	The Shadow- Line	An Outcast of the Islands	The Secret Agent	The Arrow of Gold	Conrad Total	Avg
Myself	0	2	0	1	0	6	0	0	10	19	2.1111
Neither	0	0	1	0	1	0	0	1	1	4	0.4444
No one	0	1	0	0	4	1	0	0	1	7	0.7778
Nobody	2	1	0	0	1	1	1	0	0	6	0.6667
None	0	0	0	0	0	0	0	0	0	0	0
Nothing	12	6	10	0	6	3	4	4	8	53	5.8889
One	14	12	14	12	4	11	6	7	5	85	9.4444
One Another	6	0	0	0	0	0	0	0	0	6	0.6667
Other	7	3	2	3	2	4	0	2	0	23	2.5556
Others	1	1	0	3	1	0	1	0	1	8	0.8889
Our	2	5	2	8	0	3	2	0	6	28	3.1111
Ours	0	0	1	1	0	0	0	0	0	2	0.2222
Ourselves	0	0	0	1	0	1	0	0	0	2	0.2222
Several	0	0	0	1	0	0	0	0	0	1	0.1111
She	1	1	24	4	7	9	29	1	65	141	15.667
Some	0	1	0	0	0	0	0	1	2	4	0.4444
Somebody	0	1	0	1	0	1	1	0	0	4	0.4444
Someone	0	0	0	0	0	0	0	0	0	0	0
Something	4	5	4	6	2	6	4	5	9	45	5
That	25	31	52	33	47	49	37	29	60	363	40.333
Their	49	10	13	16	21	3	15	9	5	141	15.667
Theirs	0	0	0	0	0	0	0	0	0	0	0
Them	26	3	11	11	3	4	2	4	10	74	8.2222
Themselves	8	1	3	0	1	0	0	1	2	16	1.7778
These	1	1	0	1	0	0	0	0	0	3	0.3333
They	88	6	16	31	18	12	10	7	13	201	22.333
This	3	13	5	3	9	10	1	6	8	58	6.4444
Those	1	0	1	1	0	2	2	1	2	10	1.1111
Us	0	1	3	9	0	0	0	0	2	15	1.6667
We	5	6	2	38	0	5	1	0	4	61	6.7778
What	5	5	16	12	7	4	0	6	8	63	7
Whatever	0	0	1	0	1	1	0	0	0	3	0.3333
Which	14	13	21	9	18	24	19	22	24	164	18.222
Who	16	6	5	7	13	8	10	6	8	79	8.7778
Whoever	0	0	0	0	0	0	0	1	0	1	0.1111
Whom	1	1	0	1	1	5	1	0	6	16	1.7778
Whose	3	4	1	0	1	1	2	7	1	20	2.2222
You	1	0	24	27	8	4	0	1	1	66	7.3333

Appendix 1 (Continued)

	An Outpost of Progress	Il Conde	The Tale	Heart of Darkness	The Duel	The Shadow- Line	An Outcast of the Islands	The Secret Agent	The Arrow of Gold	Conrad Total	Avg
Your	0	0	1	1	4	1	0	0	0	7	0.7778
Yourself	0	0	0	1	0	0	0	0	0	1	0.1111
Total	520	649	648	676	596	712	565	519	795	5680	631.11

Appendix 1 (Continued)

Pronoun Use by Type, Control

	demonstrative	emphatic	expletive	indefinite	interrogative	personal	possessive	reciprocal	reflexive	relative
Ford (The Good Soldier)	22	7	36	58	4	433	92	0	7	81
Haggard (King Solomon's Mines)	5	3	23	36	1	410	124	1	10	77
James (The Tragical Muse)	15	6	32	51	2	332	151	3	4	116
Sevenson (Treasure Island)	16	11	28	51	1	332	116	1	12	45
Total	58	27	119	196	8	1507	483	5	33	319
Control	14.5	6.75	29.75	49	2	376.75	120.75	1.25	8.25	79.75

Appendix 1 (Continued)

Pronoun Use by Type, Conrad

	demonstrative	emphatic	expletive	indefinite	interrogative	personal	possessive	reciprocal	reflexive	relative
An Outpost of Progress	4	9	6	42	0	254	126	7	15	57
Il Conde	15	4	29	36	0	344	159	2	11	49
The Tale	22	5	30	54	6	323	122	4	17	65
Heart of Darkness	12	5	23	42	4	432	109	0	8	41
The Duel	14	4	16	29	0	272	167	1	15	78
The Shadow-Line	20	2	18	35	1	404	138	0	16	78
An Outcast of the Islands	7	3	4	21	1	240	209	1	16	63
The Secret Agent	16	2	17	36	1	195	172	3	19	58
The Arrow of Gold	13	8	20	46	3	445	144	3	20	93
Total	123	42	163	341	16	2909	1346	21	137	582
Conrad	13.667	4.667	18.111	37.889	1.778	323.222	149.556	2.333	15.222	64.667

Appendix 1 (Continued)

Composite Results of Referent Count, Control

Ford (The Good Soldier)							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
12.412	0.9412	73.744	3.7005	79.946	4.0946	82.4	3.6
Full Average		Missing		Cataphoric			
71.96	3.6403	18	0.0561	1	0.0031		

Haggard (King Solomon's Mines)							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
4.75	0.25	41.893	1.4973	30.907	0.88	13.333	0
Full Average		Missing		Cataphoric			
37.688	1.2757	1	0.0037	9	0.033		

James (The Tragic Muse)							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
7.0909	0.0909	82.784	2.3425	64.266	1.6403	44	0.6667
Full Average		Missing		Cataphoric			
74.867	2.0562	15	0.0326	4	0.0087		

Stevenson (Treasure Island)							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
6.9231	0.3077	56.702	3.8779	39.839	2.0357	26.25	0.75
Full Average		Missing		Cataphoric			
48.304	3.0833	5	0.0239	4	0.0191		

Control Composite							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
7.7939	0.3974	63.781	2.8545	53.74	2.1626	41.496	1.2542
Full Average		Missing		Cataphoric			
58.205	2.5139	0.0291		0.016			

Appendix 1 (Continued)

Composite Results of Referent Count, Conrad

An Outpost of Progress							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
31.75	1.25	44.579	2.0944	28.294	1.1429	22.857	0.6429
Full Average		Missing		Cataphoric			
38.381	1.7243		3	0.008		1	0.0027

Il Conde							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
22.625	1	180.76	10.787	137.72	7.9097	209.1	12.5
Full Average		Missing		Cataphoric			
163.66	9.6548		8	0.0187		14	0.0327

The Tale							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
8.3125	1.125	179.4	13.47	268.73	20.224	332.06	26.176
Full Average		Missing		Cataphoric			
204.7	15.45		15	0.0362		5	0.0121

Heart of Darkness							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
11.417	1	60.181	2.978	66.547	2.3438	14.4	0.4
Full Average		Missing		Cataphoric			
58.635	2.6844		11	0.0401		3	0.0109

The Duel							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
8.7	0.9	40.626	2.2724	36.578	1.6522	29.214	1.3571
Full Average		Missing		Cataphoric			
38.002	1.9791		9	0.0205		4	0.0091

Appendix 1 (Continued)

The Shadow-Line							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
4.875	1.0625	73.5	5.2844	60.913	3.8252	96.111	6.4444
Full Average		Missing		Cataphoric			
67.168	4.685	14	0.0389	1	0.0028		

An Outcast of the Islands							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
6.1667	0.1667	146.34	6.1472	149.18	5.9279	164.63	6.125
Full Average		Missing		Cataphoric			
146.43	5.9696	4	0.0086	2	0.0043		

The Secret Agent							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
4.75	0.9167	47.825	2.709	41.023	2.023	72.9	3.65
Full Average		Missing		Cataphoric			
44.79	2.4	8	0.0199	4	0.0099		

The Arrow of Gold							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
12.462	1.5385	61.048	3.1266	46.947	1.8667	29.333	0.6667
Full Average		Missing		Cataphoric			
54.757	2.6869	6	0.0179	0	0		

Conrad Composite							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
12.34	0.9955	92.695	5.4299	92.881	5.2128	107.84	6.4403
Full Average		Missing		Cataphoric			
90.725	5.2482	0.0232		0.0094			

Appendix 1 (Continued)

Referent Count

'm' indicates a missing referent.

Text in red indicates a cataphoric referent.

James (The Tragic Muse)								Ford (The Good Soldier)							
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
m		2	0	2	0	2	0	1	0	1	0	2	0	2	0
1	0	2	0	2	0	4	0	1	0	2	1	2	0	10	1
2	0	2	0	2	0	126	2	2	1	2	0	2	0	33	3
2	0	2	0	2	0			3	1	2	0	2	1	147	7
2	1	2	0	2	0			6	1	2	0	3	0	220	7
4	0	2	0	2	0			7	0	2	0	3	0		
5	0	2	0	3	0			8	1	2	0	4	1		
7	0	2	0	3	0			9	1	2	0	4	0		
9	0	3	0	4	0			12	1	3	0	4	1		
13	0	4	1	4	0			13	2	3	0	5	0		
15	0	4	0	4	0			14	0	3	0	6	0		
18	0	4	0	4	0			15	1	4	1	7	0		
m		4	0	4	0			20	1	4	1	8	0		
m		4	0	5	0			20	2	4	0	9	0		
		4	0	5	0			22	1	4	0	10	1		
		4	0	5	0			24	2	4	0	10	0		
		5	0	5	0			34	1	5	1	11	1		
		5	0	5	0			m		5	0	12	1		
		5	0	5	0			m		5	0	12	1		
		6	0	5	0			m		6	1	12	0		
		6	1	6	0			m		6	0	13	1		
		6	0	6	1					6	0	14	0		
		6	0	6	0					6	0	15	0		
		6	0	7	0					6	0	17	0		
		7	0	7	0					7	1	21	1		
		7	0	7	0					7	1	22	1		
		7	0	8	0					7	1	24	2		
		8	0	8	0					7	1	24	1		
		8	1	8	0					7	1	25	0		
		8	0	8	0					7	0	28	3		
		8	0	9	0					7	0	28	1		
		8	0	9	0					7	0	28	1		
		8	0	9	0					8	1	32	1		
		8	0	10	0					8	1	33	3		

Appendix 1 (Continued)

James (The Tragic Muse)				Ford (The Good Soldier)											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		8	0	11	0					8	1	40	0		
		8	0	11	0					8	0	45	2		
		9	0	12	0					8	0	49	3		
		9	0	12	1					9	1	50	2		
		9	0	12	0					9	2	52	4		
		9	0	12	0					10	2	62	1		
		9	0	13	0					10	0	70	5		
		9	0	13	0					11	1	70	3		
		9	0	15	0					11	1	73	5		
		10	1	15	1					11	1	74	2		
		10	0	16	1					11	1	77	5		
		10	0	17	0					11	2	82	7		
		10	0	18	0					11	2	83	6		
		10	0	19	0					11	0	90	6		
		11	0	19	0					11	0	91	6		
		11	1	20	0					11	0	99	7		
		11	0	21	0					12	1	107	7		
		11	0	21	1					12	3	113	5		
		11	0	23	0					13	1	115	7		
		11	0	23	0					13	1	117	7		
		11	0	23	0					13	1	120	5		
		11	0	24	1					13	1	128	7		
		12	1	24	1					13	0	130	5		
		12	0	24	0					14	0	133	7		
		12	0	25	0					14	0	139	8		
		12	1	25	0					14	0	147	9		
		12	0	25	1					15	2	158	9		
		12	0	26	0					16	1	161	8		
		13	0	28	0					16	1	167	8		
		13	0	29	2					16	0	169	9		
		13	0	29	0					17	1	191	7		
		13	2	29	1					17	2	204	11		
		13	0	29	0					17	4	211	10		
		13	0	29	1					18	0	220	11		
		14	2	31	2					19	2	225	12		
		14	0	31	0					20	1	235	13		
		14	0	31	0					21	1	242	7		
		14	0	32	1					21	0	265	14		
		15	1	32	1					22	1	324	19		

Appendix 1 (Continued)

James (The Tragic Muse)					Ford (The Good Soldier)										
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		15	2	34	0					22	1	336	12		
		15	0	35	0					22	1				
		15	0	35	1					22	2				
		16	0	36	1					23	2				
		16	0	37	0					23	3				
		16	1	38	2					24	2				
		17	0	38	0					25	1				
		17	0	39	1					25	0				
		18	1	39	1					26	2				
		18	0	39	1					26	2				
		19	1	42	1					26	0				
		19	1	44	1					26	0				
		19	0	45	1					27	1				
		20	0	46	2					27	4				
		20	0	46	0					28	1				
		20	1	48	1					28	1				
		20	0	49	0					28	3				
		20	2	51	2					29	2				
		20	0	52	0					29	2				
		21	1	55	1					30	1				
		21	0	56	1					30	2				
		21	0	62	2					30	3				
		22	1	64	2					30	0				
		22	0	66	1					31	2				
		22	1	71	4					31	2				
		22	0	75	1					31	0				
		22	1	77	3					32	2				
		22	0	79	2					34	2				
		22	1	82	4					34	3				
		23	2	86	2					35	2				
		23	0	87	2					35	4				
		24	1	89	2					36	3				
		24	0	89	3					37	1				
		24	0	90	1					37	4				
		25	0	94	1					38	2				
		25	0	96	2					39	1				
		25	0	98	3					39	0				
		26	0	105	3					40	3				
		26	1	113	4					40	3				

Appendix 1 (Continued)

James (The Tragic Muse)				Ford (The Good Soldier)											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		26	1	114	5					40	4				
		26	1	115	3					41	2				
		26	0	118	3					42	2				
		27	1	118	4					44	1				
		27	1	119	2					44	3				
		28	1	123	2					45	2				
		28	1	132	2					45	3				
		29	0	135	2					46	2				
		29	2	140	4					48	4				
		30	1	146	5					48	4				
		30	1	146	5					51	3				
		30	0	147	4					53	4				
		30	0	173	5					55	2				
		32	2	179	5					55	2				
		32	1	193	6					56	2				
		32	1	197	6					56	3				
		33	1	200	6					57	3				
		33	1	201	6					60	3				
		33	0	232	7					60	3				
		33	2	239	7					62	3				
		34	0	242	7					63	2				
		35	1	249	7					64	4				
		35	1	255	7					69	4				
		35	1	271	9					70	2				
		36	2	413	9					73	6				
		38	0	419	12					74	4				
		40	0	460	13					79	4				
		41	1	m						80	2				
		41	2							80	5				
		41	0							81	5				
		42	1							82	7				
		42	1							83	4				
		42	1							86	6				
		42	1							90	6				
		42	2							91	2				
		43	1							91	5				
		44	0							92	4				
		45	1							92	4				
		46	1							94	7				

Appendix 1 (Continued)

James (The Tragic Muse)				Ford (The Good Soldier)											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		46	1							96	7				
		46	1							99	7				
		47	1							100	5				
		47	2							104	4				
		48	1							105	4				
		51	1							106	4				
		51	1							108	6				
		51	0							109	5				
		52	1							112	4				
		52	1							115	7				
		53	0							122	5				
		54	1							122	7				
		58	1							131	7				
		58	3							132	8				
		58	1							137	5				
		59	2							141	6				
		59	0							147	8				
		60	1							147	8				
		60	1							148	5				
		60	1							148	8				
		61	1							155	9				
		62	3							159	8				
		62	2							162	6				
		63	3							169	8				
		63	2							170	7				
		64	3							178	9				
		64	2							179	10				
		65	2							181	6				
		65	2							187	10				
		66	3							208	11				
		66	3							212	11				
		66	4							213	11				
		67	2							215	7				
		69	2							217	10				
		70	2							218	11				
		70	3							222	9				
		70	1							224	7				
		72	3							225	11				
		73	2							225	12				

Appendix 1 (Continued)

James (The Tragic Muse)				Ford (The Good Soldier)											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		73	2							233	12				
		74	1							235	10				
		75	4							239	10				
		76	0							244	12				
		77	4							245	8				
		77	2							249	11				
		78	3							256	14				
		79	1							257	13				
		79	3							264	9				
		80	1							267	14				
		83	3							289	11				
		83	1							292	16				
		84	2							298	11				
		84	2							316	12				
		85	3							337	19				
		89	2							345	20				
		92	2							346	13				
		92	5							m					
		96	3							m					
		97	3							m					
		98	1							m					
		99	4							m					
		100	1							m					
		100	3							m					
		101	4							m					
		102	2							m					
		102	3							m					
		106	1							m					
		106	3							m					
		108	3							m					
		108	2							m					
		111	1												
		112	3												
		114	4												
		114	2												
		115	3												
		120	5												
		120	3												
		122	3												

Appendix 1 (Continued)

James (The Tragic Muse)				Ford (The Good Soldier)											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		123	3												
		125	2												
		127	5												
		131	4												
		132	3												
		133	6												
		134	4												
		139	4												
		141	3												
		144	7												
		144	3												
		150	3												
		151	5												
		157	5												
		161	5												
		166	4												
		167	5												
		170	4												
		170	5												
		196	6												
		202	16												
		203	6												
		207	6												
		208	7												
		209	6												
		210	7												
		217	6												
		221	7												
		224	6												
		224	7												
		225	8												
		226	6												
		228	6												
		229	7												
		232	7												
		237	6												
		241	7												
		243	9												
		249	7												

Appendix 1 (Continued)

James (The Tragic Muse)				Ford (The Good Soldier)											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		252	7												
		253	7												
		254	9												
		256	10												
		265	7												
		266	8												
		267	9												
		280	10												
		291	10												
		294	8												
		294	8												
		310	8												
		351	9												
		360	10												
		361	10												
		385	9												
		393	11												
		403	9												
		405	9												
		424	11												
		440	13												
		448	13												
		452	13												
		467	14												
		m													
		m													
		m													
		m													
		m													
		m													
		m													
		m													
		m													
		m													
		m													
		m													
		m													

Appendix 1 (Continued)

Haggard (King Solomon's Mines)								Stevenson (Treasure Island)							
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
1	0	1	1	2	0	2	0	4	0	1	0	2	0	11	0
2	0	1	0	2	0	4	0	m		2	0	2	0	30	1
2	0	1	0	2	0	8	0	1	0	2	0	2	0	3	0
14	1	1	0	3	0	18	0	1	0	2	0	2	0	61	2
		2	1	3	0	18	0	2	0	2	0	2	0		
		2	0	4	0	30	0	3	0	2	0	3	0		
		2	0	4	0			4	0	3	0	3	0		
		2	0	4	0			4	1	3	2	3	0		
		2	0	5	0			5	0	3	0	4	0		
		2	0	5	0			6	1	4	0	4	0		
		2	0	5	1			9	0	4	0	4	0		
		2	0	5	0			13	0	4	0	4	0		
		2	0	6	0			18	1	4	0	4	0		
		2	0	6	0			20	1	4	0	4	0		
		2	0	6	0			m		5	0	5	0		
		3	0	6	0					5	0	5	0		
		3	0	7	0					6	0	6	0		
		3	0	7	0					6	0	6	0		
		3	0	7	0					6	1	7	0		
		3	0	7	0					6	1	7	0		
		3	0	8	0					6	1	7	0		
		3	0	8	0					6	0	7	0		
		3	0	8	0					7	0	7	0		
		3	0	10	0					7	0	8	0		
		4	0	11	0					7	0	9	0		
		4	0	11	0					7	0	10	0		
		4	0	12	0					7	1	11	0		
		4	0	12	0					8	0	11	0		
		4	0	13	0					8	0	12	0		
		4	0	14	1					8	1	12	0		
		4	0	14	0					9	1	12	0		
		4	0	14	1					9	1	13	0		
		5	0	15	0					9	1	13	0		
		5	0	15	0					9	0	14	1		
		5	0	15	0					9	1	15	0		
		5	0	15	0					9	1	17	1		
		5	0	16	0					9	0	17	1		
		5	0	17	0					10	1	17	1		
		5	0	17	0					11	1	20	0		

Appendix 1 (Continued)

Haggard (King Solomon's Mines)				Stevenson (Treasure Island)											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		6	0	17	0					11	1	21	0		
		6	0	17	1					11	0	22	0		
		6	0	18	0					12	0	23	0		
		6	1	19	0					12	1	33	1		
		7	0	19	0					12	0	35	1		
		7	0	21	1					12	1	40	1		
		7	0	21	0					13	0	63	2		
		7	0	22	1					13	1	68	3		
		7	0	22	0					14	0	84	6		
		8	1	22	0					14	1	108	7		
		8	0	22	0					14	4	113	8		
		8	1	24	1					15	0	125	8		
		8	0	24	0					15	0	130	8		
		9	0	25	0					16	1	199	11		
		9	0	26	0					16	1	215	11		
		9	0	26	2					16	5	294	17		
		9	1	33	0					16	2	347	26		
		10	0	33	0					17	0	m			
		10	0	34	1					17	1				
		10	0	36	0					17	1				
		10	0	36	1					18	0				
		10	1	44	1					19	0				
		11	0	46	2					20	0				
		11	0	53	3					20	0				
		12	0	56	3					20	1				
		12	1	64	2					21	1				
		12	0	64	3					21	6				
		13	1	66	2					21	1				
		13	0	68	1					22	1				
		13	1	75	2					22	1				
		14	1	99	4					26	0				
		14	0	122	6					26	2				
		14	0	147	6					27	1				
		14	0	156	7					27	7				
		14	0	174	6					29	0				
		14	0	226	7					30	1				
		15	0							30	2				
		15	1							31	1				
		15	0							32	2				

Appendix 1 (Continued)

Haggard (King Solomon's Mines)				Stevenson (Treasure Island)											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		15	0							32	1				
		15	0							33	8				
		16	0							33	1				
		16	0							34	1				
		17	1							35	1				
		17	0							35	1				
		17	1							35	1				
		17	0							35	1				
		18	0							36	2				
		18	1							36	0				
		18	0							37	9				
		18	0							38	1				
		19	0							40	2				
		20	0							40	1				
		21	1							41	1				
		23	1							44	1				
		24	0							45	2				
		24	1							46	10				
		24	1							47	3				
		25	1							51	11				
		25	2							52	11				
		26	0							53	2				
		27	0							55	4				
		27	1							60	4				
		27	0							75	2				
		28	1							75	4				
		28	0							78	4				
		29	2							78	5				
		30	1							81	3				
		30	0							83	7				
		31	0							84	8				
		31	2							95	8				
		31	1							99	7				
		32	0							101	9				
		33	0							118	10				
		33	1							133	11				
		33	1							145	11				
		33	0							151	12				
		33	1							152	9				

Appendix 1 (Continued)

Haggard (King Solomon's Mines)				Stevenson (Treasure Island)											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		33	2							155	13				
		36	1							158	10				
		36	2							201	11				
		37	1							221	13				
		38	0							265	15				
		39	1							272	17				
		40	1							312	18				
		40	1							321	19				
		40	1							326	21				
		43	3							330	22				
		44	1							332	23				
		45	1							336	24				
		46	1							340	26				
		47	1							344	26				
		49	3							m					
		49	2							m					
		49	2												
		49	2												
		50	1												
		53	1												
		57	2												
		60	2												
		61	2												
		61	2												
		64	4												
		65	2												
		66	2												
		67	1												
		67	3												
		69	2												
		70	3												
		72	2												
		73	4												
		77	2												
		79	3												
		80	2												
		81	4												
		81	6												
		81	3												

Appendix 1 (Continued)

Haggard (King Solomon's Mines)				Stevenson (Treasure Island)											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		87	2												
		87	4												
		88	4												
		88	5												
		88	8												
		89	5												
		91	3												
		96	5												
		97	9												
		99	5												
		102	3												
		104	4												
		111	6												
		113	9												
		115	6												
		118	4												
		120	4												
		122	4												
		124	5												
		129	6												
		145	6												
		156	6												
		167	6												
		170	6												
		195	6												
		199	6												
		206	6												
		207	5												
		210	5												
		216	7												
		229	8												
		m													

Appendix 1 (Continued)

The Tale								Il Conde							
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
1	1	1	1	30	2	2	0	114	4	1	1	1	0	6	0
1	0	1	1	73	2	2	0	1	0	2	0	1	0	6	0
2	1	1	1	88	2	3	0	1	0	2	0	2	0	36	2
2	1	1	1	2	0	5	0	1	0	2	0	2	0	59	2
3	1	1	1	2	0	8	0	5	0	3	0	2	0	87	5
3	0	1	1	2	0	9	0	9	1	3	0	2	0	127	10
3	0	2	0	2	0	10	0	22	0	3	0	2	0	163	12
4	1	3	1	2	0	13	1	28	3	3	0	2	0	165	14
4	0	3	1	2	0	19	0	m		3	0	3	0	459	25
9	1	3	1	2	0	27	2	m		3	0	4	1	983	55
9	1	3	1	2	0	27	2	m		3	1	4	1		
11	4	4	0	3	0	33	3	m		3	0	5	0		
13	2	4	1	3	0	53	7			4	1	6	0		
14	2	4	1	3	0	89	5			4	0	7	0		
24	0	4	0	3	0	126	16			4	0	7	0		
30	3	4	0	4	0	153	10			4	0	7	1		
m		4	0	4	0	5066	399			4	1	7	0		
m		5	1	4	0					5	0	7	0		
m		5	1	4	0					5	1	7	0		
m		5	1	4	0					5	0	8	0		
m		5	1	5	1					6	0	8	0		
		5	1	5	0					6	1	9	0		
		5	1	5	0					6	0	9	0		
		5	1	5	0					7	1	9	0		
		6	0	5	0					7	0	9	0		
		6	1	5	0					7	0	9	0		
		6	0	6	0					7	1	9	0		
		6	1	6	0					8	0	9	0		
		6	1	6	0					8	0	12	0		
		6	1	7	0					8	1	12	1		
		6	1	7	0					8	1	13	0		
		6	1	7	0					9	0	13	0		
		6	1	7	0					9	1	14	7		
		6	0	7	0					9	2	14	1		
		7	1	8	0					10	1	15	0		
		7	1	8	0					10	1	15	0		
		7	0	8	0					10	0	17	0		
		7	1	9	0					11	0	17	1		
		7	1	9	0					11	1	18	2		

Appendix 1 (Continued)

The Tale					Il Conde										
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		7	1	9	0					11	0	18	1		
		7	2	10	0					11	0	19	0		
		8	1	10	0					12	0	19	0		
		8	2	10	0					12	1	20	4		
		8	1	10	0					12	0	20	2		
		8	2	10	0					13	0	20	0		
		8	1	10	0					14	3	20	1		
		8	2	10	0					14	1	21	0		
		9	1	11	1					14	2	22	1		
		9	0	11	0					15	1	23	2		
		9	0	12	1					15	1	23	0		
		9	1	12	1					15	1	24	1		
		9	0	13	1					16	2	24	1		
		9	2	13	0					16	0	25	0		
		9	1	13	1					16	0	25	1		
		10	1	15	0					17	2	25	1		
		10	1	17	1					17	0	26	0		
		10	1	18	2					17	1	27	2		
		10	1	19	13					17	3	28	1		
		10	1	19	2					18	1	30	1		
		10	1	20	0					18	0	30	2		
		10	2	20	1					18	1	31	1		
		11	2	21	1					19	0	31	2		
		11	0	21	2					20	1	32	2		
		11	1	24	3					20	3	32	2		
		11	2	25	4					21	1	33	2		
		11	0	25	1					22	1	34	1		
		12	0	25	2					22	1	34	2		
		12	1	25	2					23	0	35	0		
		12	1	28	4					23	2	36	2		
		12	0	30	2					23	1	38	2		
		12	1	30	3					23	1	38	1		
		12	1	31	1					24	2	43	5		
		12	2	31	0					24	1	44	1		
		12	1	34	0					24	1	44	3		
		13	0	36	3					24	1	47	2		
		13	1	38	1					25	2	48	4		
		13	1	38	2					25	2	49	1		
		14	0	38	6					25	1	50	5		

Appendix 1 (Continued)

The Tale				Il Conde											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		14	0	41	3					26	2	50	3		
		14	1	42	3					27	1	51	2		
		15	1	50	3					28	1	53	3		
		15	1	52	4					28	0	53	2		
		15	1	53	6					28	2	53	3		
		15	1	54	5					28	2	55	3		
		15	3	56	2					29	0	57	1		
		16	2	57	2					31	2	58	3		
		16	2	71	2					31	3	59	4		
		16	2	71	6					31	1	60	6		
		16	2	71	8					32	3	61	3		
		17	0	77	2					32	2	61	4		
		17	1	80	2					32	2	66	4		
		17	2	80	4					34	0	71	7		
		17	1	86	6					35	2	74	8		
		17	1	94	6					35	3	78	3		
		18	0	97	5					36	2	79	5		
		18	2	99	3					36	1	80	7		
		18	7	114	12					37	2	82	2		
		18	2	121	15					39	0	87	8		
		19	1	135	4					39	3	93	4		
		20	2	136	6					41	3	95	8		
		20	2	140	6					41	3	97	2		
		20	0	147	8					41	1	98	8		
		20	2	157	10					42	3	101	9		
		20	1	174	11					43	3	106	7		
		20	1	195	9					43	3	106	3		
		20	2	199	9					44	2	113	7		
		21	3	206	13					44	2	113	18		
		22	1	242	15					46	3	120	5		
		22	4	438	27					46	2	122	11		
		22	3	552	36					48	1	123	8		
		22	2	555	36					48	3	125	7		
		22	2	5036	396					49	4	129	11		
		23	2	5052	398					49	2	131	11		
		23	11	5056	398					49	2	132	19		
		24	2	5060	398					50	3	146	14		
		24	1	5071	399					54	4	151	10		
		24	4							54	3	156	10		

Appendix 1 (Continued)

The Tale				Il Conde											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		24	3							55	4	161	7		
		24	2							56	4	171	21		
		25	2							56	4	203	10		
		25	1							57	3	228	14		
		25	1							62	5	256	12		
		26	2							63	6	259	12		
		26	0							64	4	273	20		
		26	3							64	4	303	20		
		27	1							65	5	315	23		
		28	3							67	7	342	21		
		29	3							68	5	358	25		
		29	1							68	4	493	26		
		29	3							70	2	549	28		
		30	0							71	4	576	28		
		31	2							72	2	579	28		
		31	4							73	7	587	28		
		32	4							74	2	593	28		
		32	2							75	6	680	34		
		33	2							77	3	741	36		
		33	3							77	7	778	40		
		33	3							79	7	780	41		
		33	0							82	8	852	47		
		34	4							84	5	882	50		
		34	4							85	3	896	51		
		36	2							86	5	943	52		
		36	4							86	8	978	54		
		36	5							90	4	1005	56		
		36	4							98	5	m			
		37	4							100	7				
		37	0							101	10				
		38	1							103	5				
		39	2							104	8				
		40	5							106	8				
		40	0							108	3				
		41	3							110	9				
		42	4							111	7				
		42	6							114	11				
		43	2							115	7				
		44	1							118	5				

Appendix 1 (Continued)

The Tale				Il Conde											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		45	1							119	5				
		45	7							121	11				
		45	4							122	10				
		48	6							122	10				
		49	2							123	6				
		51	4							125	12				
		51	4							126	7				
		53	4							128	19				
		54	6							134	8				
		54	4							135	8				
		55	8							136	11				
		56	1							137	10				
		57	4							139	10				
		58	3							140	11				
		58	6							140	11				
		59	4							141	13				
		59	9							145	11				
		61	3							149	8				
		63	10							151	13				
		64	4							153	7				
		65	6							153	9				
		70	6							154	14				
		70	2							156	11				
		73	3							157	8				
		73	5							161	12				
		75	8							169	8				
		77	8							169	11				
		79	10							179	14				
		80	6							181	12				
		81	8							182	15				
		81	8							184	9				
		82	7							190	13				
		82	4							193	24				
		83	9							194	9				
		84	5							195	16				
		86	8							197	24				
		87	10							199	16				
		88	7							205	12				
		90	3							217	14				

Appendix 1 (Continued)

The Tale				Il Conde											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		91	5							218	17				
		94	8							219	14				
		95	9							222	18				
		95	13							230	45				
		98	5							235	18				
		100	10							245	19				
		101	5							250	16				
		102	3							259	17				
		102	10							271	20				
		108	8							274	14				
		108	3							276	21				
		109	4							277	8				
		110	6							281	21				
		115	10							286	15				
		116	6							290	19				
		117	15							293	22				
		122	10							300	22				
		123	6							302	17				
		132	9							312	21				
		132	13							318	7				
		144	10							319	7				
		145	5							331	18				
		148	10							336	24				
		165	11							345	21				
		182	13							346	25				
		199	13							348	22				
		209	14							377	27				
		223	16							382	27				
		230	12							390	20				
		234	15							418	21				
		238	20							429	23				
		251	13							450	24				
		294	15							456	25				
		303	15							470	25				
		310	26							489	26				
		340	17							516	27				
		344	16							545	28				
		355	17							625	30				
		360	32							645	32				

Appendix 1 (Continued)

The Tale				Il Conde											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		362	18							655	32				
		367	19							661	33				
		407	23							670	34				
		413	24							716	36				
		418	25							728	36				
		430	27							744	37				
		543	36							785	41				
		561	37							789	42				
		611	44							809	44				
		697	60							815	44				
		760	58							847	46				
		773	58							894	51				
		875	67							926	52				
		1140	86							952	52				
		1321	94							956	53				
		2056	145							959	53				
		2098	149							965	54				
		4863	376							981	55				
		4942	386							1000	56				
		5022	395							1054	59				
		5062	399							1079	60				
		m								1085	61				
		m								1096	62				
		m								1115	64				
		m								m					
		m								m					
		m								m					
		m								m					
		m								m					
		m								m					
		m								m					
		m								m					

Appendix 1 (Continued)

The Duel								An Outpost of Progress							
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
1	1	1	1	1	0	2	0	1	0	1	1	1	0	31	2
1	1	1	1	1	0	2	1	3	0	2	0	2	0	14	0
1	1	1	1	2	0	2	0	1	0	2	1	2	0	67	2
1	1	2	0	2	0	4	0	122	5	2	1	2	0	11	1
2	0	2	0	2	0	7	0			2	1	2	0	2	0
2	0	2	0	2	0	10	1			2	1	2	0	9	0
8	0	2	1	2	0	18	1			2	0	2	0	48	2
19	1	2	1	2	0	26	1			3	1	2	0	7	0
20	1	2	1	2	0	30	0			3	1	3	0	4	0
32	3	2	0	2	0	39	1			3	0	3	0	34	0
m		3	0	2	0	48	3			3	0	3	0	36	1
m		3	0	2	0	53	2			3	1	3	0	3	0
m		3	1	2	0	73	4			4	0	3	0	51	1
		3	0	2	0	95	5			4	1	4	0	3	0
		3	0	3	0					4	0	4	0		
		3	0	4	0					4	1	5	1		
		3	0	4	0					4	1	5	1		
		3	0	4	0					4	1	5	0		
		3	0	4	0					4	1	5	1		
		3	0	5	0					4	0	5	1		
		3	1	5	1					5	0	6	1		
		3	0	5	1					5	0	6	1		
		3	0	5	0					5	0	6	0		
		3	0	5	0					5	0	6	0		
		3	1	5	0					5	1	7	0		
		4	1	5	1					5	1	7	0		
		4	0	6	0					5	1	7	0		
		4	0	6	0					6	1	8	0		
		4	0	6	0					6	1	8	0		
		4	1	6	0					6	2	8	0		
		4	0	6	0					6	0	9	0		
		5	1	6	0					6	1	9	0		
		5	0	6	0					6	0	9	0		
		5	1	6	0					7	0	9	1		
		5	1	6	0					7	2	9	0		
		5	1	6	0					7	0	9	0		
		5	2	6	1					7	1	9	1		
		6	1	6	0					7	1	10	0		
		6	0	7	0					7	1	11	0		

Appendix 1 (Continued)

The Duel					An Outpost of Progress										
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		6	1	7	0					7	0	11	2		
		6	0	7	0					7	1	12	0		
		6	1	8	1					7	1	12	0		
		6	0	8	0					7	1	12	0		
		6	1	8	1					7	2	12	1		
		7	0	8	1					7	1	13	0		
		7	0	9	0					8	1	13	0		
		7	1	9	0					8	1	13	1		
		7	1	9	0					8	1	13	0		
		7	0	11	0					8	1	13	1		
		8	0	11	0					8	0	14	0		
		8	1	11	0					9	1	14	0		
		8	0	11	1					9	1	14	1		
		8	1	12	1					9	1	14	0		
		8	1	12	0					9	1	14	0		
		9	1	12	0					9	1	15	0		
		9	0	12	0					9	1	15	1		
		9	1	13	0					9	0	15	0		
		9	0	13	1					10	1	15	0		
		9	2	13	0					10	0	16	1		
		9	2	13	0					10	0	17	1		
		9	0	13	0					10	1	18	1		
		9	1	14	0					10	0	18	1		
		10	1	14	1					11	1	19	0		
		10	0	14	1					11	1	19	2		
		10	1	15	0					11	0	19	1		
		10	1	15	0					11	1	20	1		
		10	1	15	0					11	1	21	0		
		11	1	15	0					11	2	21	1		
		11	1	15	1					11	2	21	2		
		11	0	15	0					12	1	22	1		
		11	1	16	0					12	0	23	0		
		11	1	16	0					13	1	23	1		
		11	1	16	2					13	1	23	0		
		11	1	17	1					13	0	24	1		
		11	1	17	1					13	1	25	1		
		12	3	17	0					13	1	25	1		
		12	1	17	1					14	0	26	0		
		12	0	18	0					14	2	27	0		

Appendix 1 (Continued)

The Duel					An Outpost of Progress										
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		12	0	18	3					14	1	28	2		
		12	1	18	1					14	1	29	1		
		12	1	18	0					14	0	29	2		
		12	0	18	1					14	0	30	1		
		12	1	19	1					14	0	30	1		
		12	0	20	1					14	1	31	1		
		12	0	21	3					14	0	31	1		
		13	1	22	0					15	0	31	2		
		13	1	22	1					15	2	31	3		
		14	3	22	1					15	1	33	1		
		14	2	23	0					15	1	34	2		
		14	0	23	0					16	0	36	3		
		14	0	24	3					16	2	37	2		
		15	1	24	3					16	0	38	1		
		15	1	25	1					16	0	39	2		
		15	1	26	1					16	1	39	2		
		16	2	27	2					16	2	39	2		
		16	1	27	2					16	1	41	1		
		16	1	28	0					16	2	44	2		
		17	1	29	1					17	1	45	3		
		17	1	29	2					17	0	47	2		
		18	1	30	1					17	1	48	3		
		18	3	30	2					17	1	49	3		
		18	0	30	1					17	1	49	4		
		19	1	30	0					18	1	51	2		
		19	3	30	0					18	2	52	1		
		19	1	30	2					19	1	60	3		
		20	1	32	3					19	1	60	2		
		20	1	32	2					19	1	61	3		
		20	1	32	0					20	2	70	3		
		22	3	32	0					20	2	72	2		
		22	1	33	1					20	2	76	2		
		22	1	33	3					20	1	81	5		
		22	1	33	2					21	1	82	3		
		23	1	36	1					21	2	83	3		
		23	1	36	1					21	1	104	6		
		24	1	36	1					21	1	115	4		
		24	2	38	2					21	2	121	3		
		24	0	39	3					21	3	138	6		

Appendix 1 (Continued)

The Duel					An Outpost of Progress										
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		24	1	39	1					22	1	164	4		
		24	1	40	2					22	1	192	6		
		25	1	40	1					22	1				
		25	2	40	2					23	0				
		26	1	40	2					23	2				
		26	1	41	1					23	2				
		27	4	44	3					24	0				
		27	1	47	2					26	2				
		27	2	47	2					26	1				
		28	1	48	3					26	2				
		28	2	49	2					26	2				
		28	3	49	2					27	2				
		28	2	50	2					27	2				
		28	1	50	2					27	3				
		28	2	52	2					27	2				
		29	1	53	4					28	2				
		29	2	53	2					28	1				
		29	1	53	3					30	2				
		30	4	56	1					31	3				
		30	2	56	2					31	3				
		30	2	61	2					31	1				
		30	1	64	3					32	1				
		30	1	67	5					32	2				
		30	2	67	3					32	1				
		30	1	68	3					33	1				
		31	1	68	3					33	1				
		31	2	68	2					33	3				
		31	1	71	4					34	1				
		32	0	97	6					34	2				
		33	2	98	5					34	1				
		33	2	108	6					35	2				
		33	3	125	5					36	2				
		34	1	133	7					37	2				
		34	2	133	8					37	3				
		34	2	136	5					37	1				
		34	1	139	8					37	3				
		35	1	141	5					38	2				
		35	1	158	6					38	2				
		36	2	183	10					38	2				

Appendix 1 (Continued)

The Duel				An Outpost of Progress											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		36	2	194	11					39	2				
		36	2	206	12					40	2				
		37	2	212	11					40	1				
		37	2	274	13					40	3				
		37	2	341	12					41	3				
		37	2							43	3				
		39	2							44	3				
		39	4							44	2				
		40	2							44	2				
		40	5							46	2				
		40	3							46	4				
		40	4							47	3				
		41	2							48	2				
		42	3							49	2				
		42	2							49	0				
		43	2							50	3				
		44	2							50	4				
		44	3							50	2				
		44	2							50	0				
		45	2							51	2				
		45	2							54	2				
		45	2							54	4				
		46	1							56	1				
		46	4							56	4				
		46	3							57	5				
		46	3							57	2				
		47	1							58	4				
		47	3							59	1				
		47	3							59	1				
		48	1							61	3				
		48	2							64	4				
		50	2							65	2				
		51	3							66	4				
		51	2							66	2				
		51	2							68	4				
		52	3							68	4				
		54	3							69	3				
		55	2							69	1				
		56	6							74	3				

Appendix 1 (Continued)

The Duel				An Outpost of Progress											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		56	3							76	4				
		57	3							78	3				
		57	3							78	6				
		57	4							81	1				
		57	2							84	2				
		59	3							85	4				
		59	4							90	4				
		60	2							96	3				
		61	2							97	4				
		63	5							100	8				
		65	3							106	3				
		65	3							107	4				
		67	3							110	6				
		67	3							113	4				
		69	4							114	5				
		70	3							123	6				
		72	2							124	3				
		74	4							128	6				
		76	4							133	5				
		79	4							134	6				
		92	5							137	7				
		92	5							146	7				
		94	4							146	7				
		102	6							158	4				
		112	5							169	4				
		117	6							175	5				
		118	7							181	6				
		121	6							182	9				
		122	5							187	6				
		124	8							222	7				
		131	7							231	7				
		134	7							244	8				
		140	7							252	8				
		141	9							259	9				
		144	9							266	9				
		151	9							271	10				
		153	7							294	10				
		154	9							307	11				
		156	6							m					

Appendix 1 (Continued)

The Duel				An Outpost of Progress											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		158	7							m					
		159	9							m					
		162	9												
		167	10												
		167	7												
		168	8												
		191	10												
		198	11												
		199	11												
		208	11												
		237	12												
		247	12												
		m													
		m													
		m													
		m													
		m													

An Outcast of the Islands				The Arrow of Gold											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
1	0	1	0	1	0	10	0	1	1	1	0	2	0	3	0
2	0	1	0	2	0	12	0	1	1	1	1	2	0	3	0
2	0	2	0	2	0	12	1	1	1	2	0	2	0	15	0
3	0	2	0	2	0	17	1	1	1	2	1	3	0	16	0
10	0	2	0	2	0	25	0	2	1	2	0	3	0	17	1
19	1	2	1	2	0	45	2	3	1	3	1	4	0	18	1
m		2	0	3	0	49	2	5	1	3	1	4	0	21	1
		3	0	3	0	52	3	5	1	4	0	6	0	44	2
		3	0	3	0	66	1	6	1	4	0	6	0	46	0
		3	0	3	0	106	3	12	2	4	0	7	0	47	1
		3	1	3	0	144	5	12	1	5	1	7	0	51	2
		4	0	4	1	153	9	13	4	5	1	7	0	71	0
		4	0	4	0	316	17	100	4	5	1	8	0		
		4	0	4	0	446	14	m		5	1	8	0		
		5	0	5	0	540	18			5	0	8	0		
		5	0	5	0	641	22			5	0	10	0		
		5	0	5	0					5	0	10	1		

Appendix 1 (Continued)

An Outcast of the Islands					The Arrow of Gold										
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		6	0	5	0					6	1	10	0		
		6	0	5	0					6	0	12	0		
		6	1	6	0					6	1	12	2		
		6	0	6	0					6	0	14	1		
		7	0	6	0					6	1	14	0		
		7	1	6	0					7	0	14	0		
		7	1	6	0					7	0	15	0		
		8	0	6	0					7	0	15	2		
		9	0	6	0					7	0	16	2		
		9	0	7	1					7	1	16	0		
		10	0	8	0					7	0	17	1		
		10	1	8	0					7	0	18	1		
		10	0	8	0					8	0	20	0		
		10	0	8	0					8	0	20	1		
		11	0	9	0					8	1	20	1		
		11	1	10	0					8	0	21	1		
		13	1	10	0					8	0	24	2		
		13	1	10	0					8	1	24	1		
		13	1	11	0					9	0	25	1		
		15	0	11	0					9	0	27	1		
		15	2	11	0					9	0	27	0		
		15	1	12	0					9	0	28	1		
		16	0	12	0					9	0	28	1		
		17	0	12	0					10	0	30	2		
		17	0	13	0					10	0	31	1		
		17	0	13	0					11	0	34	3		
		18	0	14	0					11	2	35	2		
		18	0	14	0					11	1	35	0		
		18	2	14	0					11	0	37	2		
		18	1	15	0					11	0	38	3		
		18	1	16	0					11	2	41	2		
		19	0	16	0					11	1	41	2		
		19	0	16	0					11	1	43	0		
		19	1	16	0					11	1	44	1		
		21	0	17	1					12	1	47	2		
		22	1	17	0					12	1	50	3		
		22	0	18	0					12	0	51	2		
		22	0	19	1					12	1	53	2		
		23	1	20	0					12	1	56	1		

Appendix 1 (Continued)

An Outcast of the Islands					The Arrow of Gold										
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		24	1	20	0					12	0	62	0		
		24	2	20	0					12	62	64	4		
		25	2	20	1					12	2	65	5		
		26	1	22	1					13	0	65	3		
		27	2	22	1					13	2	71	0		
		28	0	24	0					13	7	74	3		
		30	1	24	0					13	1	75	5		
		30	3	24	0					13	1	84	5		
		31	1	25	0					13	1	87	3		
		31	1	25	1					13	1	91	2		
		31	1	26	0					13	1	126	5		
		31	1	26	1					13	2	134	7		
		31	1	26	1					13	0	154	6		
		32	0	27	0					13	1	167	4		
		33	1	28	0					14	1	170	8		
		34	2	28	0					14	1	173	7		
		35	1	29	0					14	1	191	7		
		35	0	31	0					14	1	209	11		
		35	1	33	1					14	0	259	7		
		36	1	36	0					14	1				
		36	1	36	0					15	0				
		37	2	36	1					15	0				
		38	2	37	0					15	1				
		41	2	38	2					15	1				
		43	3	40	2					15	1				
		44	0	43	0					16	0				
		44	2	46	1					16	1				
		44	1	46	1					16	1				
		46	0	47	3					16	1				
		47	2	51	0					17	1				
		48	2	52	2					17	1				
		49	2	53	1					17	0				
		50	1	55	3					17	2				
		50	3	56	2					18	0				
		51	1	59	1					18	1				
		51	1	60	1					18	1				
		52	1	63	3					18	3				
		52	3	66	1					18	3				
		53	2	67	3					19	1				

Appendix 1 (Continued)

An Outcast of the Islands				The Arrow of Gold											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		55	3	76	3					19	0				
		56	1	77	4					19	1				
		56	2	79	3					20	1				
		58	2	82	2					20	1				
		59	1	82	3					20	1				
		61	3	85	4					21	2				
		63	1	90	2					21	1				
		63	4	93	3					21	1				
		63	3	94	3					23	1				
		65	4	97	6					23	3				
		69	2	98	6					24	0				
		70	4	99	3					24	2				
		74	2	100	0					25	2				
		74	4	100	3					25	1				
		77	2	106	3					25	1				
		79	5	106	5					25	2				
		81	6	108	3					26	2				
		82	1	111	3					26	1				
		83	4	112	9					26	3				
		86	4	113	4					27	1				
		86	3	116	3					27	1				
		88	2	117	3					27	2				
		88	6	120	9					28	1				
		89	5	120	4					28	2				
		92	3	126	5					29	1				
		93	5	126	7					31	1				
		95	7	129	5					32	1				
		96	2	134	6					33	3				
		99	3	134	4					33	0				
		102	3	139	4					34	1				
		103	8	142	6					34	1				
		105	4	145	2					34	1				
		108	5	147	9					35	2				
		110	4	149	9					35	1				
		111	4	154	10					35	1				
		112	6	154	7					35	2				
		113	7	156	11					36	0				
		114	5	159	9					36	3				
		116	7	161	14					37	3				

Appendix 1 (Continued)

An Outcast of the Islands					The Arrow of Gold										
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		120	4	165	6					37	2				
		120	7	167	12					37	2				
		121	3	167	7					38	3				
		123	4	170	9					38	0				
		125	10	172	7					38	3				
		130	6	180	5					39	2				
		130	7	185	14					39	2				
		132	3	194	6					39	2				
		133	9	196	9					39	3				
		134	11	205	8					41	1				
		134	11	206	11					41	0				
		135	6	206	9					41	1				
		140	9	207	7					41	3				
		141	8	208	14					43	4				
		143	4	211	9					44	2				
		148	7	215	7					44	3				
		155	7	217	8					46	1				
		155	6	217	10					46	1				
		156	8	218	14					46	2				
		157	9	226	15					47	1				
		157	7	230	8					47	2				
		158	11	236	7					48	0				
		158	4	241	8					50	3				
		167	6	242	16					51	3				
		169	13	244	8					52	3				
		171	13	245	8					52	4				
		173	7	247	8					53	2				
		174	6	249	13					53	2				
		178	7	255	16					54	2				
		188	6	279	16					55	3				
		188	6	287	9					55	3				
		192	10	297	9					55	3				
		194	14	298	18					56	0				
		199	8	302	10					57	4				
		199	14	304	17					58	3				
		202	11	307	14					59	4				
		202	8	312	15					61	3				
		207	11	313	12					62	2				
		213	12	313	15					64	4				

Appendix 1 (Continued)

An Outcast of the Islands					The Arrow of Gold										
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		219	7	321	12					66	5				
		226	7	329	20					66	4				
		231	15	330	15					67	4				
		233	13	337	15					68	3				
		236	13	341	12					70	5				
		240	8	346	11					71	5				
		240	16	349	12					76	5				
		245	12	356	12					77	3				
		251	9	360	20					78	5				
		251	10	375	17					79	6				
		256	8	388	17					80	5				
		270	16	395	17					83	3				
		271	9	411	13					85	7				
		275	9	412	17					85	2				
		278	13	416	18					88	5				
		283	18	420	18					92	2				
		295	16	423	13					96	6				
		296	10	425	18					105	4				
		299	11	428	15					112	5				
		305	11	428	18					112	5				
		315	15	433	14					113	4				
		319	12	438	14					122	7				
		320	10	442	14					131	5				
		321	8	452	19					136	4				
		322	19	464	15					138	7				
		334	11	471	15					138	6				
		342	19	486	15					142	6				
		344	19	519	17					146	7				
		353	20	525	17					159	8				
		361	12	533	21					167	7				
		371	17	590	21					171	9				
		377	17	606	22					181	9				
		386	17	610	23					210	11				
		407	18	613	23					210	2				
		408	13	632	22					212	12				
		416	13							215	11				
		419	4							224	6				
		420	17							242	13				
		430	14							243	7				

Appendix 1 (Continued)

An Outcast of the Islands				The Arrow of Gold											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		436	19							250	13				
		442	19							255	13				
		445	18							266	8				
		452	15							270	14				
		496	15							275	8				
		518	21							277	8				
		533	18							280	14				
		545	20							285	9				
		563	21							290	14				
		577	23							296	9				
		583	21							299	15				
		587	23							300	9				
		595	23							313	9				
		596	22							326	10				
		599	23							330	17				
		606	23							368	19				
		607	23							408	24				
		617	24							m					
		251	9							m					
		m								m					
		m								m					
		m								m					

The Shadow-Line				The Secret Agent											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
m		1	1	1	1	22	1	2	1	1	1	1	0	2	0
1	1	1	0	2	0	8	1	1	0	1	1	2	0	3	0
1	0	2	1	2	0	23	1	1	1	1	1	2	0	3	0
1	1	2	0	2	0	34	1	1	1	1	1	2	0	4	0
1	1	3	0	4	0	47	2	1	1	1	1	2	0	5	0
2	1	3	1	4	0	76	4	2	0	1	1	2	0	7	0
2	0	4	0	5	0	133	6	2	1	2	0	2	0	10	0
2	1	4	0	5	0	138	9	3	1	2	0	2	0	18	1
4	1	4	0	5	1	384	33	6	2	2	1	3	1	35	1
4	1	4	0	5	1			7	0	2	0	3	0	44	3
5	1	5	1	6	0			11	2	2	1	3	0	50	2
5	1	5	1	6	0			20	1	3	0	3	0	61	2

Appendix 1 (Continued)

The Shadow-Line				The Secret Agent											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
5	1	5	0	6	0			m		3	0	3	0	79	3
7	1	5	0	7	0			m		4	0	3	0	88	3
9	4	5	0	7	1			m		4	0	3	0	107	6
10	1	5	0	7	0			m		4	0	4	0	117	5
19	1	5	1	8	0					4	0	4	0	152	14
m		5	0	8	0					4	0	4	0	174	6
m		5	1	8	0					4	1	5	0	192	16
m		6	1	9	1					5	1	5	0	307	11
		6	0	9	0					5	1	5	0		
		6	1	10	0					5	0	5	0		
		6	0	10	1					5	1	5	0		
		7	0	11	0					5	1	6	0		
		7	0	11	0					6	0	6	0		
		7	1	11	1					6	1	6	1		
		8	0	11	1					6	0	6	0		
		8	0	11	0					6	1	6	0		
		8	0	12	1					7	0	7	0		
		8	0	12	0					7	1	7	1		
		8	0	12	0					7	0	7	0		
		8	1	13	0					7	0	7	1		
		8	1	14	0					7	0	7	0		
		8	1	14	0					7	0	7	1		
		8	1	16	0					7	2	7	0		
		9	0	16	0					8	0	8	0		
		9	0	16	1					8	1	8	0		
		9	1	17	1					9	1	8	0		
		9	1	17	2					9	1	8	0		
		10	1	18	0					9	1	8	0		
		10	0	18	0					9	1	8	1		
		10	0	18	0					9	0	8	5		
		10	0	19	1					9	0	8	0		
		10	2	19	1					10	0	8	1		
		10	1	21	0					10	2	8	0		
		11	1	21	2					11	1	9	0		
		11	1	22	1					11	6	9	0		
		12	1	22	2					11	0	9	0		
		12	0	23	1					11	1	9	0		
		12	2	24	0					11	1	9	1		
		12	1	24	3					11	1	9	0		

Appendix 1 (Continued)

The Shadow-Line					The Secret Agent										
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		12	1	25	0					12	0	11	0		
		13	1	26	0					12	1	11	0		
		13	1	31	3					12	3	11	0		
		13	1	31	3					12	1	11	0		
		13	1	31	1					12	0	11	0		
		13	2	31	2					12	0	12	1		
		14	1	33	5					13	1	12	0		
		14	1	34	1					13	1	12	1		
		14	2	35	4					13	0	12	0		
		14	2	36	3					13	1	13	0		
		15	2	38	2					13	1	13	0		
		16	0	41	1					14	1	13	2		
		16	1	41	2					14	1	14	1		
		17	1	48	2					15	1	14	7		
		17	1	50	6					15	0	14	1		
		17	0	54	2					15	1	14	1		
		17	2	56	4					16	1	14	1		
		17	0	59	6					16	1	14	0		
		17	1	59	4					17	1	15	1		
		18	1	60	3					17	1	15	0		
		18	1	63	3					17	1	15	1		
		18	1	70	2					18	2	15	0		
		18	1	79	4					18	1	16	0		
		18	1	83	7					18	1	16	1		
		19	1	89	4					19	1	16	2		
		19	1	94	2					19	2	18	0		
		19	2	95	7					19	0	18	1		
		20	1	97	5					19	1	18	0		
		20	1	106	7					20	2	19	1		
		20	1	107	5					20	1	19	2		
		21	1	109	9					21	1	20	2		
		21	3	110	6					21	2	20	1		
		21	0	114	8					22	1	20	1		
		21	3	117	8					22	1	20	1		
		21	2	119	9					22	0	20	0		
		23	1	120	5					22	2	20	1		
		23	2	128	6					23	0	20	0		
		23	2	130	5					23	1	20	2		
		24	1	133	11					23	2	21	1		

Appendix 1 (Continued)

The Shadow-Line				The Secret Agent											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		24	1	135	10					23	2	22	0		
		24	2	147	10					23	2	22	1		
		24	4	152	7					24	1	22	1		
		25	3	159	12					24	2	23	2		
		25	2	174	13					24	1	23	3		
		26	2	183	13					25	2	24	1		
		26	2	203	15					25	2	26	0		
		27	2	215	13					26	1	27	2		
		27	1	267	18					26	1	27	1		
		27	3	269	17					26	3	27	1		
		28	1	285	18					26	1	27	1		
		28	1	334	26					27	1	29	1		
		28	2	370	31					27	1	29	1		
		28	4							28	2	30	2		
		29	2							29	3	31	0		
		29	2							29	2	31	1		
		30	1							29	2	33	1		
		30	0							32	0	35	1		
		30	3							33	1	35	3		
		31	0							33	2	36	1		
		31	5							33	2	36	2		
		32	1							34	4	38	2		
		33	1							35	1	39	2		
		34	1							37	1	39	3		
		34	2							37	0	39	1		
		34	2							38	1	40	1		
		35	2							38	1	40	1		
		35	4							39	0	40	6		
		36	1							39	2	41	2		
		36	0							39	2	42	2		
		38	1							41	3	42	0		
		38	1							41	3	43	1		
		38	5							43	3	43	1		
		39	1							44	3	44	2		
		41	3							44	4	46	3		
		42	3							45	4	46	3		
		42	5							45	2	49	2		
		43	3							47	2	50	3		
		44	0							48	1	50	3		

Appendix 1 (Continued)

The Shadow-Line				The Secret Agent											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		44	3							48	3	52	3		
		44	2							49	2	53	1		
		45	6							50	2	53	2		
		45	1							50	2	54	5		
		47	0							52	4	55	4		
		47	7							52	4	55	2		
		47	3							53	1	56	3		
		49	2							56	7	60	1		
		51	4							57	1	61	1		
		51	3							57	3	62	2		
		52	2							58	2	64	3		
		53	2							59	4	65	5		
		54	4							62	6	75	3		
		55	3							63	4	76	2		
		56	7							64	5	80	3		
		56	1							67	2	81	3		
		57	2							68	6	85	3		
		59	3							68	1	86	5		
		62	6							70	3	86	2		
		64	5							70	3	87	2		
		67	3							72	3	92	2		
		69	7							72	7	92	9		
		72	9							72	8	96	3		
		73	3							76	7	100	4		
		75	4							77	5	100	6		
		76	5							83	5	112	10		
		76	4							85	3	113	12		
		77	7							85	2	114	6		
		81	2							89	5	119	4		
		82	10							90	9	123	4		
		85	4							92	4	124	4		
		87	5							95	4	126	6		
		89	11							95	8	128	5		
		93	5							97	6	132	5		
		96	7							97	11	132	4		
		96	4							98	5	149	8		
		98	6							100	3	157	6		
		99	8							102	3	160	6		
		100	5							113	5	167	6		

Appendix 1 (Continued)

The Shadow-Line				The Secret Agent											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		101	6							119	4	175	15		
		102	7							126	12	178	6		
		104	6							132	7	179	7		
		107	7							134	5	214	16		
		110	7							139	8	217	16		
		111	6							139	13	234	17		
		111	6							145	5				
		118	11							145	13				
		123	8							150	14				
		125	9							153	6				
		127	12							172	6				
		130	9							179	15				
		130	6							185	6				
		133	12							189	16				
		133	10							207	7				
		136	9							226	7				
		144	10							227	17				
		150	11							244	7				
		153	12							289	9				
		157	13							300	11				
		158	12							308	11				
		170	13							m					
		171	13							m					
		177	13							m					
		179	14							m					
		185	13												
		197	15												
		220	8												
		230	16												
		231	15												
		241	15												
		245	17												
		251	16												
		265	18												
		291	19												
		295	18												
		302	19												
		313	21												
		331	25												

Appendix 1 (Continued)

The Shadow-Line				The Secret Agent											
Demonstrative		Personal		Possessive		Reflexive		Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence	word	sentence
		332	26												
		347	27												
		356	28												
		360	29												
		367	31												
		379	33												
		386	33												
		392	34												
		397	35												
		407	35												
		420	36												
		m													
		m													
		m													
		m													
		m													
		m													
		m													
		m													
		m													
		m													

Heart of Darkness							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
1	1	1	0	1	0	2	0
1	0	1	1	1	0	4	0
1	0	1	1	2	0	8	0
1	1	1	1	2	0	25	1
2	0	1	1	2	0	33	1
2	1	1	1	3	0		
2	0	2	1	3	1		
5	1	2	0	4	0		
9	0	2	1	4	0		
17	3	2	1	4	0		
30	2	2	1	4	0		
66	3	2	0	5	0		
m		2	1	6	0		

Appendix 1 (Continued)

Heart of Darkness							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
		2	0	8	0		
		3	0	8	0		
		3	0	8	1		
		3	0	9	0		
		4	1	9	1		
		4	1	12	0		
		4	1	12	0		
		4	0	12	1		
		4	1	13	0		
		5	0	15	0		
		5	0	15	0		
		5	1	15	0		
		5	0	16	0		
		5	0	16	0		
		5	0	19	1		
		5	1	22	1		
		6	0	23	1		
		6	0	24	1		
		6	0	25	0		
		6	1	26	0		
		7	0	29	3		
		7	1	30	3		
		7	2	41	2		
		8	0	44	1		
		8	1	46	0		
		8	0	50	0		
		9	0	51	2		
		9	1	52	2		
		10	1	53	2		
		10	1	56	4		
		10	1	56	2		
		10	0	57	4		
		10	0	58	1		
		10	2	60	2		
		11	0	61	2		
		11	1	66	4		
		11	1	72	1		
		11	0	81	3		
		11	0	84	3		

Appendix 1 (Continued)

Heart of Darkness							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
		12	1	84	4		
		12	0	86	4		
		12	1	88	4		
		12	1	90	5		
		12	1	103	9		
		12	1	122	4		
		14	1	200	6		
		14	2	280	9		
		14	0	323	11		
		14	1	432	13		
		14	1	439	13		
		14	0	617	19		
		14	1				
		15	0				
		15	1				
		15	1				
		16	1				
		16	1				
		16	0				
		16	1				
		16	1				
		16	0				
		17	0				
		17	0				
		18	2				
		18	3				
		19	1				
		20	2				
		20	2				
		20	0				
		20	2				
		20	2				
		21	1				
		22	1				
		22	2				
		23	2				
		23	1				
		24	2				

Appendix 1 (Continued)

Heart of Darkness							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
		25	0				
		25	3				
		25	1				
		25	0				
		26	2				
		26	6				
		26	0				
		28	0				
		28	2				
		30	2				
		30	2				
		31	1				
		31	0				
		32	2				
		32	3				
		33	1				
		33	1				
		33	4				
		33	2				
		34	2				
		35	1				
		35	1				
		35	2				
		37	2				
		37	7				
		37	2				
		38	3				
		40	4				
		40	2				
		40	2				
		44	2				
		44	6				
		46	2				
		47	2				
		48	2				
		48	3				
		49	2				
		49	2				
		50	4				

Appendix 1 (Continued)

Heart of Darkness							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
		50	2				
		51	4				
		51	1				
		52	3				
		54	5				
		54	1				
		55	3				
		55	6				
		56	4				
		57	3				
		58	2				
		58	6				
		63	2				
		67	2				
		68	6				
		68	3				
		69	5				
		73	3				
		79	3				
		84	3				
		88	5				
		94	8				
		101	7				
		102	2				
		103	4				
		104	3				
		106	3				
		109	3				
		110	3				
		113	8				
		122	8				
		144	7				
		149	11				
		163	12				
		177	13				
		179	6				
		185	3				
		186	14				
		196	6				

Appendix 1 (Continued)

Heart of Darkness							
Demonstrative		Personal		Possessive		Reflexive	
word	sentence	word	sentence	word	sentence	word	sentence
		196	15				
		260	9				
		264	19				
		283	20				
		286	9				
		341	11				
		386	12				
		391	12				
		412	13				
		466	15				
		484	15				
		503	26				
		605	19				
		m					
		m					
		m					
		m					
		m					
		m					
		m					
		m					
		m					
		m					
		m					
		m					