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Part I

Introduction

1

Theoretical Background

1.1 A short history of the study of collocation

In 'Modes of Meaning' (1957) J.R. Firth advocated the importance of the study of collocation as a means of investigating semantic statements of meaning in descriptive linguistics. Consequent to this article, the study of collocation may be chronologically classified into three periods: (1) the 1960s, when collocation was deepened theoretically and various topics and problems relating to collocation were discussed; (2) the 1970s, when the methodology of the study of collocation was suggested and some tentative approaches were made; and (3) from the 1980s onwards, when the results and achievements of the study of collocation began to appear. What now follows is a more in-depth study of each of these periods.

In the 1960s the most important event concerning the study of collocation was a staff seminar held at the School (now Department) of Applied Linguistics, Edinburgh University, in 1961. Among the participants would have been M.A.K. Halliday, John Sinclair, Angus McIntosh, J.C. Catford and Ronald Mackin, all of whom were then on the Edinburgh University staff. (J.R. Firth himself was a visiting professor in the Department of English Language and General Linguistics from 1958, following his retirement from the University of London, until his death in 1960.) One of the topics discussed at the seminar was collocation, and in 1966 Halliday, Sinclair and McIntosh published articles on collocation that were partly based upon these discussions. I would now like to consider these papers and briefly point out their main characteristics and importance in terms of the study of collocation.

Recognizing the importance of lexical studies in descriptive linguistics – as repeatedly stressed by Firth – Halliday, in 'Lexis as a linguistic

level' (1966), deepened the theoretical study of collocation and pointed out various problems relating to collocation, for instance a need 'to devise methods appropriate to the description of these patterns in the light of a lexical theory that will be complementary to, but not part of, grammatical theory' (p. 148). Thus he developed the tentative theoretical outline which he had earlier presented in 'Categories of the Theory of Grammar' (1961). According to Halliday, this view was already implicit in Firth's recognition of a collocational level of language. However, since in Halliday's view collocations of an item were not limited to immediately adjacent items, his main interest turned to cohesion, a more lexicogrammatical topic within the more extensive environment of language as observed in the term 'collocational cohesion' (Halliday and Hasan, 1976: 287) and described as follows: 'this is simply a cover term for the cohesion that results from the co-occurrence of lexical items that are in some way or other typically associated with one another, because they tend to occur in similar environments'.

John Sinclair's paper, 'Beginning the Study of Lexis' (1966) is a preliminary article that presents both a theoretical background and practical problems regarding the computer-assisted study of collocation. Nearly all of the technical terms which are today used in the study of collocation are defined and treated in this paper: node, span, collocate, cluster, formal meaning, casual collocation, significant collocation, range and lexical sets. In addition to these key terms, Sinclair discusses aspects of language – polymorphemic lexical terms, homograph, polysemy – and identifies the problem of language varieties that may create practical difficulties in the use of computers in handling the data involved in studies of collocation. Paul van Buren's paper, titled 'Preliminary aspects of mechanisation in lexis' (1967), helped to clarify and modify Sinclair's ideas for the computer-assisted study of collocation. Van Buren discussed in more detail 'the three problems that are of central importance in the study of lexis, i.e., definitions of the concepts "*cluster*" (and by implication "*collocation*" and "*lexical item*"), "*homograph*", and "*multiverbality*"' (p. 89), which had been only partially treated by Halliday and Sinclair.

Halliday and Sinclair's central interest was focused on usual collocations of common words in current English, but Angus McIntosh chose to deal with unusual collocations in his paper, 'Patterns and ranges' (1966). McIntosh proposed that the notion of *range* 'has to do with the specific collocations we make in a series of particular instances' in connection with lexis, which is distinguished from *pattern*, which 'has to do with the structures of the sentences we make' on the grammatical

side (p. 199). McIntosh's paper also differs from those of Halliday and Sinclair in that, while Halliday and Sinclair dealt with usual collocation in non-literary language, McIntosh considered the importance of unusual collocation in literature.

What unites these three papers is that they each in different ways emphasize that the study of collocation is the study of lexis as an independent part of language. The three also have complementary arguments for the study of collocation in that Halliday presented the collocational approach in the study of lexis, Sinclair promoted this approach by discussing its implementation by means of computer-based research, and McIntosh extended the approach by his work on unusual collocation, an area which was not adequately dealt with by Halliday and Sinclair.

The 1970s, the second period in the study of collocation, may be said to be the period of pilot or experimental studies in the area of collocation. Two representative researchers of the period were John Sinclair and Sydney Greenbaum.

Sinclair and his group, basing their work on the theoretical outline provided by Halliday (1966), Sinclair (1966) and McIntosh (1966), started the linguistic computational project for the study of 'meaning by collocation' advocated by Firth, and published *English Lexical Studies* in 1970. The theoretical background in this book (Sinclair et al. 1970) followed Sinclair (1966), but the definitions of technical terms were more precise in this later work. For example, the definition of 'collocation' in *English Lexical Studies* was 'the co-occurrence of two items in a text within [a] specified environment' (p. 15), but in fact 'collocation' was limited to 'significant collocation', which was defined as 'regular collocation between two items, such that they co-occur more often than their respective frequencies and the length of text in which they appear would predict' (p. 15). The degree of significance of the collocational frequencies is statistically tested, and collocation that is not acknowledged as significant is treated as 'casual collocation', and therefore is not examined. In addition, in 1966 Sinclair defined the term 'span' as three lexical items before and after each node, whereas in 1970 he defined it as four items on either side of a node.

In *English Lexical Studies*, the first computer-assisted study of collocation, Sinclair and his group of researchers knew from the beginning the problems of the text size and the limitations on computer performance. Concerning text size, they stated, 'in order to describe fully the collocational behaviour of even the 3000 most common words in the language a text of several million words would be required' (p. 23). The

small size of Sinclair et al.'s texts – 135,000 words of British spoken English, 50,000 words of British written English, and approximately one million words of American written English from the 'Brown University text' (known later as the Brown Corpus) – limited the validity of their study. The value of *English Lexical Studies*, however, lies in the fact that it helped to establish some basic research methods and principles and provided a firm base for future research on collocation.

Greenbaum's *Verb-Intensifier Collocations in English: an Experimental Approach* (1970: 10) begins by criticizing Sinclair's corpus study of collocation as an item-oriented approach: 'Unfortunately, the study, as envisaged in his [Sinclair's] article, would be based exclusively on linear co-occurrence of items, and would not include the syntactic and semantic statements that are often essential in a treatment of collocations.' Instead of basing an investigation on a corpus either written or spoken, Greenbaum proposed a method of 'native informant' tests that include the syntactic and semantic aspects of collocation of an item. From his informant experiments Greenbaum gave the example of the collocation of *much* (the asterisk signifies an ungrammatical sentence):

Much collocates with a preceding verb *like* in negative sentences but not in affirmative sentences. We can therefore say:

I don't *like* him *much*.

but not

*I *like* him *much*.

However, this last sentence becomes perfectly acceptable if *much* is premodified, for example:

I *like* him *very/too/so much*. (pp. 11–12)

Greenbaum's result is interesting and valuable, but there are some problems with his approach. For example, according to Greenbaum's informants in completion tests, '*agree* appeared in 82 per cent of the responses after *I entirely*' (p. 80). However, it appears that Greenbaum did not sufficiently consider the responses from the remaining 18 per cent of his informants nor did he make clear his definition of 'native informants'. In addition, this approach is limited to the study of present-day English – for the simple reason that it is impossible to find native informants from past centuries – and cannot be applied to the historical study of collocation.

From the 1980s onward, the rapid development of computers and corpus linguistics greatly advanced Sinclair's project, which developed to become what is now known as the COBUILD project. The huge COBUILD corpus, otherwise known as the 'Bank of English', has not

only contributed to the study of collocation but also the compilation of dictionaries. With respect to the contribution of the corpus to the study of collocation, we also have Sinclair's book, *Corpus, Concordance, Collocation* (1991). This book is chiefly composed of papers Sinclair wrote in the 1980s and includes not only a comprehensive overview of the theoretical and methodological background to the study of collocation but also presents the results of studies on the collocations of words such as 'yield', 'set', 'of' and 'back'. Then, in 1994, Kjellmer's *A Dictionary of English Collocations: Based on the Brown Corpus* was published in three volumes. This publication, however, had serious disadvantages in text size, methodology and user-friendliness, and was based on a corpus of only one million words. The greatest achievement for the study of collocation was to come a year later with the *COBUILD English Collocations on CD-ROM* (1985). *COBUILD English Collocations* was produced from a corpus of 200 million words and not only compiles the 10,000 headwords regarded as the core vocabulary of English, but also presents 2,600,000 authentic examples, taken from The Bank of English, showing collocations in their actual use. (There is an important dictionary, Senkichiro Katsumata's *New Dictionary of English Collocations*, which does not follow Firthian theory. It was published in Japan in 1939, eighteen years earlier than Firth's advocacy of the study of collocation in 1957, and revised in 1958. In terms of his dictionary's functional characteristics Katsumata stated in his preface that he collected 'carefully and widely' units of expression formed by a habitual association of words and compiled the collocations according to the grammatical structures or combinations of them (my translation). This is certainly a lexicogrammatical dictionary.)

Above, I have attempted a short historical survey of the study of collocation, using as starting point the 1966 papers of Halliday, Sinclair and McIntosh, influenced by Firth's paper 'Modes of Meaning' (1957). Halliday and Sinclair's papers have shown results in both the study of lexis and the area of methodology. However, McIntosh's attempt at a stylistic study of collocation, which Firth wanted especially to advocate in his paper 'Modes of Meaning', has not seen such satisfactory development. This topic will be discussed further in the following sections.

1.2 Collocations in literary language

As observed above, the main focus of collocational study has been directed toward a computer-assisted approach to habitual collocations in contemporary English, as a study of lexis in descriptive linguistics, promoted mainly by John Sinclair. The project he began at Edinburgh

University in 1963 and continued at the University of Birmingham in 1967, after 'a fallow period from September 1965 until January 1967' (Sinclair 1970: 15), is now called the University of Birmingham/COBUILD project. As of its latest release in January 2002 'the corpus [amounts] to 450 million words and it continues to grow with the constant addition of new material' (Bank of English 2002). The COBUILD corpus has contributed greatly not only to the linguistic analysis of present-day English but also to pedagogical aspects, such as the compilation of dictionaries. However, with respect to a stylistic study of collocation in literary language, neither the COBUILD project nor any other projects have as yet produced satisfactory results, although their corpora include fictional texts. Particularly regarding the study of collocations of writers and their literary texts before the twentieth century, there are very few papers other than tentative articles written about Anglo-Saxon poetry, Chaucer and Shakespeare (see, for example, Yamamoto (1950); Daunt (1966); Masui (1967); Oizumi (1971)).

When Firth advocated the importance of the study of collocation in 'Modes of Meaning' (1957), his overall interest was in providing statements of meaning in descriptive linguistics in general; his specific focus was the way in which linguistic collocational analysis could be applied to the stylistic study of collocation:

The present essay is an attempt to sketch the framework of a language of description in English about English for those who use English, to illustrate what I understand by linguistic analysis, and especially to show the dangers of an over-facile superficial use of the word *stylistics*, without an adequate logical syntax or even without considering the essential prerequisites of linguistics. (p. 190)

His definition of collocation was wider than Sinclair's 'collocation is the occurrence of two or more words within a short space of each other in a text' (Sinclair 1991: 170), which has led to the study of significant collocations or usual collocations. In other words, from the beginning, Firth's study of collocations included not only usual collocations but also unique or, in some cases, unusual collocations, whereas Sinclair's computer-assisted research has, to date, only focused on usual collocations.

As for usual collocations, Firth assumed that not only general collocational patterns of common words but also particular collocational patterns reflecting given texts or registers, and personal styles were

important objects of study: 'This kind of study of the distribution of common words may be classified into general or usual collocations and more restricted technical or personal collocations' (Firth 1957: 195). His interest in usual collocations was focused on more specified texts:

Just as phonetic, phonological, and grammatical forms well established and habitual in any close social group provide a basis for the mutual expectancies of words and sentences at those levels, and also the sharing of these common features, so also the study of the usual collocations of a particular literary form or genre or of a particular author makes possible a clearly defined and precisely stated contribution to what I have termed the spectrum of descriptive linguistics, which handles and states meaning by dispersing it in a range of techniques working at a series of levels. (Ibid.)

It seems that in Firth's mind the study of collocation was primarily to make clear collocational patterns in the languages of fiction and poetry, and the authors of those literary texts. In actual fact, the texts that he referred to or took examples from were mostly literary texts: Edward Lear's limericks, *Gorboduc*, Blake's *King Edward the Third* and Swinburne's poems.

I do not mean to imply that scholars who have studied collocations in present-day English have ignored the necessity of the study of collocations in literary language. For example, M.A.K. Halliday stated in 'Lexis as a linguistic level' (1966) that: 'These [collocations] include studies of register and of literary style, of children's language, the language of aphasics and many others. In literary studies in particular such concepts as the ability of a lexical item to "predict" its own environment, and the cohesive power of lexical relations, are of great potential interest' (p. 160). In like manner, Sidney Greenbaum declared that: 'In the stylistic analysis of literary works, a study of collocations may reveal the predilection of individual writers or genres for particular collocations, their avoidance of collocations that are frequent elsewhere, and their selection of collocations that are rare or unique' (1970: 81).

What can be pointed out here is that while the necessity for the stylistic study of collocations in literary texts has been sufficiently recognized we have not yet had adequate or particularly fruitful results from previous studies. However, Alan Partington's article 'Kicking the habit: the exploitation of collocation in literature and humour' (1995), deals partly with creative language use in literature, and is quite valuable and useful for the study of collocations in literary texts. He pursued 'unusu-

ality' or 'an imaginative reworking of the usual' (Partington 1998: 121) by investigating approximately 2500 headlines from the CD-ROM of the *Independent* newspaper in *Patterns and Meanings* (1998). He suggests four mechanisms of change of collocation – substitution, expansion, abbreviation and rephrasing – which provide an important clue for analysing creative collocations in literary language.

Firth also proposed a historical or chronological approach to collocation (although the COBUILD project does not engage with these approaches):

There are many more of the same kind throughout this work [Blake's *King Edward the Third*], and of course a large number of collocations which have been common property for long periods and are still current even in everyday colloquial. This method of approach makes two branches of stylistics stand out more clearly: (a) the stylistics of what persists in and through change, and (b) the stylistics of personal idiosyncrasies. (Firth 1957: 196)

As an example of historical or chronological approach analysis, Firth attempted to observe a continuity of collocations as seen from the eighteenth through the twentieth century:

A cursory examination of certain letters of the eighteenth and early nineteenth centuries clearly shows collocations which will be recognized as current for at least two hundred years – that is, as part of the common stock of what we may call recent modern English. In studying the extracts we note that many collocations are still generally current. In setting them out I have enclosed in brackets 'pieces' which to me seem glaringly obsolete. (Ibid., pp. 203–4)

Firth suggested the historical study of collocation, which I will also deal with, by showing the chronological change of collocations of *utterly*, *infinitely*, *terribly* in Section 1.3. In addition, Firth declared the study of a writer's collocational style seen on the basis of the findings of 'the common property for long periods', that is, chronologically unchanging usual collocations.

With respect to unique or unusual collocations, it should be mentioned that Firth understood language as a creative activity: 'To begin with, we must apprehend language events in their contexts as shaped by the creative acts of speaking persons' (ibid., p. 193). From such a viewpoint Firth's examination of constructions of collocations in Swinburne attempted to make 'Swinburnese' collocations clear:

At the level of meaning by word collocation there is the interesting point that, both as a whole and in phrases, the collocations are unique and personal, that is to say, a-normal. In the wider context of the whole poem, even within the context of the six exclamatory units, similar collocations accumulate which must be referred to the personal stylistics of the poet, to what may, indeed, be called Swinburnese. (Ibid., p. 198)

Firth's research and analysis of unique and personal collocations which are a-normal is another important aspect of his study, and is indispensable for the study of collocations in literary language. Such unique and personal collocations could be called creative if they are not found in other writers' texts or if a writer used the collocations in his or her own unique manner. Concerning creativity of unusual collocations Angus McIntosh states in his paper 'Patterns and Ranges' (1966: 197) that:

These [unusual collocations] are the kind which tend to be of such importance in literature, and especially in poetry. They are part of the machinery whereby the prose writer or the poet strives, over a larger or smaller stretch of text, to convey something which he cannot achieve by normal means, and he thereby sets us a problem in which we can lean on no experience of directly relevant instances. It may be of course that in a given case we are in the presence of the very birth of something which thereafter passes into general use and from then on forms part of the normal inventory of collocations involving the words in question; so with various phrases adopted into the language from Shakespeare and the Bible. It would be an interesting study to attempt to determine what there was about them that led to their adoption on this scale while others often no less striking, passed virtually unnoticed.

As observed so far, the statistical or quantitative study of collocation, which is now the major current of collocational research, is but one aspect of the study of collocation proposed by Firth in 'Modes of Meaning'; there is also a necessity to pursue the other side of the study, that is, the stylistic or qualitative study of collocation, particularly through an examination of literary texts. Furthermore, such studies of collocation in literary language need to include researches into not only usual collocations but also unique or unusual collocations, and discussions about what is used in the novelist or poet's peculiar or creative manner (for example, 'Swinburnese'), against the background of what

is perceived as 'usual collocation', in both a synchronic and diachronic sense.

Next I would like to consider creativity of collocations in literary language in more detail and then discuss this topic according to the following framework, which Angus McIntosh offered in 'Patterns and ranges' (1966: 193):

To put the matter with considerable crudity, we can already say on this basis that there is the possibility of four obviously distinct stylistic modes: (1) normal collocations and normal grammar, (2) unusual collocations and normal grammar, (3) normal collocations and unusual grammar, (4) unusual collocations and unusual grammar.

As McIntosh himself admits 'to put the matter with considerable crudity', this framework is rather simplistic and the argument is not presented with enough examples of each collocational type. However, this framework seems to be useful for a discussion of creative collocations in literature.

First, I would like to present the 'normal collocations and normal grammar' (type 1, above). This type is a 'usual' or 'normal' collocation while the other three are what can be called unusual collocations. The study of usual collocations with high frequencies in the corpus of writers' whole texts may reveal their predilection for particular collocations; and repeated usual collocations in their works could be considered the characters' idiolects and be susceptible to interpretations in the larger context. At any rate, usual collocations with high frequencies are significant. However, usual collocations with low frequencies can also be significant in literary language. For example, the collocation 'blue eyes' is a usual collocation with a low frequency but has common semantic features seen among the characters with *blue eyes* in Dickens. The semantic features are *innocent* and *favoured*. The characters with blue eyes possessing such semantic features are Nell in *The Old Curiosity Shop*, Emily and Dora in *David Copperfield*, Ada and Prince Turveydrop in *Bleak House*, Joe in *Great Expectations* and Lucie Manett in *A Tale of Two Cities*. (Interestingly, the *OED* records an example from 1924 as the earliest of 'blue-eyed' in the meaning 'innocent, ingenuous; favoured, especially, in the phrase, blue-eyed boy', but Dickens had previously used 'blue eyes' with a similar connotation.)

McIntosh's second distinct stylistic mode is 'unusual collocations and normal grammar'. This type of collocation has many examples, typical

of which is the oxymoron. This type of collocation is also called 'collocational clash' or 'collocational deviation': *loving hate*, *anything of nothing*, *heavy lightness* and *serious vanity*. These examples are certainly unusual collocations, but there often arises the problem of whether they are, more definitively, unusual, unique or unfamiliar. That is to say, there is the problem of collocational acceptability. There seem to be two aspects involved in this problem of acceptability, especially in literary texts before the twentieth century: a lack of native informants for informant tests (which are often used for present-day English), and the lack of a machine-readable corpus. For example, if we have a test of acceptability concerning the collocation *snobbishly mean*, most native speakers of English in the twenty-first century may determine that this collocation is acceptable. However, would native speakers of English in the eighteenth and nineteenth centuries have determined these collocations in a similar manner, given that Thackeray coined the word *snobbishly* in his work in 1848 according to the *OED*? Informant analysis by native speakers of English in the twenty-first century may work for collocational patterns that chronologically persist and are unchanging but carries a risk on new collocations before the twentieth century. Another aspect of the problem of collocational acceptability concerns the shortage of historical corpora for judging whether a collocation is new or common. Fortunately, for eighteenth and nineteenth-century fiction, *Eighteenth-Century Fiction (ECF)* and *Nineteenth-Century Fiction (NCF)* (on CD-ROM, Chadwick-Healy), 1996 and 2000, respectively, covering almost all the fiction in these centuries, are now available.

McIntosh's third distinct stylistic mode is 'normal collocations and unusual grammar'. As an example of this type of collocation there are many appropriate examples from fiction utilizing a stream of consciousness, free direct or indirect speech or thought presentation. The following is from Joyce's *Ulysses* (1922):

Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs since the *City Arms* hotel when he used to be pretending to be laid up with a sick voice doing his highness to make himself . . .

This quotation is normal in collocation but very unusual orthographically and grammatically.

English haiku may also be full of these types of collocations. They often lack determiners, articles, pronouns or prepositions: this from

Jim Kacian, *Six Directions: Haiku & Field Notes* (La Alameda Press, Albuquerque, New Mexico, 1997: 54):

cupped hands
some of the stream
runs through

Rather than:

[my/these] cupped hands
[through which] some of the stream
runs through

It can also be said that most English haiku use the simple present, tending to avoid either the continuous-present, past or future tenses. So the above poem uses 'runs through' not 'is running' or 'is running through'.

The last distinct stylistic mode is 'unusual collocations and unusual grammar'. This type of collocation is difficult to find in literary texts. Even the poems of e.e. cummings or the prose of *Finnegans Wake*, considered near to this type, seem to be consistent or usual in terms of collocation. But it is easy to create such an indecipherable and nonsense sentence as 'colourless ideas the green furiously and sleep'. This expression has discursive syntax and words belonging to different registers.

The first two of these four types of collocations provide the background for my study of collocation in Dickens. Within these parameters, if a collocation is significant quantitatively, qualitatively, synchronically or diachronically, in the context of Dickens' entire oeuvre or in relation to a larger context or the range or nineteenth-century fiction, the collocation can be considered creative, regardless of whether it is a usual or unusual collocation.

1.3 Chronological change of collocation

'Semantic prosody' has appeared as a recent term in the study of collocation. This term was first used by Bill Louw (1993), though Louw acknowledges that John Sinclair had used the term in personal communication with him beginning in 1988, 'applying the term "prosody" in the same sense that Firth . . . used the word to refer to phonological colouring which was capable of transcending segmental boundaries' (p. 158). For example, as Sinclair (1991) points out, the

phrasal verb *set in* commonly collocates with unpleasant states of affairs, and this tendency is called ‘bad, unpleasant or negative semantic prosodies’; *bad weather sets in, decay sets in, despair sets in*. There are many similar examples. To borrow Michael Stubbs’s words (1995b: 246):

Similarly, things which *break out* are usually unpleasant, and include *disagreements, riots, sweat, violence, and war* . . . It is easy to find other examples of words with unpleasant or negative prosodies. People COMMIT *adultery, crimes, murder, offences, sins, suicide*. Things can UNDERGO *changes, transformations, and modifications, which can be considerable, extensive, radical, or rapid*; people often undergo *crises, difficulties, ordeals, and risks, or medical treatments or tests and surgical procedures which can be traumatic*.

Another example of such unpleasant or negative semantic prosodies is *utterly*. Louw cites collocations of *utterly* from the original 18 million word corpus of COBUILD: *utterly against, utterly confused, utterly demolished* and *utterly meaningless*. He concludes (1993: 160): ‘The concordance shows that *utterly* has an overwhelmingly “bad” prosody: there are few “good” right-collocates.’

However, there are in fact a few collocates of *utterly* that have ‘good’ prosody. In the COBUILD *English Collocations on CD-ROM* (1995), which was based on a much larger corpus (200 million words) than that of Louw, there are instances of *utterly* collocating with adjectives having good prosodies, most notably *utterly beautiful* (14 instances out of the 2689 collocations of *utterly*) and *utterly convinced* (17 instances). The following example is taken from an article in the *Independent* (4 October 2001) on the superstar UK footballer Steven Gerrard: ‘Gerrard plainly believes in himself now and in a way, which is *utterly fundamental* to the confidence of any athlete.’

Such examples demonstrate that an unpleasant or negative semantic prosody on *utterly* is not absolute in present-day English. Another point that can be made is that the semantic prosody of *utterly* has changed through time. Evidence for this can be found in that among the 945 instances of *utterly* in the OED2, there are no citations of *utterly convinced, utterly beautiful* or *utterly fundamental*. Further evidence may be found by an examination of the ECF that comprises the works of 77 of the most influential writers of the British Isles in the eighteenth century, as well as the NCF which contains 250 complete works of prose fiction by 109 authors from the period 1781 to 1901. There are no collocations of *utterly beautiful* or *utterly fundamental* in either database, and only one

example of *utterly convinced* (in Barry, 1887). A comparison of this finding with the higher frequency of occurrence of *utterly* with positive prosody in recent publications clearly indicates that the semantic prosodies of *utterly* do change chronologically.

This chronological change in collocation happens not only in semantic prosodies but also in grammatical collocation or colligation: 'the term given to the specifically grammatical relations along the syntagm' (Carter 1998: 59). According to *COBUILD English Collocations*, the word *infinitely* quite often (about 50 per cent of the time) collocates with comparative forms (for example, *infinitely better*, not *infinitely good*) in contemporary English. However, when *infinitely* entered English from French in the fifteenth century, it tended to collocate mainly with verbs (for example, *passeth infynytely*) until the first half of the seventeenth century. Later, *infinitely* developed the tendency to collocate with an adjective or adverb and its comparative form as seen in present-day English. Table 1.1, compiled from the *OED2*, gives a chronological survey of the collocational pattern of *infinitely*.

As the table indicates, the tendency of *infinitely* to collocate with verbs is observed until the first half of the seventeenth century. However, in the latter half of the seventeenth century, verbs collocating with *infinitely* were replaced by adjectives or adverbs. It is only since the latter half of the eighteenth century that the collocation of *infinitely* with adjectives or adverbs has become the norm.

Table 1.1: The number and ratio of word classes collocating with *infinitely* in the *OED2*

<i>Period</i>	<i>Adjective/adverb</i>	<i>Verb</i>	<i>Others</i>	<i>Total</i>
-1500	0 (0.0%)	2 (100.0%)	0 (0.0%)	2 (100%)
1501-1550	1 (100.0%)	0 (0.0%)	0 (0.0%)	1 (100%)
1551-1600	3 (23.1%)	10 (76.9%)	0 (0.0%)	13 (100%)
1601-1650	6 (25.0%)	17 (70.8%)	1 (4.2%)	24 (100%)
1651-1700	29 (51.8%)	27 (48.2%)	0 (0.0%)	56 (100%)
1701-1750	29 (55.8%)	19 (36.5%)	4 (7.7%)	52 (100%)
1751-1800	28 (77.8%)	7 (19.4%)	1 (2.8%)	36 (100%)
1801-1850	39 (70.9%)	13 (23.6%)	3 (5.5%)	55 (100%)
1851-1900	61 (77.2%)	16 (20.3%)	2 (2.5%)	79 (100%)
1901-1950	39 (88.6%)	5 (11.4%)	0 (0.0%)	44 (100%)
1951-	30 (88.2%)	3 (8.8%)	1 (2.9%)	34 (100%)
Total	265	119	12	396

Note: Percentages indicate the ratio of each word class for each period.

Table 1.2: The number and ratio of comparative adjectives and adverbs which are modified by *infinitely* in the OED2

Period	Comparative adjective/adverb	Words*	(%)
-1500	0	2	0.0
1501-1550	1	1	100.0
1551-1600	0	13	0.0
1601-1650	2	24	8.3
1651-1700	9	56	16.1
1701-1750	6	52	16.1
1751-1800	9	36	25.0
1801-1850	26	55	47.3
1851-1900	29	79	36.7
1901-1950	16	44	36.4
1951-1980	15	34	44.1
Total	113	396	28.5

Notes: Percentages indicate the ratio of comparative forms of adjectives and adverbs which are modified by *infinitely* for each period.

* The number of words that are modified by *infinitely*.

Another chronological feature of *infinitely* is a marked tendency toward collocation with a comparative adjective or adverb (Table 1.2).

Since the nineteenth century, *infinitely* has shown a strong tendency to collocate with comparative adjectives or adverbs, and the ratio of collocates of the comparative form reaches approximately 40 per cent, on average, from the nineteenth to the twentieth century.

This brief survey of the collocation of *infinitely* provides a general basis in order to examine the tendency of its grammatical collocation or colligation. Based upon this survey, when, in a nineteenth-century author's collocation of *infinitely* the word does not collocate with any comparative form at all, his or her collocation of *infinitely* is considered unique or characteristic in collocation. However, if we do not know the tendency of its grammatical collocation, we are able to describe the fact of the author's collocation of the item but are not able to comment on his or her stylistic characteristic of collocation. In the case of Dickens, for example, the collocations of *infinitely* with the comparative forms of adjectives or adverbs comprise 62 (77.5 per cent) of the 80 instances in the Dickens corpus. This figure shows the high percentage of a grammatical tendency or colligation of *infinitely* to collocate with compara-

tive forms in Dickens, as this result can be compared with the statistics showing the overall nineteenth-century use of the corresponding grammatical collocation (approximately 40 per cent as shown in Table 1.2). Therefore, it could be said that there is a high probability that the collocation of *infinitely* with a comparative adjective or adverb is a characteristic of Dickens' style.

A more distinctive chronological change in collocation is the collocation of *terribly*. According to *COBUILD English Collocations* the most frequent collocate with *terribly* is *important*. However, there is no collocation of *terribly important* in either the *ECF* or the *NCF*. The *OED2* cites two examples of the collocation, one of them from 1865 and the other from 1930. This indicates a rapid chronological change of the collocation *terribly* from an adverb retaining its literal meaning to an intensive adverb losing its literal meaning in twentieth-century English. (Another interesting chronological change is shown by McBride (1998: 5) who pointed out that 'the word *worship*, which in Late Middle English named an obligation-related social value, had by early modern times been largely replaced with *honour*'.)

From the above, we can conclude that in discussing an author's stylistic collocations we have to keep in mind that semantic prosodies, colligations (grammatical collocation), and collocates of a word may change chronologically. This means that, just as grammar and phonology are discussed in relation to the historical development of English, so must an author's patterns of collocation or collocational style be considered within the context of collocational change.

1.4 Collocations in Dickens

Bearing in mind what has been outlined in the previous sections I would like to make clear various features of collocations in Dickens, which will be discussed in Parts II and III. Before launching into an exhaustive or comprehensive study of collocation in Dickens' whole works, a brief survey of characteristics of collocations in Dickens may be useful for understanding Dickens' predilections, structures, uniqueness, and idiosyncrasies of collocations.

In the context of the movement of the language of English fiction, Dickens' collocations (and his structural or symbolic use of them) show not only a greater variety but also far more unique patterns than those of authors of eighteenth-century English fiction. As an example, in Defoe's *Robinson Crusoe*, we find only two instances of the collocation 'adjective + eyes': *the same eyes* and *shining eyes*. The rarity of collocation

tions of adjectives with the word *eyes* may indicate that 'Defoe's emphasis is all . . . on the difficulty of exact, objective description, on the problem of getting the shade just right, not on the author's momentary feelings toward the subject' (Adolph 1968: 280–1).

Smollett's *Roderick Random* does not have many instances of collocations of the word *eyes* either. We find the following instances (all taken from the *ECF*): *little grey eyes* (3 times, chs. 7, 11, 18), *lively blue eyes* (ch. 22), *aged eyes* (chs. 38, 67), *fierce eyes* (ch. 52), and *owlish eyes* (ch. 46). The adjectives *little*, *grey*, *blue*, *owlish* refer to the physical appearance of eyes while the adjectives *lively* and *fierce* imply the characters' feeling and states of mind, but these collocations are familiar collocations. Dickens is seen 'as essentially a disciple of Smollett, greater than his master' (Allen 1958: 163) in terms of his method of character creation, but as for the collocation 'adjective + *eyes*', Dickens' unusual or deviant collocations of *eyes*, which may be regarded as one of his significant methods of character creation, do not seem to have been inherited from Smollett.

In Fielding's *Tom Jones* there are not many instances of this type either (from *ECF*):

black eyes (3 times, IV, 2, V, 12, XIII, 5), *fiery eyes* (V, 11), *languid eyes* (XIV, 7), *prettiest eyes* (XII, 7), *pure eyes* (I, 3), *sloe-black eyes* (I, 11), *sparkling eyes* (2 times, IV, 2, XIII, 8), *strongest eyes* (V, 4), and *swollen eyes* (XI, 5)

The collocations *sloe-black* and *sparkling eyes* may be unfamiliar but they are not unusual.

Richardson's collocations are far richer than those of other eighteenth-century English fiction authors, in terms of this type of collocation. He gives a variety of depictions of feelings through his characters' eyes in *Pamela* (from *ECF*):

different eyes (Letter 23), *speaking eyes* (2 times, Letter 23, Journal 24), *red eyes* (Journal 2), *an hundred eyes* (Journal 4), *fiery saucer eyes* (Journal 11), *great staring eyes* (Journal 17), *charming eyes* (2 times, Journal 29, Letter 33), *favourable eyes* (Journal 9), *fiery eyes* (2 times, Journal 25, Letter 34), *dear eyes* (Journal 29), *half-affrighted eyes* (Letter 23), *sweet eyes* (Letter 25), *worthy eyes* (Letter 25), *tearful eyes* (2 times, Letters 27, 35), *surrounding eyes* (Letter 32), *foolish eyes* (Letter 33), *weak eyes* (Letter 35), *black eyes* (Letter 38), *fine eyes* (2 times, Letters 63, 64), *pleased eyes* (Letter 64), *delighted ones (eyes)* (Letter 64), *little watchful eyes* (Letter 64), *pretty eyes* (Letter 64)

In *Pamela* we come across many collocations of *eyes* that express the characters' feelings and states of mind. Some of these collocations, such as *speaking eyes* and *sweet eyes*, are unusual or deviant collocations. Such unusual collocations are more frequently used in Richardson's later novel *Clarissa Harlowe*. Dickens might be said to develop Richardson's techniques of collocations in terms of unusual collocations of *eyes*.

We have so far made a brief survey of the representative works of the four originators of the English novel for the collocation of 'adjective + *eyes*'. Next, I would like to examine this type of collocation in Dickens' *Hard Times*:

(Mr Gradgrind) *cavernous eyes*, *deep-set eyes* (I, 4); (Mrs Sparsit) *black eyes* (2 times) (II, 10, 11), *dark eyes* (4 times) (I, 11, II, 9, 11, 11), *classical eyes*, *distracted eyes* (II, 9); (Bitzer) *cold eyes* (I, 2), *blinking eyes* (III, 2); (Sissy) *trusting eyes* (II, 9), *confiding eyes* (III, 2); (Rachael) *gentle eyes* (I, 10), *pleasant eyes* (I, 10), *moistened eyes* (I, 13), *woeful eyes* (I, 13), *bold eyes* (in Mrs Sparsit's dialogue) (II, 1); (Tom) *not too sober eyes* (II, 3); (Mrs Gradgrind) *fine dark thinking eyes* (in Stephen's dialogue) (II, 6); (Stephen) *winking eyes* (II, 6); (Louisa) *searching eyes* (III, 1); (others) *both eyes* (I, 2), *eager eyes* (III, 4), *practised eyes* (III, 6), *all eyes* (III, 6), *many eyes* (III, 6)

These collocations are used not only to individualize each character but also to imply their feelings. Some of them are unusual collocations: *cavernous eyes*, *classical eyes*, *cold eyes*, *confiding eyes*, *deep-set eyes*, *practised eyes*, *trusting eyes*, *woeful eyes*. These unusual collocations have various types and structures (as discussed in Part II). One of them – *cavernous eyes* – is a metaphorical collocation.

This rich variety of the collocation 'adjective + *eyes*' is not only seen in *Hard Times* but also in Dickens' other works, and a similar sort of analysis can also be applied to the collocations of other nouns and verbs, such as *hand*, *face*, *head* (expressing parts of a body), verbs of perception, and reporting verbs. This richness of collocation in Dickens' works may be considered his contribution to the development of the language of English fiction.

Next, I would like to point out that Dickens' use of collocations also has general characteristics regarded as unique in Dickens' language. Randolph Quirk's (1974: 7) statement regarding Dickens' language is also applicable to Dickens' collocations: 'We may come nearer to a sympathetic appreciation of Dickens' language if we consider it under four

heads: his use of language for individualization; for typification; his use of it structurally; and his use of it experimentally.'

We will also use the collocations of *eye* as an example, that is, the collocation 'adjective + *eye* or *eyes*'. First, concerning individualization little need be said; particular collocations used to identify Dickens' characters are so striking that we can easily identify individual characters, as observed in the instances from *Hard Times*.

Secondly, Quirk states, on typification, that 'More important to Dickens than individualizing, however, was the urge to express a regional, social, occupational, or philosophical typification by language' (p. 8) Indeed, there are a few instances of expressions of an occupational typification by collocations of *eye* or *eyes*. We have:

Mr Lorry's *business eye* (TT III, 8); (Mrs Tradle) *her household eyes* (DC 59); *the eyes of the laity* (BH 22); (Sleary) *the riding-master eye* (HT I, 6); (Joe) *a smith's eye* (GE 16)

What seems peculiar to Dickens' typification of collocation is a tendency to create personality traits common to two or more characters for whom he uses the same collocation of the word *eye*. For example, the collocation *blue eyes*, as pointed out in Section 1.2, has common semantic features among the characters with *blue eyes* in Dickens: *innocent*, *ingenuous* and *favoured*. It is interesting to note that Christopher Casby, a ruthless landlord in *Little Dorrit* also has blue eyes. He has some of the characteristics of a boy; 'There was the same smooth face and forehead, the same calm *blue eye*, the same placid air' (LD I, 13). In fact however, he is a crafty imposter and conceals his rapaciousness under a benevolent 'patriarchal' exterior. Casby's deceptive characterization is attributed partly to his *blue eyes* which typify an innocent, ingenuous and favoured person in Dickens.

An emphasized or repeated brightness of characters' eyes may hint at their discontent, or at emotions hidden beneath the surface. Edith in *Dombey and Son* was married at the age of eighteen and became a widow two years later. She later became Mr Dombey's well-connected wife to grace his house. The brightness of her eyes is often emphasized:

its bright eyes (Ch. 30), *brightened eyes* (Ch. 46), *her brilliant eyes* (Ch. 30), *her full bright flashing eye* (Ch. 45), *her kindling eyes* (Ch. 52), *the Bride, whose sparkling eye* (Ch. 36)

Such a repeated brightness of eyes is also applied to Mrs Sparsit in *Hard Times*, who is Mr Bounderby's housekeeper, a stately widow with a 'Coriolanian style of nose' implying aristocratic connection, and to Miss Havisham in *Great Expectations*, the eccentric old lady who was jilted on her wedding morning. They share 'pride' and 'haughtiness' as common semantic features, but also, in the structure of each plot, express pent-up fury in the blockaded situation on matrimony, and an abnormality of mind demonstrated in aberrant actions. (As an example of the attachment of semantic features to a character, Fowler (1977: 36) discussed Tom Buchanan in *The Great Gatsby*, stating that 'Among the semantic features which constitute him are: restlessness, physical strength, virility, athleticism (both competitive and social), dandyism, wealth, materialism, extravagance, vulgarity . . .')

Thirdly I would like to discuss Dickens' structural language use. A typical example of this is the contrasting use of the collocations of the word *eye* applied to Dora, David's first and childish wife, and Agnes, his second and ideal one, in *David Copperfield*. Let us look at the following:

Dora: *the blue eyes* (Chs. 50, 53), *her delighted bright eyes* (Ch. 48), *my childish eyes* (Ch. 50), *her glittering eyes* (Ch. 44)
Agnes: *her beaming eyes* (Ch. 39), *her mild clear eyes* (Ch. 62), *her cordial eyes* (Chs. 42, 60), *a mysterious eye* (Ch. 27), *her quiet eyes* (Ch. 62), *her calm seraphic eyes* (Ch. 35), *those beautiful soft eyes of hers* (Chs. 25, 39), *her sweet eyes* (Ch. 62), *her tender eyes* (Ch. 25), *thy true eyes* (Ch. 62)

Adjectives that describe Dora's eyes concern their outward appearance, or physical beauty, such as *blue*, *bright* and *glittering*. In regard to Agnes, on the other hand, the word *eyes* occurs with the adjectives *mild*, *cordial*, *quiet*, *calm*, *soft* and *tender*, which relate to the psychological depiction of her, and with the adjectives *seraphic* and *true* which are tinged with a religious colouring. This contrast in the collocations between David's first and second wives may have a close thematic relation to David's mental growth.

The fourth heading formulated by Quirk is Dickens' experimental use of language. The experimental use of collocations may be called unusual or deviant collocations. For example, such collocations as '*the knowing eyes*' (BH 54) and '*choking eyes*' (BH 8) are not in mutual expectancy and may be regarded as his experimental and innovative use. We come across many collocations of this type in Dickens' works. The following

are the collocations of the word *eye* or *eyes* in which a character's eyes are compared to an animal's:

(Misses Lavinia and Clarissa) *little bright round twinkling eyes, like birds' eyes* (DC 41); (Miss Murdstone) *this Dragon's eye* (DC 38); (Rob the Grinder) *the ferret eyes* (DS 52); (Miss Tox) *the fishy eye* (DS 7, 59); (Pumblechook) *his fishy eyes* (GE 9); (Mrs Sparsit) *her hawk's eyes* (HT II, 10); (Bagstock) *his lobster eyes* (DS 7, 20, 40, 59); (Mr Carker) *his lynx-eyed vigilance* (DS 46)

Such unusual collocations, which are considered creative language use, are discussed in more detail below (Chapter 3).

In this introductory section, Dickens' richness, variety, and uniqueness of collocations have been briefly surveyed as a preparation for a comprehensive study of collocations in Dickens. In Part II, Dickens' collocations will be analysed exhaustively from the following two viewpoints: usual collocations and unique or creative collocations. Dickens' collocations will also be examined quantitatively and discussed qualitatively and/or stylistically (as seen through his complete oeuvre), not only in terms of his unique collocations but also his predilection for and avoidance of certain usual collocations. Based on the discussions in Part II, this study of collocation will next focus on *Bleak House* as a case in point: collocations in *Bleak House* will be discussed in closer relation to Dickens' literary themes, topics, contexts, characters and narrative strategies.

1.5. Definition of collocation

The definition of collocation used throughout this book will be taken to mean a relationship of habitual co-occurrence between words. 'Words in collocation' do not mean lemmas. (These are used conventionally as the base form of a word in dictionaries of English: for example, 'the lemma TAKE is realized in text by the word-forms *take, takes, took, taking* and *taken*. Similarly, the lemma of the noun RABBIT is realized by the word-forms *rabbit, rabbits, rabbit's* and *rabbits*'; and the lemma of the adjective BIG is realized by *big, bigger* and *biggest*' (Stubbs 2001: 25)). Rather, word forms that differ in number, tense or aspect are treated as different words. The reason for this is that the singular form of a word can act differently in collocate from its plural, as will be discussed in the collocations of *gentleman* and *gentlemen* (Chapter 2). Such types of different collocations are also observed in the differences of tense and

aspect (for example, *say, said and saying*), and in comparative or superlative forms (for example, *good, better and best*).

Generally, collocates of a word are regarded as composed of the four or five lexical items to either side of a node. This concept of collocates can be problematic, in that there are at least two different types of collocates, as observed in the collocation of *little* and *so* given below:

- (a) to reconcile, having *so little* experience or practical knowledge
- (b) the suffering, quiet, pretty *little* thing! I am *so* sorry for it

In (a), *little* is modified by *so*, while in (b) there is no relationship of modification between *little* and *so*. We can say that in the relationship of collocation of *little* with *so*, (a) is grammatical while (b) has semantic coherence between *little* and *so*, in context. However, a computer cannot distinguish a collocational difference in relationship between type (a) and type (b) but counts *so* twice as a collocate of *little*. Here is an example from *COBUILD*. The list of collocates of *utterly* in *COBUILD* illustrates collocates with *beautiful*. The following shows all the examples of these collocations:

- | | |
|---|--|
| (1) olescence. When she bloomed into an | utterly beautiful creature. It was a compet |
| (2) ow.(S) Yeah.(S) Do you think I look | utterly beautiful with this lipstick on?(S) |
| (3) fferent kind of body, 'utterly new, | utterly beautiful – Of course there were da |
| (4) Angela recalls: 'I thought she was | utterly beautiful in a very profound way. S |
| (5) peace, in other words, and utterly, | utterly beautiful According to Michael Str |
| (6) ir of vanished splendour about this | utterly beautiful area of the Coin valley. |
| (7) l, cathartic, shockingly stupid and | utterly beautiful modern art. PHOTOS WITH |
| (8) e been chosen 'because they look so | utterly beautiful against the grey plaster |
| (9) t, it's a must if you possibly can. | Utterly beautiful in South Pacific style, i |

- | | |
|--|---|
| (10) new sense of tactile feeling.
'He's | utterly beautiful ,
she breathed. He gave a |
| (11) ion of an 'other body,
utterly new, | utterly beautiful .
In the first volume of |
| (12) r hand up for his inspection.
'It's | utterly beautiful .
Thea said she had not im |
| (13) They were perfect and
beautiful and | utterly cold, and he
suddenly remembered Ha |
| (14) ea tiful woman, beautifully
dressed, | utterly enviable in any
stranger's eyes. Sh |
| (15) blistering that it's beautiful ; so | utterly gone in its
desperation and yet nea |
| (16) any such vision of an
'other body, | utterly new, utterly
beautiful '. In the fir |
| (17) beautiful – I agree.
Beautiful and | utterly predictable. Boring',
was Chris's v |
| (18) Sophia she is beautiful ,
cool and | utterly self-possessed: one of
the biggest |
| (19) kind of peace, in other
words, and | utterly , utterly beautiful
According to Mi |
| (20) eedback throbbing in the
form of an | utterly wild and eerily
beautiful beast cal |

Among the 20 examples of *utterly* indicated above, there are 13 examples of a grammatical relationship of modification between *utterly* and *beautiful* (for example 'she was **utterly beautiful** in a very profound way' in (4)). The list of collocates of *utterly* also has seven examples of another type of collocation in which *beautiful* appears within four words before or after *utterly* but is not modified by it (for example, 'that it's **beautiful**; so **utterly** gone in its desperation' in (15)). However, when discussing the collocational tendency, semantic prosody, and colligation of *utterly*, we cannot proceed with the analysis of these two types of collocations in the same way. Therefore, throughout this book, not only collocates, words which occur 'in close proximity to a word under investigation' (Sinclair 1991: 170), but also the syntactic relationship between a word and its collocates will be examined in the following manner: adjective + noun, adverb + adjective, verb + adverb, noun + verb, verb + noun and preposition + noun (cf. Leisi 1985: Ch. 11).

1.6 Methods, corpus data and software

This book aims to provide new and profound insights into Dickens' language and style through the study of collocation. My approach to the study of the language and style of Dickens follows Tadao Yamamoto (1950), G.L. Brook (1970), Randolph Quirk (1974), Knud Sørensen (1985) and Robert Golding (1985), all of whom based their work on a close and sensitive reading of Dickens, and I am indebted to them. However, by taking advantage of a computer-assisted approach, it has been possible to present complete datasets which were not previously available and which allow the analysis of new aspects of Dickens' language through the study of collocation. My approach, however, takes a different line to that of statistical stylistics as presented by John Burrows (1987) and David Hoover (2001), considered as representative achievements of the field (specifically as regards the cluster analysis of high-frequency words). Such works have suggested new ways to study the language of fiction, but at the same time they have convinced me that statistical approaches are not sufficient, in particular as a means of demonstrating the significant usage of writers' creative literary language. In other words, as Firth proposed in 'Modes of Meaning', the statistical or quantitative study of collocation is only one side of the coin: it is also necessary to pursue the qualitative study of collocations of low-frequency words. Such studies of collocation in literary language need to include researches not only into usual collocations but also into unique or creative collocations, and furthermore, such studies need to discuss in some detail exactly how collocations are used in the novelist's or poet's creative and idiosyncratic manner. Therefore, the most important thing in this approach is to consider and interpret carefully both Dickens' usual and unique collocations, obtained by a corpus-driven approach, in the context of individual texts or in the larger context of his complete oeuvre.

With regard to the unusual or creative collocations dealt with in Chapter 3, I used two methods of confirming whether they were in fact common or uncommon. One of them utilized native informant tests; whenever a collocation that seemed to be strange or unique was found, I queried it with a few British and American researchers of English literature and language. More systematic native informant tests were conducted to determine whether or not specific collocational differences between the two different narratives of *Bleak House* are comprehended by native speakers. These informant tests revealed that native speakers of present-day English still find many strange and unusual collocations

in Dickens' texts, written more than 100 years ago. However, these informant tests are not absolutely reliable, in that though this kind of test is effective in studies of contemporary English, it may be problematic regarding nineteenth-century English. In order to compensate for this weakness I also used the database of electronic texts of eighteenth and nineteenth-century fiction to make further comparisons. For example, in the collocation *comfortable wickedness* (Chimes 2), each word (*comfortable* or *wickedness*) is common; however the combination (*comfortable wickedness*) is uncommon, and this type of collocation can be considered a semantic deviation or deviational collocation. Until recently it has been impossible to determine whether or not this collocation is Dickens' own innovation, though we may be able to point to such a collocation as 'Dickensian'. Only if no other eighteenth to nineteenth-century novelists have used this collocation, can we confidently claim that Dickens' use was innovative. In fact, the collocation *comfortable wickedness* is found only once, in Dickens' *The Chimes*, according to the *NCF* and the *ECF*. Of course, the fact that a collocation is not found in a corpus spanning a hundred years does not prove that it did not exist at that time, rather it demonstrates that it is not frequent in the text types present in that corpus (Partington 1996: 146). However, the fact that the *NCF* and the *ECF* contain almost all of the fictional texts (327 complete works) of a wide range of authors of the eighteenth and nineteenth centuries provides proof enough to claim, at the present time, that Dickens is the first novelist in eighteenth and nineteenth-century fiction to use this collocation. Such unusual collocations in Dickens indicate his innovation or creativity in language use, revealing new modes of identification of his style or language.

The Dickens Corpus accessed for this volume contains approximately 4.6 million words. The full list of texts compiled in the Dickens Corpus, together with the abbreviations used, is given in the preliminary pages.

In addition, in order to compare the collocations of Dickens with those of other nineteenth-century authors, a corpus of nineteenth-century fiction (NCFWD; approximately 2.2 million words, excluding Dickens' texts) has been consulted. This corpus is a compilation of fiction written between 1830, when Dickens began writing, and 1870, the date of his death. One text is chosen for each author. The following is a list of the texts compiled:

The Last Days of Pompeii (1834) by Edward George Bulwer-Lytton (1803–1873)

Sybil (1845) by Earl of Beaconsfield Benjamin Disraeli (1804–1881)

Agnes Grey (1847) by Ann Brontë (1820–1849)
Wuthering Heights (1847) by Emily Brontë (1818–1848)
Jane Eyre (1847) by Charlotte Brontë (1816–1855)
Vanity Fair (1848) by William Makepeace Thackeray (1811–1863)
Cranford (1853) by Elizabeth Cleghorn Gaskell (1810–1865)
The Ordeal of Richard Feverel (1859) by George Meredith (1828–1909)
The Mill on the Floss (1860) by George Eliot (1819–1880)
The Woman in White (1860) by Wilkie Collins (1824–1889)
Alice's Adventures in Wonderland (1866) by Lewis Carroll (1832–1898)
The Last Chronicle of Barset (1867) by Anthony Trollope (1815–1882)
Erewhon (1872) by Samuel Butler (1835–1902)

As a concordance software of these self-made corpora of Dickens and other nineteenth-century writers, I used CONC 1.76 (a text retrieval tool for the Macintosh which 'generates concordances and indexes, displaying the original text, concordance, and index in separate windows). Selecting a word in any of the three windows causes the display of entries for that word in the other two windows. The sort order can be defined and the concordance can be limited to words matching a search expression. Letter concordances can also be generated. Results can either be printed or saved as text files' (CONC 1994). Whenever unique collocations in Dickens' works were found, the *ECF* and *NCF* databases were consulted. If the collocation was found, its occurrences and by whom it was used were recorded. All quotations throughout the book are taken from the *Oxford Illustrated Dickens* (Oxford: Oxford University Press, 1947–58).

1.7 Outline of the book

The book is divided into three main parts as follows.

Part I is intended to provide a theoretical background to the collocational analysis of literary texts. A historical survey of the study of collocation reveals that a corpus-based study of present-day English collocation has attained fruitful developments but a stylistic study of collocation in English literature has not yet seen satisfactory developments. Moreover, it is argued that just as phonology, vocabulary, and grammar are subject to change over time, the collocation of a word may change chronologically, and that Charles Dickens' collocational style, including his innovation or creativity of collocation, should be discussed in terms of the chronological change of collocation.

Part II consists of three main chapters. Chapters 2 and 3 are an investigation into both familiar or usual collocations and creative collocations in Dickens. Usual collocations of each word class, particularly nouns, adjectives and adverbs, which illustrate Dickensian collocational features, are dealt with. Based on the findings of these typical collocations, some usual collocations are discussed in terms of semantic prosodies and colligation. Creative collocations are divided into eight types: metaphorical, transferred, oxymoronic, disparate, unconventional, modified idiomatic, parodied and relexicalized collocations. In each type of creative collocation attention is given to the structure of Dickens' creative use of collocation. Chapter 4 is an examination of collocations and first citations from Dickens found in the *OED2*. After the observation of several characteristics of the first citations in the *OED2*, a relationship between collocations and neologisms is discussed. The discussion provides evidence that Dickens' coinages can rightfully be considered aspects of his literary creativity.

Part III provides a case study of collocations in *Bleak House*. Collocational analysis of this text indicates that the language or style of *Bleak House* differs from that of any other work of Dickens in terms of collocation rather than vocabulary. In the comparison of collocations between the third-person narrative and Esther's narrative, attention is devoted to usual collocations peculiar to each narrator's non-dialogue, and then to the differences of unusual collocations of each narrator's non-dialogue. Unusual collocations in both non-dialogues are examined using native informant tests. Collocations and characters in this text are discussed in terms of collocations and collocational patterns peculiar to characters in non-dialogues as well as in speeches. Part III also contains discussion of different mind styles of the first person narrators, that is, Esther in *Bleak House*, David in *David Copperfield* and Pip in *Great Expectations*, from the viewpoint of collocations. In the final section an attempt is made to explain new compound words as collocation.

Collocation has grown to become a main pillar in applied linguistics. It is hoped that collocation will also attract the attention of people who are interested in the language and style of literary texts as an important component in the stylistic analysis of literature. Moreover, it is hoped that the present book may be useful for those people who are trying to analyse the language and style of a novelist's or poet's texts in terms of collocation.

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