

## A Stylistic Study of D. H. Lawrence's *Etruscan Places*

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### Abstract

In this thesis, we study how Lawrence expresses his thought in his later years in language, by examining cohesive relations between words, sentences and paragraphs on special attention to the usage of conjunctions. Both of statistic study and his actual usage in the context indicate that the very Laurentian usage of conjunctions are additive, anaphoric and retrospective. Even though the additive conjunction is loose and simple in its structure Lawrence produces a sort of strong and rhythmic effect on the style of the text with his plain and simple usage of conjunctions in combination with the repetition of words, sentences and context.

### (1)

Following the last thesis,<sup>1)</sup> we're going to study the stylistic feature of D. H. Lawrence's travel book, *Etruscan Places*.<sup>2)</sup> As we already mentioned there, *Etruscan Places* is the significant work to understand his thought in his later years. He expressed his belief in harmonious relationship between human beings and the cosmos. In this thesis, we intend to make out how Lawrence embodied his thought in language.

Though we studied *Gerveteri* with a special attention to the sentence structures and the modifier structures because the sentence is to be regarded as a unit of expressing a complete thought or a meaning,<sup>3)</sup> we can say the sentence is not a mere unit by which a writer puts his thought into language. Needless to quote H. Lead's words from his *English Prose Style*, we can say a paragraph structure also has a close relation to a writer's thought structure.<sup>4)</sup> However, we can't declare there exists a constant relation between a sentence or a paragraph and the theme of the work or a writer's thought.

In any case when we discuss the literary work stylistically, the first consideration for us is that the text does not consist of a mere collection of unrelated sentence or paragraph has a semantic relation. If we examine the cohesion of sentences or paragraphs, we will know how the writer develops his thought both within and beyond a sentence or a paragraph.

Concerning the idea of cohesion, Halliday and Hasan remark as follows.

The concept of cohesion is a semantic one; it refers to relations of meaning that ex-

ists within the text, and that define it as a text . . . But texts are usually not limited to one sentence; on the contrary texts consisting of one sentence only are fairly rare. . . Our use of the term COHESION refers specially to these non-structural text-forming relations. They are as we have suggested, semantic relations, and the text is a semantic unit.<sup>5)</sup>

And they classify the type of cohesive relations as conjunction, reference, lexical cohesion and substitution.<sup>6)</sup> According to the concept of cohesion, the whole literary work should be considered as a text. In this thesis, we will study cohesive relation of the text within or outside the sentence, placing the focus on conjunctions.

(2)

Halliday and Hasan explain about the relation between cohesion and conjunction as follows:

Conjunctive elements are cohesive not in themselves but indirectly, by virtue of their specific meanings; they are not primarily devices for reaching out into the preceeding ( or following ) text, but they express certain meanings which presuppose the presence of other components in the discourse.<sup>7)</sup>

And they adopt a scheme of just four categories, that is, additive, adversative, causal and temporal.<sup>8)</sup>

Before we begin our investigation in the context, we'd like to see what types of conjunction Lawrence uses and where they are located in the sentences or in the paragraphs. From the statistics shown in Table 1 and 4 in the Appendix we know the fact that most of conjunctions Lawrence uses in this text are coordinate conjunctions, especially, 'and' both in the sentences and in the paragraphs and 'But' on the head of the paragraphs.

It is not too much to say that the text is full of examples of 'and'-relation which connects words, clauses and sentences. First, we pick up some typical examples of words-conconnector 'and'.

The following paragraph is the description of many Etruscan things exhibited in the museum.

Upstairs in the museum are many vases, from the ancient crude pottery of the Villanovans to the early black ware decorated in scratches, or undecorated, called *bucchero*, and on to the painted bowls **and** dishes **and** amphoras which came from Corinth or Athens, or to those painted pots made by the Etruscans themselves more or less after the Greek patterns. These may or may not be interesting: the Etruscans are not at their best, painting dishes. Yet they must have loved them. In the early days these great jars **and** bowls, **and** smaller mixing bowls, **and** drinking cups **and** pitchers, **and** flat winecups formed a valuable part of the household treasure. In very early times the Etruscans must have sailed their ships to Corinth and to Athens, taking perhaps wheat **and** honey, wax **and** bronze-

ware, iron **and** gold, and coming back with these precious jars, **and** stuffs, essences, perfumes **and** spice. And jars brought from overseas for the sake of their painted beauty must have been household treasures.<sup>9)</sup>

It goes without saying that the simplest form of conjunction is 'and' so that this description with 'and'-relation seems too simple and loose in its cohesive relation. However, the enumeration of additive 'and' here produces a certain effect on the style because we can feel the fullness of Etruscan things.

The 'and'-relation in the paragraphs below is a good example of a combination of 'and' and anaphoric repetition which may give a very cohesive relation.

Above all, from the bands of colour that border the wall at the top hang the regular loops of **garlands** of flowers **and** leaves **and** buds **and** berries, **garlands** which belong to maidens and to woman, and which represent the flowery circle of the female life **and** sex.<sup>10)</sup>

It is all wheat-green **and** soft **and** swooping, swooping down **and** up, **and** glowing with green newness, and no houses.<sup>11)</sup>

These description are also additive but both the repetition of the word 'garlands' and 'swooping' make the retrospective effect to produce strong cohesion in the sentence.

Another example of 'and'-relation is seen as below.

The Etruscans made small temples, like little houses with pointed roofs, entirely of wood. But then, outside, they had friezes and cornices and crests of terra-cotta, so that the upper part of the temple would seem almost made of earthenware, terra-cotta plaques fitted neatly, **and** alive with freely modelled painted figures in relief, gay dancing creatures, rows of ducks, round faces like the sun, and faces grinnings **and** putting out a tongue, all vivid **and** fresh **and** unimposing. The whole thing small **and** dainty in proportion, **and** fresh, somehow charming instead of impressive. There seems to have been in the Etruscan instinct a real desire to preserve the natural humour of life. And that is a task surely more worthy, **and** even much more difficult in the long run, than conquering the world or sacrificing the self or saving the immortal soul.

Why has mankind had such a craving to be imposed upon? Why this lust after **imposing** creeds, **imposing** deeds, **imposing** buildings, **imposing** language, **imposing** works of art? The thing becomes an imposition and a weariness at last. Give us things that are alive and flexible, which won't last too long and become an obstruction and a weariness. Even Michelangelo become an obstruction and a weariness. Even Michelangelo becomes at last a lump and a burden and a bore. It is so hard to see past him.<sup>12)</sup>

In the first paragraph by the repetition of the adjectives bearing the same meaning with 'and'-relation, Lawrence gives us an image of Etruscan and by the repetition of the image he lets us know what meaning he found in Etruria. In contrast, in the second

paragraph, the word 'imposing' has a retrospective power to the word 'unimposing' and other repeated adjectives so that the repetition of the word 'imposing' which plays a role of anaphoric repetition in Jespersen's words<sup>13)</sup> contributes to giving the image of our life in civilized world in contrast with Etruscan image.

The quotations below are two examples of 'and'-relation which connects words bearing adversative meanings.

This is the 'impious pagan duality'. It did not, however, contain the later pious duality of good **and** evil.

The leopard **and** the deer, the lion **and** the bull, the cat **and** the dove, or the partridge, these are part of the great duality, or polarity of the animal kingdom. But they do not represent good action **and** evil action. On the contrary, they represent the polarised activity of the divine cosmos, in its animal creation.<sup>14)</sup>

There were different currents in the blood-stream, and some always clashed: bird **and** serpent, lion **and** deer, leopard **and** lamb. Yet the very clash was a form of unison, as we see in the lion which also has a goat's head.<sup>15)</sup>

The 'and'-relation in this description is suggestive because it represents the very Laurentian thought to dualism. We may indicate the dualism is one of the main themes such as the man and the woman, the life and the death, the flesh and the mind, the civilization and the primitivism etc, with which we are very familiar since his start as a writer. And what Lawrence found on the Painted Tombs in Tarquinia is the ideal state which dual things keep in balance and keep their independency. Therefore these 'and'-relations representing dualism produce lively and vivid effects on the style when they have cohesive relations to the other 'and'-relations embodying Etruscan significance.

### (3)

Now we try to examine how conjunctions are used in the sentences and in the paragraphs.

Two paragraphs below are the descriptions when Lawrence and his friend B. were asked by an official on the suspicion of being spies.

**And** a fellow came furtively shouldering up to me.

"You are foreigners, aren't you?"

"Yes."

"What nationality?"

"English."

"You have your permission to reside in Italy—or your passport?"

"My passport I have—what do you want?"

"I want to look at your passport."

"It's in the valise! **And** why? Why is this?"

"This is a port, **and** we must examine the papers of foreigners."

"**And** why? Genoa is a port, **and** no one dreams of asking for papers."

**I was furious.** He made no answer. I told the porter to go on to the hotel, **and** the fellow furtively followed at our side, half a pace to the rear, in the mongrel way these spy-louts have.

In the hotel I asked for a room and registered, and then the fellow asked again for my passport. I wanted to know why he demanded it, what he meant by accosting me outside the station as if I was a criminal, what he meant by insulting us with his requests, when in any other town in Italy one went unquestioned—and so forth, in considerable rage.

He did not reply, but obstinately looked as though he would be venomous if he could. He peered at the passport—though I doubt if he could make head or tail of it—asked where we were going, peered at B.'s passport, half excused himself in a whining, disgusting sort of fashion, and disappeared into the night. **A real lout.**

**I was furious.** Supposing I had not been carrying my passport—and usually I don't dream of carrying it—what amount of trouble would the lout have made me! Probably I should have spent the night in prison, and been bullied by half a dozen low bullies.<sup>16)</sup>

It's true that Lawrence's furious feeling is effectively expressed by three short sentences: two times of "I was furious." and "A real lout.", but some uses of 'and' in their conversation seem more effective.

Though this type of 'and' is very natural when it appears in a conversation, it reminds us of Halliday's explanation.

... 'and' perhaps carries over some of the RETROSPECTIVE effect that it has a coordinator, as in man, woman and children ... This phenomenon of projecting backwards occurs only with the two elementary logical relations of 'and' and 'or', which are the only ones expressed in the form of coordination: ... The phenomenon is not limited to strings of words, but is common to all coordinate structures, ...<sup>17)</sup>

By linking retrospective 'and' or anaphoric 'and' or 'And', Lawrence describes an official's persistency and his repulsion for officialism.

It is dim but fascinating, as the lamp flares up, and we see in front of us the end wall, painted with a false door studded with pale studs, as if it led to another chamber beyond; **and riding** from the left, a train of tall horsemen; **and running** in from the right, at a train of wild shadowy dancers wild as demons.<sup>18)</sup>

From the left, the stream of dancers leaps wildly, **playing** music, **carrying** garlands or wine-jugs, **lifting** their arms like revellers, **lifting** their live knees, **and signalling** with their long hands. Some have little inscriptions written near them: their names.<sup>19)</sup>

But in those days, on a fine evening like this, the men would come in naked, darkly ruddy-coloured from the sun and wind, with strong, insouciant bodies; and the women

would drift in, wearing the loose, becoming smock of white or blue linen; **and somebody, surely, would be playing** on the pipes; **and somebody, surely, would be singing**, because the Etruscans had a passion for music, and an inner carelessness the modern Italians have lost.<sup>20)</sup>

The sentences above show 'and'-relation which belongs to an additive category. Even though Lawrence's usage of connecting sentences is very simple, when it combines with repetition as we already mentioned in the study of word's cohesion, it sometimes has a certain effect, in this case a rhythmic effect on the text.

Another important 'and'-relation is one which appears at the end of a paragraph.

The hill opposite is like a distinct companion. The near end is quite steep and wild, with evergreen oaks and scrub, and specks of black-and-white cattle on the slopes of common. But the long crest is green again with wheat, running and drooping to the south. **And** immediately one feels: that hill has a soul, it has a meaning.<sup>21)</sup>

Brute force crushes many plants. Yet the plants rise again. The Pyramids will not last a moment compared with the daisy. And before Buddha or Jesus spoke the nightingale sang, and long after the words of Jesus and Buddha are gone into oblivion the nightingale still will sing. Because it is neither preaching nor teaching nor commanding nor urging. It is just singing. **And** in the beginning was not a Word, but a chirrup.<sup>22)</sup>

The upper air is wide and pale, and somehow void. We cannot see either world any more, the Etruscan underworld nor the common day. Silently, tired, we walk back in the wind to the town, the old dog padding stoically behind. **And** the guide promises to take us to the other tombs tomorrow.<sup>23)</sup>

But it must be than sport. The dancing of the man who held the string is too splendid. And the tomb is, somehow, too intense, too meaningful. And the dog—or wolf or lion—that bites the thigh of the man is too old a symbol. We have it very plainly on the top of the Sarcophagus of the Painted Amazons, in the Florence museum. This sarcophagus comes from Tarquinia—and the end of the lid has a carved naked man, with legs apart, a dog on each side biting him in the thigh. They are the dogs of disease and death, biting at the great arteries of the thigh, where the elementary life surges in a man. The motive is common in ancient symbolism. **And** the esoteric idea of malevolent influences attacking the great arteries of the things was turned in Greece into the myth of Actaeon and his dogs.<sup>24)</sup>

In an independent paragraph, it may be said that the sentence located in the last of the paragraph usually has a semantic gravity. When 'And' is placed on the head of the last sentence its semantic weight may increase, because this cohesive 'and' gathers the logical development to that point by its retrospective power and leads the conclusive sentence in the paragraph. Besides, this 'And' is effective for its stylistic function to

give a kind of frame to a paragraph.

(4)

When we discuss the 'and'-relation in this text, the paratactic sentence must be added because the parataxis is a variation of 'and'-relation as well as a stylistic feature of Lawrence's way of writing.

The parataxis, from the standpoint of cohesion, is the structural analogue of the additive relation—that is, its equivalent in the form of a relation within the sentence including both coordination and apposition.<sup>25)</sup>

We'll pick up some examples of parataxis in the text.

These must have followed their own desire in the matter of burial: some had graves, many must have been cremated, their ashes saved in an urn or jar which takes up little room in a poor man's burial-place.<sup>26)</sup>

One dolphin is diving down into the sea, one is leaping out.<sup>27)</sup>

But still the paintings are fresh and alive: the ochre-reds and blacks and blues and blue-greens are curiously alive and harmonious on the creamy yellow walls.<sup>28)</sup>

That again is one of the charms of the Etruscan paintings: they really have the sense of touch; the people and the creatures are all really in touch.<sup>29)</sup>

The whole thing was alive, and had a great soul, or *anima*: and in spite of one great soul, there were myriad roving, lesser souls: every man, every creature and tree and lake and mountain and stream, was animate, had its own peculiar consciousness. And has it to-day.<sup>30)</sup>

Then comes death: he dives into the sea, he departs into the underworld.<sup>31)</sup>

Beyond the waters and the ultimate fire lay only than oneness of which the people knew nothing: it was a secret the Lucumones kept for themselves, as they kept the symbol of it in their hand.<sup>32)</sup>

They are more free than the paintings of the little old tombs; at the same time, all the motion is gone; the figures are stuck there without any vital flow between them. There is no touch.<sup>33)</sup>

It needs scarcely be said the parataxis is the simplest and oldest structure, so the cohesive relation using the parataxis seems looser and weaker as compared with the hypotaxis.

However, from the viewpoint of the stylistic effect, that's somehow another question. As Curme points out,<sup>34)</sup> the parataxis gives lively and quick movements in the

style of the text.

In this text it must be emphasized that each papratatic sentence has a closer semantic relation when colon or semicolon is used as a signal of parataxis than when the full stop is used.

Lawrence intends to use colon or semicolon when he gets excited or impressed at the sight of the place, the paintings left in the tombs and the people of the place as follows.

It stands for the plasm, also, of the living cell, with its nucleus, which is the indivisible God of the beginning, and which remains alive and unbroken to the end, the eternal quick of all things, which yet divides and sub-divides, so that it becomes the sun of the firmament and the lotus of the waters under the earth, and the rose of all existence upon the earth; **and** the sun maintains its own quick, unbroken for ever; **and** there is a living quick of the sea, and of all the waters; and every living created thing has its own unfailing quick. So within each man is the quick of him, when he is a baby, and when he is old, the same quick; some spark, some unborn and undying vivid life-electron.<sup>35)</sup>

But one radical thing the Etruscan people never forgot, because it was in their blood as well as in the blood of their masters: **and** that was the mystery of the journey out of life, and into death; the death-journey, and the sojourn in the afterlife. The wonder of their soul continued to play round the mystery of this journey and this sojourn.<sup>36)</sup>

So as the key-picture in the tombs, we have over and over again the heraldic beasts facing one another across the altar, or the tree, or the vase; **and** the lion is smiting the deer in the hip and throat. The deer is spotted, for day and night, the lion is dark and light the same.

The deer or lamb or goat or cow is the gentle creature with udder of overflowing milk and fertility; **or** it is the stag or ram or bull, the great father of the herd, with horns of power set obvious on the brow, and indicating the dangerous aspect of the beasts of fertility.<sup>37)</sup>

But since the tomb contains an augur, with his curved sceptre, tensely lifting his hand to the dark bird that flies by; **and** the wrestlers are wrestling over a curious pile of three great bowls; **and** on the other side of the tomb the man in the conical pointed hat, he who holds the string in the first picture, is now dancing with a peculiar delight, as if rejoicing in victory or liberation: we must surely consider this picture as symbolic, along with all the rest: the fight of the blindfolded man with some raging, attacking element.<sup>38)</sup>

So far, we've studied 'and'-relation which belongs to additive category. Then we should pay an attention to another distinctive usage of conjunctions 'but' which belongs to 'adversative' category and another frequent usage of 'or'. From the statistics in Table 1 and 4 in the Appendix, it's clear that the number of 'but' is larger than that of 'and', particularly that located on the head of paragraphs. When we read adversative



conjunction we are reminded of what is stated in the last paragraph, because 'but'-relation has a retrospective power and contains within itself also the logical meaning of 'and'. As for 'or', it also belongs to 'additive' category.

So that the fact that 'But' is often used at the beginning of the paragraph seems to indicate that Lawrence moves his logical point beyond the frame of a paragraph. He doesn't always consider a paragraph as one unit of his thought manifestation so that he develops his logical relation sometimes outside the limit of a paragraph. Such adversative conjunctions as 'But', 'However' and 'Yet' placing at the beginning of a paragraph are indicative of Lawrence's way of thought manifestation.

## (5)

Now, we'll finish our stylistic examination with quoting one sentence, in which Lawrence describes a young German he met at the Tombs of Tarquinia.

Breaking reluctantly into German, since Italian seems foolish, and he won't come out in English, I find, within the first half-mile, that he is twenty-three (he looks nineteen), has finished his university course, is going to be an archæologist, is travelling doing archæology, has been in Sicily and Tunis, whence he has just returned; **didn't think much of** either place—mehr Schrei wie Wert, he jerks out, speaking as if he were throwing his words away like a cigarette-end he was sick of; **doesn't think much of** the Etruscans—nicht viel wert; **doesn't** apparently, **think much of** me; knows a professor or two whom I have met; knows the tombs of Tarquinia very well, having been here, and stayed here, twice before; **doesn't think much of** them; he is going to Greece; **doesn't** expect to **think much of** it; staying in the other hotel, not Gentile's, because it is still cheaper: is probably staying a fortnight, going to photograph all the tombs, with a big photographic apparatus—has the Government authority, like the Japs—apparently has very little money indeed, marvellously doing everything on nothing—expects to be a famous professor in a science he **doesn't think much of**,—and I wonder if he always has enough to eat.<sup>39)</sup>

This sentence is distinctive because of its exceptional length. As shown in Table 3 in the Appendix this text consists mostly short sentences and it's true that Lawrence seldom writes a long sentence not only in this travel book but in other short stories and novels. But when we turn the actual usage of conjunctions in this long sentence, we'll soon realize this exceptional sentence isn't exceptional at all. On the contrary, this shows the very way of Lawrence's writing.

Many uses of semicolon instead of 'and' and seven times repeated doesn't (didn't) think much of feature the sentence. We notice these repeated sentences alternately appear after the description of Lawrence's observations on a young German and the part of the repetition manifests his inner consideration. The seven repetitions combined with punctuation never seem dull and loose but gives a rhythmic and a brisk effect and a kind of stylistic beauty on the long sentence.

## (6)

As far as we've studied on the stylistic characteristics centering around the 'and'-relation including the parataxis, 'but'-relation and punctuation in the text. it may safely be said that the cohesive relation is mostly additive and anaphoric and retrospective. That kind of the method of using conjunctions means that Lawrence has a tendency to express his thought by adding his new idea and contents described already. In the general, *Tarquinia* and *The Painted Tombs of Tarquinia* (1)(2) are formed by anaphoric repetition. We may conclude that Lawrence confirms what he wants to assert and emphasize to the reader by way of repetition.

He never intends to write the text in the complex way but plain and unsophisticatedly. But his simple way of writing produces a sort of strong and crisp and rhythmic effect on the style of the text.

## Notes

- 1) M. Shimizu, *A Stylistic Study of D. H. Lawrence's Etruscan Places* ( Kurashiki: Igakkai Shi Liberal Arts & Science Course No.9., 1983 )
- 2) D. H. Lawrence, *D. H. Lawrence and Italy, Etruscan Places* ( New York: The Viking Press, Inc. 1972 )
- 3) H. Sweet, *New English Grammar* ( Oxford: Clarendon Press, 1968 ) p.155.
- 4) H. Lead, *English Prose Style* (Oxford: 1928 )
- 5) M. A. K. Halliday & Ruqaiya Hasan, *Cohesion in English* ( London: Longman, 1976 ) pp.4-7.
- 6) Ibid.,p.324.
- 7) Ibid.,p.238.
- 8) Ibid.,pp.336-337.
- 9) D. H. Lawrence, *D. H. Lawrence and Italy, Etruscan Places* ( The Viking Press, Inc.) pp.31-32.
- 10) Ibid.,p.35.
- 11) Ibid.,p.26.
- 12) Ibid.,pp.25-26.
- 13) O. Jespersen, *A Modern English Grammar on Historical Principles* Vol.1.7.( London: 1949 ) 2.3-3s.
- 14) D. H. Lawrence, *D. H. Lawrence and Italy, Etruscan Places* ( The Viking Press, Inc.1972 ) p.47.
- 15) Ibid.,p.67.
- 16) Ibid.,pp.21-22.
- 17) M. A. K. Hallidays & Ruqaiya Hasan, *Cohesion in English* ( Longman, 1976 ) p.236.
- 18) D. H. Lawrence, *D. H. Lawrence and Italy, Etruscan Places* ( The Viking Press, Inc.) p.47.
- 19) Ibid.,p.47.
- 20) Ibid.,pp.58-59.
- 21) Ibid.,p.27.
- 22) Ibid.,p.29.
- 23) Ibid.,p.48.
- 24) Ibid.,p.72.

- 25) M. A. K. Halliday & Ruqaiya Hasan, *Cohesion in English* ( Longman, 1976 ) p.249.
- 26) D. H. Lawrence, *D. H. Lawrence and Italy, Etruscan Places* ( The Viking Press, Inc.) p.28.
- 27) Ibid.,p.35.
- 28) Ibid.,p.38.
- 29) Ibid.,p.45.
- 30) Ibid.,p.49.
- 31) Ibid.,p.53.
- 32) Ibid.,p.53.
- 33) Ibid.,p.74.
- 34) G. O. Curme, *Syntax* ( Tokyo: Maruzen, 1972 ) p.173.
- 35) D. H. Lawrence, *D. H. Lawrence and Italy, Etruscan Places* ( The Viking Press, Inc.) p.30.
- 36) Ibid.,p.52.
- 37) Ibid.,p.57.
- 38) Ibid.,p.71.
- 39) Ibid.,pp.62-63.

## APPENDIX

Statistics of D. H. Lawrence's *Tarquinia, The Painted Tombs of Tarquinia* (1)(2) in *Etruscan Places*

Table 1 The number of conjunctions and conjunctive speeches

conjunctions & conjunctive speeches	total	conjunctions & conjunctive speeches	total
And	89	So that	4
and(sentences connector)	61	so that	2
,and ( " )	136	,so that	4
:and ( " )	5	:so that	2
;and ( " )	11	that	66
and( words connector )	395	,that	19
,and ( " )	102	Then	17
:and ( " )	12	then	4
As	6	,then	8
as	41	Till	1
,as	30	,till	7
as if	12	;till	1
,as if	7	When	
Because	4	when	20
because	3	,when	14
,because	4	where	8
But	95	,where	7
but	12	which	32
,but	32	,which	40
For	8	while	4
,for	6	,while	5
However	1	who	3
,however	6	,who	3
If	13	:who	1
if	12	Though	1
,if	8	though	2
Or	1	,though	2
or	85	:though	1
,or	55	Yet	11
since	1	,yet	5
,since	1	,ing	75
So	30	:	60
so	1	;	27
,so	7		

**Table 2** The number of words and sentences

	total
words	24104
sentences	1137
average number in one sentence	21.20

**Table 3** The length of sentence

number of words in one sentence	total
0-9	301
10-19	405
20-29	283
30-39	392
40-49	44
50-59	28
60-69	16
70-79	5
80-89	1
90-99	2
100-109	1

**Table 4** conjunctions on the head of the paragraph

conjunction	total
And	8
But	19
However	3
So	6
Yet	3

For this study, a sentence is defined as a group of words beginning with a capital letter just after punctuation in the previous sentences and ending with a terminal punctuation.