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Université de Metz
U.F.R. Lettres et Langues
Département d'Anglais

École doctorale
Perspectives Interculturelles :
Écrits, Media, Espaces, Sociétés

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EXCLU DU
PRÊT

Identité de l'écriture et écriture de l'identité dans *The New York Trilogy* de Paul Auster

Thèse de Doctorat en Études Anglophones – Linguistique
(volume 2/2 : annexes)

Soutenue par Dominique COQUET-CARDINAL
Sous la direction de Madame Sylviane BURNER
Professeur en linguistique anglaise

Centre de recherche : Centre d'Étude des Textes et des Traductions

9 décembre 2005

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Table des annexes

Annexe A. Tableau 1. Encodages des modificateurs et des homographes	547
Annexe B. Tableau 2. Encodages des noms propres et des pronoms personnels correspondant aux personnages	552
Annexe C. Tableau 3. Répertoire des bases de données sur Hyperbase	555
Annexe D. Tableau 4. UCREL CLAWS7 Tagset : encodages de Claws	561
Annexe E. Table de distribution du χ^2	565
Annexe F. Liste des hautes fréquences	566
Annexe G. Répartition des hautes fréquences	575
Annexe H. Tableau 6. Écarts réduits sur les hautes fréquences de la trilogie (baseTTRIL3)	579
Annexe I. Concordances de KNOW dans la trilogie new-yorkaise	583
Annexe J. Concordances de MAN dans la trilogie new-yorkaise	585
Annexe K. Concordances de NOT THINK dans la trilogie new-yorkaise	595
Annexe L. Liste des hapax communs aux 3 volets	597
Annexe M. Liste des u.c.e. les plus spécifiques par classe	599
Annexe N. Distribution des formes réduites par racine	605

ANNEXE A

Tableau 1. Encodages des modificateurs et des homographes

Types de formes				Codes précédant les formes	Formes (et article Ø (= ozo) éventuel les suivant)
Noms noyaux					
	Noms communs				
	Noms propres			ozo	- Np - Prénom + Np - Titres + Np (<i>Mr...</i>) - Titres en <i>of</i> (<i>King of...</i>)
Modificateurs				M§	
	Pré-modificateurs formels				
		Opérateurs de fléchage			
			articles		<i>the</i>
			démonstratifs	M§D M§D	<i>that/ those this/ these</i>
			possessifs	M§D	<i>my, your...</i>
			génitifs déterminatifs	SS ¹	's/s'
		Opérateurs d'extraction			
			articles	M§D	<i>a/an</i>
			quantifieurs numériques	ozo+M§Q ozo+M§Q ozo+M§Q ozo+M§Q	<i>one, two... first, second...</i>

¹ Code remplaçant la forme

Types de formes				Codes précédant les formes	Formes (et article Ø (= ozo) éventuel les suivant)
					fractions multipli- cateurs
			quantifieurs simples indéfinis	M§Q M§Q M§Q M§Q M§Q M§Q M§Q M§Q M§Q M§Q	<i>a few a little another enough half + ozo most much multipli- cateurs no some</i>
				M§Q M§Q M§Q	<i>all +ozo many such +ozo</i>
				ozo+M§Q ozo+M§Q M§Q ozo+M§Q M§Q ozo+M§Q ozo+M§Q ozo+M§Q	<i>few last less little more next other several</i>
		Opérateurs de parcours			
			quantifieurs	M§Q M§Q M§Q M§Q M§Q M§Q	<i>any both each either every neither</i>
		Opérateur de renvoi à la notion			
			article	ozo	Ø
	Pré- modificateurs matériels				
		Quantifieurs			<i>a lot of, a</i>

Types de formes				Codes précédant les formes	Formes (et article Ø (= ozo) éventuel les suivant)
		complexes : SPI quantifieurs			<i>number of... + ozo</i>
		Classifi- cateurs			
			SPI qualificatifs		<i>a word of... + ozo</i>
			noms communs/ propres		<i>the Stillman apartment...</i>
		Adjectifs			<i>large, small...</i>
		Génitifs génériques		SS ¹	's/s'
		Adverbes intensifieurs		Aα	<i>no, any...</i>
	Post-modificateurs				
		Syntagmes prépositionnels			<i>the business about Auster</i>
		Propositions relatives			
Proformes				P£	
		Opérateurs de fléchage			
			pronom personnel sujet		<i>I, you, he...</i>
			pronom personnel compl.		<i>me, you...</i>
			démonstratifs	P£D P£D P£D	<i>there that/those this/these</i>
			possessifs	P£D	<i>mine, yours his/her...</i>
		Opérateurs d'extraction			
			quantifieurs numériques	<i>ozo+P£Q</i>	<i>one(of), two(of)...</i>

Types de formes				Codes précédant les formes	Formes (et article Ø (= ozo) éventuel les suivant)
					<i>first (of)...</i>
			quantifieurs	P£Q P£Q P£Q ozo+P£Q P£Q P£Q P£Q P£Q P£Q P£Q P£Q P£Q ozo+P£Q P£Q ozo+P£Q P£Q ozo+P£Q	<i>a half</i> <i>all (of)</i> <i>another</i> <i>at all</i> <i>enough (of)</i> <i>half (of)</i> <i>last (of)</i> <i>little (of)</i> <i>many (of)</i> <i>more</i> <i>most (of)</i> <i>much (of)</i> <i>next</i> <i>nothing</i> <i>other</i> <i>some</i> <i>+composés</i> <i>such</i>
		Opérateurs de parcours			
			pronom indéfini	P£P	<i>one, someone, anyone...</i>
			quantifieurs	P£Q P£Q P£Q P£Q P£Q P£Q	<i>any</i> <i>+</i> <i>composés</i> <i>both (of)</i> <i>each (of)</i> <i>either (of)</i> <i>every</i> <i>+composés</i> <i>neither (of)</i>
		Pronoms relatifs		P£R	<i>that</i>
Adverbes ou intensifieurs²				A▣	
				A▣ A▣ A▣ A▣ A▣	<i>all</i> <i>any</i> <i>both</i> <i>either</i> <i>enough</i>

² Concerne tous les adverbes et/ou intensifieurs **hors syntagme nominal**

Types de formes				Codes précédant les formes	Formes (et article Ø (= ozo) éventuel les suivant)
				A☒ A☒ A☒ A☒ A☒ A☒ A☒ A☒ A☒ A☒ A☒ A☒ A☒ A☒ A☒ A☒	<i>half</i> <i>last</i> <i>less</i> <i>little</i> <i>much</i> <i>more</i> <i>most</i> <i>neither</i> <i>next</i> <i>no</i> <i>past</i> <i>some</i> <i>this</i> <i>that</i> <i>there</i>
				C% C%	<i>that</i> <i>less</i>
Conjonctions				formes pleines	'm/ n't/ 'd/ 've/ 'll/ 're/ 's
Contractions auxiliaires				formes pleines	'm/ n't/ 'd/ 've/ 'll/ 're/ 's

Ce tableau répertorie et catégorise tous les éléments constitutifs du syntagme nominal présents dans *The New York Trilogy* : cette liste est donc non exhaustive de toutes les formes de l'anglais. Les encodages ont permis de désambiguïser les formes homographes appartenant à des catégories grammaticales différentes et de matérialiser la présence des articles zéro (code *ozo*), lorsqu'il n'y avait pas d'autre marqueur.

ANNEXE B

Tableau 2. Encodages des noms propres et des pronoms personnels correspondant aux personnages

VOLETS	NOMS	Personnages/ Villes	Encodages Noms propres	Encodages Pronoms personnels
CITY OF GLASS				
	Auster	Paul Auster, détective		AP
		Paul Auster, le père écrivain		AAP
		Siri Auster, sa femme		AS
		Daniel Auster, son fils		AD
		Daniel	Daniela	
	Quinn	Daniel Quinn		QD
		Daniel	Danielq	
		Mrs Quinn, sa femme		QF
		Peter Quinn, son fils		QFF
	Dark	Henry Dark	DDark	DH
	Green	Mr Green	GGreen	
	Sad	Mr Sad	SSad	
	Stillman	Peter Stillman, le père	Stillmanp	SP
			Peterp	
		Mrs Stillman, la mère		SM
		Peter Stillman, son fils	Stillmanf	SF
			Peterf	
		Virginia Stillman, sa belle-fille	Stillmanv	SV
	Wilson	WilliamWilson, pseudo de Quinn		WW
	Work	Max Work, détective		MW
	New York	New York City	NNew York	
GHOSTS				
	Blue	Mr Blue, détective	BBlueh	BH
		Mrs Blue, sa femme	BBluef	BF
		Mr Blue, son père		BP
		Mrs Blue, sa mère		BM
	Black			BB

VOLETS	NOMS	Personnages/ Villes	Encodages Noms propres	Encodages Pronoms personnels
	White	Mr White	WWhite	W
	Brown	Mr Brown	BBrown	BR
	Gold	Mr Gold		GD
	Green	Mr Green	GGreen	GE
		Stuart Green		GS
	Gray	Mr Gray	GGray	GA
	Red	Mr Red	RRed	
		noms géographiques	consonne initiale doublée	
THE LOCKED ROOM				
	Fanshawe	Mr Fanshawe, le père	Fanshawep	FF
		Mrs Sophie Fanshawe, sa femme	Fanshawes	FS
		Ben Fanshawe, leur fils	Fanshawef	FB
		Mrs Fanshawe, mère de Mr Fanshawe = Jane Fanshawe	Fanshawem	FM
		Jane Fanshawe = Mrs Fanshawe, mère de Mr Fanshawe	Fanshawej	FM
		Mr Fanshawe, père de Mr Fanshawe	Fanshawep	FP
		Ellen Fanshawe		FL
	Green	Mr Green	GGreen	
	Dark	Henry Dark	DDark	
	Stillman	Peter Stillman, le père	Stillmanp	
Formes communes				
	Narrateur	we		N
		I		NR
	Proformes	pronoms personnels pronoms possessifs both, either, neither, one, two, other		+ code du personnage
	Modificateurs	possessifs		idem
	Noms communs	person, man, woman, boy, baby father, mother,		idem

VOLETS	NOMS	Personnages/ Villes	Encodages Noms propres	Encodages Pronoms personnels
		husband, wife, son, child, sister private eye, detective, writer		

ANNEXE C

Tableau 3. Répertoire des bases de données sur Hyperbase

VERSION avec ENCODAGES 1er niveau

Caractéristiques des encodages manuels :

- présence articles zéro sous la forme "OZO"
- modificateurs et pronoms homonymes encodés
- contractions développées
- noms propres homonymes (avec autres personnages ou noms communs) désambiguïsés
- absence de ponctuation

Les encodages Claws correspondent à la liste "UCREL CLAWS7 Tagset" (voir annexe 3 bis).³

VOLETS	NOM BASE	SECTIONS
Sections par chapitres ou occurrences		
SIMPLES		
City of Glass 13 sections auteur	CITY3.EXE	&&&CityofGlass3a, CG3a, Ca&&& &&&CityofGlass3b, CG3b, Cb&&& [...] &&&CityofGlass3m,CG3m,Cm&&&
Ghosts 9 sections Hyperbase	GHOSTS3.EXE	&&&Ghosts3a, GH3a, Ga&&& [...] &&&Ghosts3i, GH3i, Gi&&&
Locked Room 9 sections auteur	ROOM3.EXE	&&&Locked Room3a, LR3a, La&&& [...] &&&Locked Room3i, LR3i, Li&&&
DOUBLES : 4 sections		
City of Glass + Ghosts	XCITYGHO.EXE	&&&XCity Ghosts31, XC31, X1&&& &&&XCity Ghosts32, XC32, X2&&& &&&XCity Ghosts33, XG33, X3&&& &&&XCity Ghosts34, XG34, X4&&&
City of Glass + Locked Room	YCITYROO.EXE	&&&YCity Room31, YC31, Y1&&& &&&YCity Room32, YC32, Y2&&& &&&YCity Room33, YL33, Y3&&&

³ UCREL. CLAWS7 Tagset : liste des encodages Claws. Lancaster University. 20 sept. 2003
<<http://www.com.lancs.ac.uk/ucrel/claws7tags.html>>

VOLETS	NOM BASE	SECTIONS
		&&&YCity Room34, YL34, Y4&&&
Ghosts + Locked Room	ZGHOSTSR.EXE	&&&ZGhostsRoom31,ZG31, Z1&&& &&&ZGhostsRoom32,ZG32, Z2&&& &&&ZGhostsRoom33, ZL33, Z3&&& &&&ZGhostsRoom34, ZL34, Z4&&&
DOUBLES : 2 sections		
City of Glass + Ghosts	X2CIGH.EXE	&&&X2CityGhosts3a, XC3a, Xa&&& &&&X2CityGhosts3b,XG3b, Xb&&&
City of Glass + Locked Room	Y2CIRO.EXE	&&&Y2City Room3a, YC3a, Ya&&& &&&Y2City Room3b, YL3b, Yb&&&
Ghosts + Locked Room	Z2GHRO.EXE	&&&Z2GhostsRoom3a,ZG3a,Za&&& &&&Z2GhostsRoom3b,ZL3b,Zb&&&
TRILOGIE		
The New-York Trilogy 31 sections	TRILX.EXE	&&&CityofGlass3a, CG3a, Ca&&& [...] &&&CityofGlass3m,CG3m,Cm&&& &&&Ghosts3a, GH3a, Ga&&& [...] &&&Ghosts3i, GH3i, Gi&&& &&&LockedRoom3a,LR3a,La&&& [...] &&&LockedRoom3i,LR3i,Li&&&
The New-York Trilogy 6 sections	TTRIL3.EXE	&&&TCityofGlass31, TC31, T1&&& &&&TCityofGlass32, TC32, T2&&& &&&TGhosts33, TG33, T3&&& &&&TGhosts34, TG34, T4&&& &&&TLockedRoom35,TL35, T5&&& &&&TLockedRoom36,TL36, T6&&&
The New-York Trilogy 3 sections auteur	T2TRIL3.EXE	&&&T2CityofGlass3a, TC3a, Ta&&& &&&T2Ghosts3b, TG3b, Tb&&& &&&T2LockedRoom3c,TL3c,Tc&&&
The New-York Trilogy 6 sections ozo réduits	TTRILOZO.EXE	&&&TCityofGlass31, TC31, T1&&& &&&TCityofGlass32, TC32, T2&&& &&&TGhosts33, TG33, T3&&& &&&TGhosts34, TG34, T4&&& &&&TLockedRoom35,TL35, T5&&& &&&TLockedRoom36,TL36, T6&&&
The New-York Trilogy encodagesCLAWS 3 sections	TRICW1.EXE	&&&CityClaws, CICW,CW&&& &&&GhostsClaws,GHCW,GW&&& &&&RoomClaws,ROCW,RW&&&
The New-York Trilogy encodages CLAWS regroupés : NC/NP/ADJ 3 sections	TRICW3.EXE	&&&CityClaws, CICW,CW&&& &&&GhostsClaws,GHCW,GW&&& &&&RoomClaws,ROCW,RW&&&
The New-York Trilogy	TRICW4.EXE	&&&CityClaws, CICW,CW&&&

VOLETS	NOM BASE	SECTIONS
encodages CLAWS regroupés : NN/ADJ 3 sections		&&&GhostsClaws,GHCW,GW&&& &&&RoomClaws,ROCW,RW&&&
Policier vs Quête		
SIMPLES : 2 sections		1ère : enquête “policière” 2ème : quête d’identité
City of Glass : chap. 1 à 9 // chap. 10 à 13	CGPQ.EXE	&&&City of GlassPQ, Cp1, C1&&& &&&City of GlassPQ, Cq2, C2&&&
Ghosts : section 1 à 6 // sec. 7 à 9	GHPQ.EXE	&&&GhostsPQ, Gp3, G3&&& &&&GhostsPQ, Gq4, G4&&&
Locked Room : chap. 1 à 6 // chap. 7 à 9	LRPQ.EXE	&&&Locked RoomPQ, Lp5, L5&&& &&&Locked RoomPQ, Lq6, L6&&&
DOUBLES : 4 sections		
City of Glass + Ghosts	CGGHPQ.EXE	&&&City of GlassPQ, Cp1, C1&&& &&&City of GlassPQ, Cq2, C2&&& &&&GhostsPQ, Gp3, G3&&& &&&GhostsPQ, Gq4, G4&&&
City of Glass + Locked Room	CGLRPQ.EXE	&&&City of GlassPQ, Cp1, C1&&& &&&City of GlassPQ, Cq2, C2&&& &&&Locked RoomPQ, Lp5, L5&&& &&&Locked RoomPQ, Lq6, L6&&&
Ghost + Locked Room	GHLRPQ.EXE	&&&GhostsPQ, Gp3, G3&&& &&&GhostsPQ, Gq4, G4&&& &&&Locked RoomPQ, Lp5, L5&&& &&&Locked RoomPQ, Lq6, L6&&&
TRILOGIE		
The New-York Trilogy : partie policière 3 sections	TRILP.EXE	&&&City of GlassPQ, Cp1, C1&&& &&&GhostsPQ, Gp3, G3&&& &&&Locked RoomPQ, Lp5, L5&&&
The New-York Trilogy : partie quête 3 sections	TRILQ.EXE	&&&City of GlassPQ, Cq2, C2&&& &&&GhostsPQ, Gq4, G4&&& &&&Locked RoomPQ, Lq6, L6&&&
The New-York Trilogy : parties policière + quête 6 sections	TRILPQ.EXE	&&&City of GlassPQ, Cp1, C1&&& &&&City of GlassPQ, Cq2, C2&&& &&&GhostsPQ, Gp3, G3&&& &&&GhostsPQ, Gq4, G4&&& &&&Locked RoomPQ, Lp5, L5&&& &&&Locked RoomPQ, Lq6, L6&&&
The New-York Trilogy : parties policière + quête 2 sections	TPQ2.EXE	&&&TriP, TriP, TP&&& &&&TriQ, TriQ, TQ&&&
The New-York Trilogy : encodages CLAWS	TRICWPQ.EXE	&&&CityClaws,CWP1,W1&&& &&&CityClaws,CWQ2,W2&&&

VOLETS	NOM BASE	SECTIONS
6 sections		&&&GhostsClaws,GWP3,W3&&& &&& GhostsClaws,GWQ4,W4&&& &&&RoomClaws,RWP5,W5&&& &&&RoomClaws,RWQ6,W6&&&
The New-York Trilogy : encodages CLAWS regroupés : NC/NP/ADJ 6 sections	TRICWPQ2.EXE	&&&CityClaws,CWP1,W1&&& &&&CityClaws,CWQ2,W2&&& &&&GhostsClaws,GWP3,W3&&& &&& GhostsClaws,GWQ4,W4&&& &&&RoomClaws,RWP5,W5&&& &&&RoomClaws,RWQ6,W6&&&
The New-York Trilogy : encodages CLAWS regroupés : NN/ADJ 6 sections	TRICWPQ3.EXE	&&&CityClaws,CWP1,W1&&& &&&CityClaws,CWQ2,W2&&& &&&GhostsClaws,GWP3,W3&&& &&& GhostsClaws,GWQ4,W4&&& &&&RoomClaws,RWP5,W5&&& &&&RoomClaws,RWQ6,W6&&&
Hapax		
The New-York Trilogy 3 sections	HAPAXTRI.EXE	&&&Indhap123, IH1, H1&&& &&&Indhap123, IH2, H2&&& &&&Indhap123, IH3, H3&&&

VERSION RÉFÉRENCIATION DÉSAMBIGUISÉE

Caractéristiques : - idem version "encodages 1er niveau"
+ modificateurs et pronoms désambiguïsés (référenciation personnages encodée)

VOLETS	NOM BASE	SECTIONS
Sections par chapitres ou occurrences		
SIMPLES		
City of Glass 13 sections auteur	CITYD.EXE	&&&City of GlassDa, CGDa, Ia&&& &&&City of GlassDb, CGDb, Ib&&& &&&CityofGlassDm,CGDm, Im&&&
Ghosts 9 sections	GHOSTSD.EXE	&&&GhostsDa, GHDa, Ha&&&

VOLETS	NOM BASE	SECTIONS
		&&&GhostsDi, GHDi, Hi&&&
Locked Room 9 sections auteur	ROOMD.EXE	&&&LockedRoomDa, LRDa, Oa&&& &&&Locked RoomDi, LRDi, Oi&&&
DOUBLES : 4 sections		
City of Glass + Ghosts	RCGGHD.EXE	&&&RCity GhostsD1, RCD1, R1&&& &&&RCity GhostsD2, RCD2, R2&&& &&&RCityGhostsD3, RGD3, R3&&& &&&RCityGhostsD4, RGD4, R4&&&
City of Glass + Locked Room	SCGLRD.EXE	&&&SCity RoomD1, SCD1, S1&&& &&&SCity RoomD2, SCD2, S2&&& &&&SCity RoomD3, SLD3, S3&&& &&&SCity RoomD4, SLD4, S4&&&
Ghosts + Locked Room	UGHLRD.EXE	&&&UGhostsRoomD1, UGD1, U1&&& &&&UGhostsRoomD2, UGD2, U2&&& &&&UGhostsRoomD3, ULD3, U3&&& &&&UGhostsRoomD4, ULD4, U4&&&
DOUBLES : 2 sections		
City of Glass + Ghosts	R2CGGHD.EXE	&&&R2City GhostsDa, RCDa, Ra&&& &&&R2City GhostsDb, RGDb, Rb&&&
City of Glass + Locked Room	S2CGLRD.EXE	&&&S2City RoomDa, SCDA, Sa&&& &&&S2City RoomDb, SLDb, Sb&&&
Ghosts + Locked Room	U2GHLRD.EXE	&&&U2GhostsRoomDa, UGDa, Ua&&& &&&U2GhostsRoomDb, ULDb, Ub&&&
TRILOGIE		
The New-York Trilogy 6 sections	TTRILD.EXE	&&&TCity of GlassD1, TCD1, D1&&& &&&TCity of GlassD2, TCD2, D2&&& &&&TGhostsD3, TGD3, D3&&& &&&TGhostsD4, TGD4, D4&&& &&&TLockedRoomD5, TLD5, D5&&& &&&TLockedRoomD6, TLD6, D6&&&
The New-York Trilogy 3 sections auteur	T2TRILD.EXE	&&&T2Cityof GlassDa, TCDA, Da&&& &&&T2GhostsDb, TGDb, Db&&& &&&T2LockedRoomDc, TLDC, Dc&&&
Policier vs Quête		
SIMPLES : 2 sections		1ère : enquête “policière” 2ème : quête d’identité
City of Glass : chap. 1 à 9 // chap. 10 à 13	CGPQD.EXE	&&&City of GlassPQD, Cp1D, C1&&& &&&City of GlassPQD, Cq2D, C2&&&
Ghosts : section 1 à 6 // sec. 7 à	GHPQD.EXE	&&&GhostsPQD, Gp3D, G3&&& &&&GhostsPQD, Gq4D, G4&&&

VOLETS	NOM BASE	SECTIONS
9		
Locked Room : chap. 1 à 6 // chap. 7 à 9	LRPQD.EXE	&&&LockedRoomPQD, Lp5D, L5&&& &&&LockedRoomPQD, Lq6D, L6&&&
DOUBLES : 4 sections		
City of Glass + Ghosts	CGGHPQD.EXE	&&&City of GlassPQD, Cp1D, C1&&& &&&City of GlassPQD, Cq2D, C2&&& &&&GhostsPQD, Gp3D, G3&&& &&&GhostsPQD, Gq4D, G4&&&
City of Glass + Locked Room	CGLRPQD.EXE	&&&City of GlassPQD, Cp1D, C1&&& &&&City of GlassPQD, Cq2D, C2&&& &&&LockedRoomPQD, Lp5D, L5&&& &&&LockedRoomPQD, Lq6D, L6&&&
Ghost + Locked Room	GHLRPQD.EXE	&&&GhostsPQD, Gp3D, G3&&& &&&GhostsPQD, Gq4D, G4&&& &&&LockedRoomPQD, Lp5D, L5&&& &&&LockedRoomPQD, Lq6D, L6&&&
TRILOGIE		
The New-York Trilogy : partie policière 3 sections	TRILPD.EXE	&&&City of GlassPQD, Cp1D, C1&&& &&&GhostsPQD, Gp3D, G3&&& &&&LockedRoomPQD, Lp5D, L5&&&
The New-York Trilogy : partie quête 3 sections	TRILQD.EXE	&&&City of GlassPQD, Cq2D, C2&&& &&&GhostsPQD, Gq4D, G4&&& &&&LockedRoomPQD, Lq6D, L6&&&
The New-York Trilogy 6 sections	TRILPQD.EXE	&&&City of GlassPQD, Cp1D, C1&&& &&&City of GlassPQD, Cq2D, C2&&& &&&GhostsPQD, Gp3D, G3&&& &&&GhostsPQD, Gq4D, G4&&& &&&LockedRoomPQD, Lp5D, L5&&& &&&LockedRoomPQD, Lq6D, L6&&&

ANNEXE D

Tableau 4. UCREL CLAWS7 Tagset : encodages de Claws

APPGE	possessive pronoun, pre-nominal (e.g. my, your, our)
AT	article (e.g. the, no)
AT1	singular article (e.g. a, an, every)
BCL	before-clause marker (e.g. in order (that),in order (to))
CC	coordinating conjunction (e.g. and, or)
CCB	adversative coordinating conjunction (but)
CS	subordinating conjunction (e.g. if, because, unless, so, for)
CSA	as (as conjunction)
CSN	than (as conjunction)
CST	that (as conjunction)
CSW	whether (as conjunction)
DA	after-determiner or post-determiner capable of pronominal function (e.g. such, former, same)
DA1	singular after-determiner (e.g. little, much)
DA2	plural after-determiner (e.g. few, several, many)
DAR	comparative after-determiner (e.g. more, less, fewer)
DAT	superlative after-determiner (e.g. most, least, fewest)
DB	before determiner or pre-determiner capable of pronominal function (all, half)
DB2	plural before-determiner (both)
DD	determiner (capable of pronominal function) (e.g any, some)
DD1	singular determiner (e.g. this, that, another)
DD2	plural determiner (these,those)
DDQ	wh-determiner (which, what)
DDQGE	wh-determiner, genitive (whose)
DDQV	wh-ever determiner, (whichever, whatever)
EX	existential there
FO	formula
FU	unclassified word
FW	foreign word
GE	germanic genitive marker - (' or's)
IF	for (as preposition)
II	general preposition
IO	of (as preposition)

IW	with, without (as prepositions)
JJ	general adjective
JJR	general comparative adjective (e.g. older, better, stronger)
JJT	general superlative adjective (e.g. oldest, best, strongest)
JK	catenative adjective (able in be able to, willing in be willing to)
MC	cardinal number, neutral for number (two, three..)
MC1	singular cardinal number (one)
MC2	plural cardinal number (e.g. sixes, sevens)
MCGE	genitive cardinal number, neutral for number (two's, 100's)
MCMC	hyphenated number (40-50, 1770-1827)
MD	ordinal number (e.g. first, second, next, last)
MF	fraction, neutral for number (e.g. quarters, two-thirds)
ND1	singular noun of direction (e.g. north, southeast)
NN	common noun, neutral for number (e.g. sheep, cod, headquarters)
NN1	singular common noun (e.g. book, girl)
NN2	plural common noun (e.g. books, girls)
NNA	following noun of title (e.g. M.A.)
NNB	preceding noun of title (e.g. Mr., Prof.)
NNL1	singular locative noun (e.g. Island, Street)
NNL2	plural locative noun (e.g. Islands, Streets)
NNO	numeral noun, neutral for number (e.g. dozen, hundred)
NNO2	numeral noun, plural (e.g. hundreds, thousands)
NNT1	temporal noun, singular (e.g. day, week, year)
NNT2	temporal noun, plural (e.g. days, weeks, years)
NNU	unit of measurement, neutral for number (e.g. in, cc)
NNU1	singular unit of measurement (e.g. inch, centimetre)
NNU2	plural unit of measurement (e.g. ins., feet)
NP	proper noun, neutral for number (e.g. IBM, Andes)
NP1	singular proper noun (e.g. London, Jane, Frederick)
NP2	plural proper noun (e.g. Browns, Reagans, Koreas)
NPD1	singular weekday noun (e.g. Sunday)
NPD2	plural weekday noun (e.g. Sundays)
NPM1	singular month noun (e.g. October)
NPM2	plural month noun (e.g. Octobers)
PN	indefinite pronoun, neutral for number (none)
PN1	indefinite pronoun, singular (e.g. anyone, everything, nobody, one)
PNQO	objective wh-pronoun (whom)
PNQS	subjective wh-pronoun (who)

PNQV	wh-ever pronoun (whoever)
PNX1	reflexive indefinite pronoun (oneself)
PPGE	nominal possessive personal pronoun (e.g. mine, yours)
PPH1	3rd person sing. neuter personal pronoun (it)
PPHO1	3rd person sing. objective personal pronoun (him, her)
PPHO2	3rd person plural objective personal pronoun (them)
PPHS1	3rd person sing. subjective personal pronoun (he, she)
PPHS2	3rd person plural subjective personal pronoun (they)
PPIO1	1st person sing. objective personal pronoun (me)
PPIO2	1st person plural objective personal pronoun (us)
PPIS1	1st person sing. subjective personal pronoun (I)
PPIS2	1st person plural subjective personal pronoun (we)
PPX1	singular reflexive personal pronoun (e.g. yourself, itself)
PPX2	plural reflexive personal pronoun (e.g. yourselves, themselves)
PPY	2nd person personal pronoun (you)
RA	adverb, after nominal head (e.g. else, galore)
REX	adverb introducing appositional constructions (namely, e.g.)
RG	degree adverb (very, so, too)
RGQ	wh- degree adverb (how)
RGQV	wh-ever degree adverb (however)
RGR	comparative degree adverb (more, less)
RGT	superlative degree adverb (most, least)
RL	locative adverb (e.g. alongside, forward)
RP	prep. adverb, particle (e.g. about, in)
RPK	prep. adv., catenative (about in be about to)
RR	general adverb
RRQ	wh- general adverb (where, when, why, how)
RRQV	wh-ever general adverb (wherever, whenever)
RRR	comparative general adverb (e.g. better, longer)
RRT	superlative general adverb (e.g. best, longest)
RT	quasi-nominal adverb of time (e.g. now, tomorrow)
TO	infinitive marker (to)
UH	interjection (e.g. oh, yes, um)
VB0	be, base form (finite i.e. imperative, subjunctive)
VBDR	were
VBDZ	was
VBG	being
VBI	be, infinitive (To be or not... It will be ..)

VBM	am
VDN	been
VBR	are
VBZ	is
VD0	do, base form (finite)
VDD	did
VDG	doing
VDI	do, infinitive (I may do... To do...)
VDN	done
VDZ	does
VH0	have, base form (finite)
VHD	had (past tense)
VHG	having
VHI	have, infinitive
VHN	had (past participle)
VHZ	has
VM	modal auxiliary (can, will, would, etc.)
VMK	modal catenative (ought, used)
VV0	base form of lexical verb (e.g. give, work)
VVD	past tense of lexical verb (e.g. gave, worked)
VVG	-ing participle of lexical verb (e.g. giving, working)
VVGK	-ing participle catenative (going in be going to)
VVI	infinitive (e.g. to give... It will work...)
VVN	past participle of lexical verb (e.g. given, worked)
VVNK	past participle catenative (e.g. bound in be bound to)
VVZ	-s form of lexical verb (e.g. gives, works)
XX	not, n't
ZZ1	singular letter of the alphabet (e.g. A,b)
ZZ2	plural letter of the alphabet (e.g. A's, b's)

Any of the tags listed above may in theory be modified by the addition of a pair of numbers to it: eg. **DD21, DD22** This signifies that the tag occurs as part of a sequence of similar tags, representing a sequence of words which for grammatical purposes are treated as a single unit. For example the expression *in terms of* is treated as a single preposition, receiving the tags:

in II31 terms_II32 of_II33

The first of the two digits indicates the number of words/tags in the sequence, and the second digit the position of each word within that sequence.

Such *ditto tags* are not included in the lexicon, but are assigned automatically by a program called **IDIOMTAG** which looks for a range of multi-word sequences included in the **idiomlist**. The following sample entries from the idiomlist show that syntactic ambiguity is taken into account, and also that, depending on the context, ditto tags may or may not be required for a particular word sequence:

```
at_RR21 length_RR22  
a_DD21/RR21 lot_DD22/RR22  
in_CS21/II that_CS22/DD1
```

ANNEXE E

Table de distribution du χ^2

P	0,95	0,90	0,50	0,10	0,05	0,01	0,001
v							
1	0,004	0,016	0,455	2,706	3,841	6,635	10,827
2	0,103	0,211	1,386	4,605	5,991	9,210	13,815
3	0,352	0,583	2,366	6,251	7,815	11,341	16,268
4	0,711	1,064	3,357	7,779	9,488	13,277	18,465
5	1,145	1,610	4,351	9,236	11,070	15,086	20,517
6	1,635	2,204	5,348	10,645	12,592	16,812	22,457
7	2,167	2,833	6,346	12,017	14,067	18,475	24,322
8	2,733	3,490	7,344	13,362	15,507	20,090	26,125
9	3,325	4,168	8,343	14,684	16,919	21,666	27,877
10	3,940	4,865	9,342	15,987	18,367	23,209	29,588
11	4,575	5,578	10,341	17,275	19,675	24,725	31,264
12	5,226	6,304	11,340	18,549	21,026	26,217	32,909
13	5,892	7,042	12,340	19,812	22,362	27,688	34,528
14	6,571	7,790	13,339	21,064	23,685	29,141	36,123
15	7,261	8,547	14,339	22,307	24,996	30,578	37,697
16	7,962	9,312	15,338	23,542	26,296	32,000	39,252
17	8,672	10,085	16,338	24,769	27,587	33,409	40,790
18	9,390	10,865	17,338	25,989	28,869	34,805	42,312
19	10,117	11,651	18,338	27,204	30,144	36,191	43,820
20	10,851	12,443	19,337	28,412	31,410	37,566	45,315
21	11,591	13,240	20,337	29,615	32,671	38,932	46,797
22	12,338	14,041	21,337	30,813	33,294	40,289	48,268
23	13,091	14,848	22,337	32,007	35,172	41,638	49,728
24	13,848	15,659	23,337	33,196	36,415	42,980	51,179
25	14,611	16,473	24,337	34,382	37,652	44,314	52,620
26	15,379	17,292	25,336	35,563	38,885	45,642	54,052
27	16,151	18,114	26,336	36,741	40,113	46,963	55,476
28	16,928	18,939	27,336	37,916	41,337	48,278	56,893
29	17,708	19,768	28,336	39,087	42,557	49,588	58,302
30	18,493	20,599	29,336	40,256	43,773	50,982	59,703

ANNEXE F

Listes des hautes fréquences ⁴

CITY OF GLASS

rang frq mot

1	2998	ozo
2	2717	the
3	1480	to
4	1424	he
5	1151	and
6	1082	of
7	967	a
8	841	it
9	816	was
10	739	in
11	667	mşdhis
12	649	i
13	559	not
14	539	had
15	460	is
16	424	for
17	403	quinn
18	389	you
19	340	on
20	337	as
21	321	c%that
22	286	him
23	279	with
24	276	but
25	270	be
26	264	at
27	225	would
28	222	have
29	215	what
30	200	p&dthere
31	199	stillmanp
32	199	p&dthat
33	196	do
34	185	ss
35	183	could
36	175	said
37	173	if
38	163	been

⁴ Données obtenues dans Hyperbase grâce au bouton "structure" puis "hautes fréquences"

39 162 himself
 40 159 then
 41 153 did
 42 152 mşqno
 43 150 up
 44 150 am
 45 149 they
 46 149 now
 47 148 from
 48 146 an
 49 135 peter
 50 132 man
 51 131 my
 52 129 out
 53 129 or
 54 129 by
 55 127 time
 56 126 were
 57 124 p&rthat
 58 122 so
 59 118 p&dthis
 60 114 me
 61 111 a&no
 62 108 will
 63 108 auster
 64 107 about
 65 104 who
 66 104 even
 67 100 are
 68 99 mşdthis
 69 98 p&qone
 70 97 into
 71 88 know
 72 87 mşqall
 73 86 like
 74 82 think
 75 82 them
 76 79 things
 77 78 when
 78 76 yes
 79 75 say
 80 74 than
 81 74 mşqone
 82 73 mşdthat
 83 73 again
 84 72 can
 85 71 only
 86 70 a&there
 87 69 nothing
 88 69 mşqother

89 68 words
 90 68 went
 91 68 see
 92 66 we
 93 66 through
 94 66 right
 95 66 name
 96 66 just
 97 66 after
 98 65 seemed
 99 65 same
 100 65 how

GHOSTS

rang frq mot

1 1801 ozo
 2 1424 the
 3 844 he
 4 838 to
 5 807 and
 6 606 is
 7 530 a
 8 503 of
 9 404 mşdhis
 10 403 it
 11 395 in
 12 394 bblueh
 13 285 for
 14 272 bblack
 15 260 not
 16 221 c%that
 17 212 on
 18 210 him
 19 184 but
 20 180 as
 21 169 has
 22 160 be
 23 157 with
 24 149 at
 25 128 then
 26 127 from
 27 125 p£dthere
 28 125 i
 29 120 himself
 30 112 you
 31 110 ss
 32 106 so

33 106 says
34 103 what
35 102 was
36 99 by
37 90 out
38 86 now
39 85 up
40 85 have
41 83 man
42 82 p£dthat
43 81 are
44 80 will
45 77 about
46 76 m§dthis
47 75 when
48 75 time
49 75 an
50 74 or
51 73 does
52 73 do
53 71 than
54 70 p£rthat
55 69 if
56 67 would
57 67 room
58 67 m§qno
59 66 p£dthis
60 63 they
61 62 can
62 62 been
63 61 nothing
64 60 wwwhite
65 60 p£qone
66 60 aæno
67 59 m§qone
68 59 into
69 59 down
70 53 know
71 52 through
72 52 case
73 52 after
74 52 aæthere
75 50 never
76 49 p£qall
77 49 even
78 49 begins
79 48 who
80 48 street
81 45 over
82 45 just

83 45 back
 84 44 though
 85 44 thinks
 86 44 before
 87 43 them
 88 40 moment
 89 40 mşdher
 90 40 like
 91 40 knows
 92 39 thing
 93 39 only
 94 39 day
 95 38 same
 96 38 mşqsome
 97 38 long
 98 38 life
 99 36 sees
 100 36 mşdthat

THE LOCKED ROOM

rang frq mot

1 2581 ozo
 2 2066 the
 3 1663 i
 4 1598 to
 5 1118 and
 6 1001 was
 7 990 a
 8 923 of
 9 822 it
 10 657 in
 11 564 not
 12 534 he
 13 491 had
 14 448 for
 15 441 c%that
 16 431 me
 17 364 fanshawep
 18 358 but
 19 345 you
 20 336 on
 21 325 is
 22 318 my
 23 300 with
 24 280 mşdhis
 25 278 as
 26 272 she

27 258 him
28 250 would
29 224 be
30 215 at
31 211 we
32 207 have
33 202 what
34 192 p£dthat
35 185 then
36 179 do
37 177 did
38 172 m\$qno
39 172 by
40 169 p£dthere
41 167 could
42 166 from
43 165 were
44 165 about
45 153 said
46 152 p£dher
47 151 an
48 150 up
49 149 out
50 147 if
51 135 been
52 131 p£dthis
53 128 m\$dher
54 123 ss
55 123 so
56 122 sophie
57 120 than
58 120 p£rthat
59 118 time
60 118 or
61 115 p£qone
62 113 when
63 112 myself
64 104 m\$dthis
65 104 into
66 100 are
67 99 think
68 98 who
69 92 nothing
70 90 m\$qone
71 89 like
72 88 there
73 87 even
74 86 only
75 86 now
76 85 am

77 84 m\$qall
78 84 know
79 82 they
80 82 how
81 81 after
82 80 life
83 80 back
84 80 a%more
85 78 never
86 76 thing
87 75 them
88 74 things
89 72 work
90 72 down
91 71 went
92 70 p%qall
93 68 us
94 68 just
95 67 man
96 67 m\$dthat
97 67 go
98 66 knew
99 64 will
100 63 see

THE NEW YORK TRILOGY

rang frq mot

1 7380 ozo
2 6207 the
3 3916 to
4 3076 and
5 2802 he
6 2508 of
7 2487 a
8 2437 i
9 2068 it
10 1919 was
11 1791 in
12 1391 is
13 1383 not
14 1351 m\$dhis
15 1157 for
16 1062 had
17 983 c%that
18 887 on
19 846 you
20 818 but

21 795 as
22 754 him
23 736 with
24 654 be
25 628 at
26 575 me
27 542 would
28 520 what
29 514 have
30 481 my
31 473 p£dthat
32 472 then
33 448 do
34 440 from
35 418 ss
36 410 quinn
37 400 by
38 394 bblueh
39 391 m\$qno
40 387 if
41 385 up
42 378 could
43 372 an
44 368 out
45 364 she
46 364 fanshawep
47 360 been
48 351 so
49 349 about
50 348 did
51 335 said
52 333 himself
53 321 or
54 321 now
55 320 time
56 315 p£dthis
57 314 p£rthat
58 313 were
59 303 we
60 294 they
61 294 p£dthere
62 282 man
63 281 are
64 279 m\$dthis
65 276 bblack
66 273 p£qone
67 269 am
68 266 when
69 265 than
70 260 into

71 252 will
72 250 who
73 244 has
74 240 even
75 232 a~~n~~no
76 225 know
77 223 m~~s~~qone
78 222 nothing
79 215 like
80 212 m~~s~~dher
81 210 stillmanp
82 205 p~~f~~dher
83 205 m~~s~~qall
84 203 think
85 200 them
86 200 p~~f~~there
87 199 after
88 196 only
89 196 down
90 192 can
91 190 never
92 184 back
93 183 p~~f~~qall
94 182 things
95 180 through
96 179 just
97 176 m~~s~~dthat
98 174 how
99 173 thing
100 172 room

ANNEXE G

Tableau 5. Répartition des hautes fréquences

	City of Glass + Ghosts + The Locked Room	Trilogie
Mots informatifs	man atthere time now say / said / says think/thinks	quinn stillmanp bblueh bblack fanshawep man room atthere time now then never said think

	City of Glass + Ghosts + The Locked Room	Trilogie
	know / knew see/sees thing / things even only not à no (dans City+Ghosts) so	know see/sees thing / things even only not à no so
Mots outils	ozo the a/an p&d this m&d this m&d that I	ozo the a/an p&d this m&d this m&d that p&d that I me

	City of Glass + Ghosts + The Locked Room	Trilogie
	you he him mşdhis himself (city+ghosts : devient myself dans Room) it they ss (génitif) p£q one mşq one p£q all	my you he him mşdhis himself she mşd her pşd her it we they them ss p£q one mşq one p£q all

	City of Glass + Ghosts + The Locked Room	Trilogie
	mşq all p&d there mşq no nothing of if or but and	mşq all p&d there mşq no nothing of if or but and

Ce tableau a été établi à partir des listes de hautes fréquences des volets pris séparément : listes des 100 lexèmes les plus fréquents dans chaque volet, obtenus dans *Hyperbase*. Dans la 2ème colonne sont mentionnés en gras les mots qui sont des hautes fréquences dans chacun des 3 volets. La 3ème colonne a été obtenue à partir du traitement global du corpus et regroupe les hautes fréquences de la trilogie new-yorkaise dans son ensemble, dont ceux qui n'apparaissent dans chacun des 3 volets.

La liste des mots outils a été réduite aux éléments du syntagme nominal et à quelques connecteurs significatifs.

ANNEXE H

Tableau 6. Écart réduit sur les hautes fréquences de la trilogie (baseTTRIL3)

C:\WINDOWS\BUREAU\HYPERD01\T2TRIL3.EXE

Liste de mots

ECART

↓

↑

FREQU

FACTOR

ARBRE

TRIER

COLON

MODIF

Initiale

Finale

Chaîne

Fichier

Long

Retour

Sommaire

Forme

Lemme

Fréq.

Catég.

Groupe

Effacer un mot:

CLIC + MAJ

Chiquer sur un titre pour obtenir le graphique de la colonne (CLIC + MAJ pour un graphique superposé)

GRAPHIQUE:

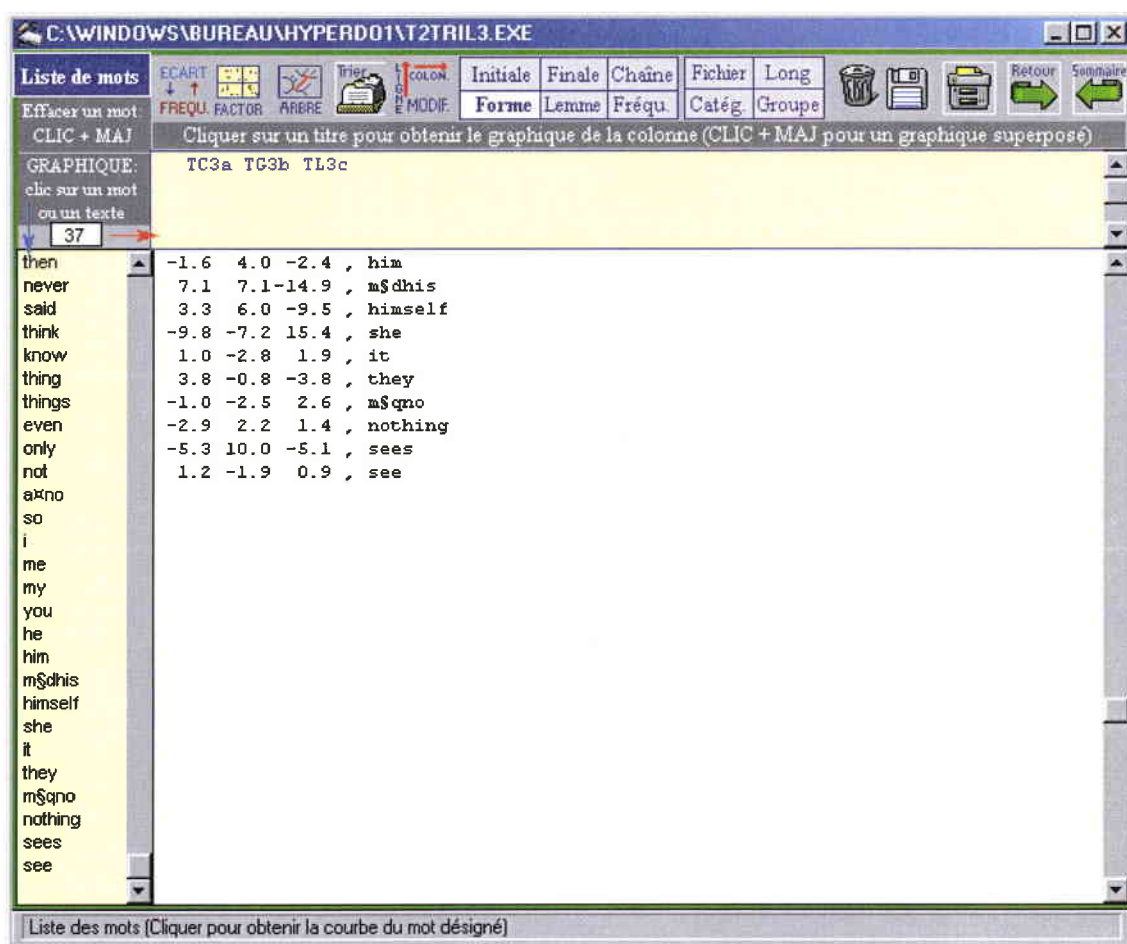
clc sur un mot

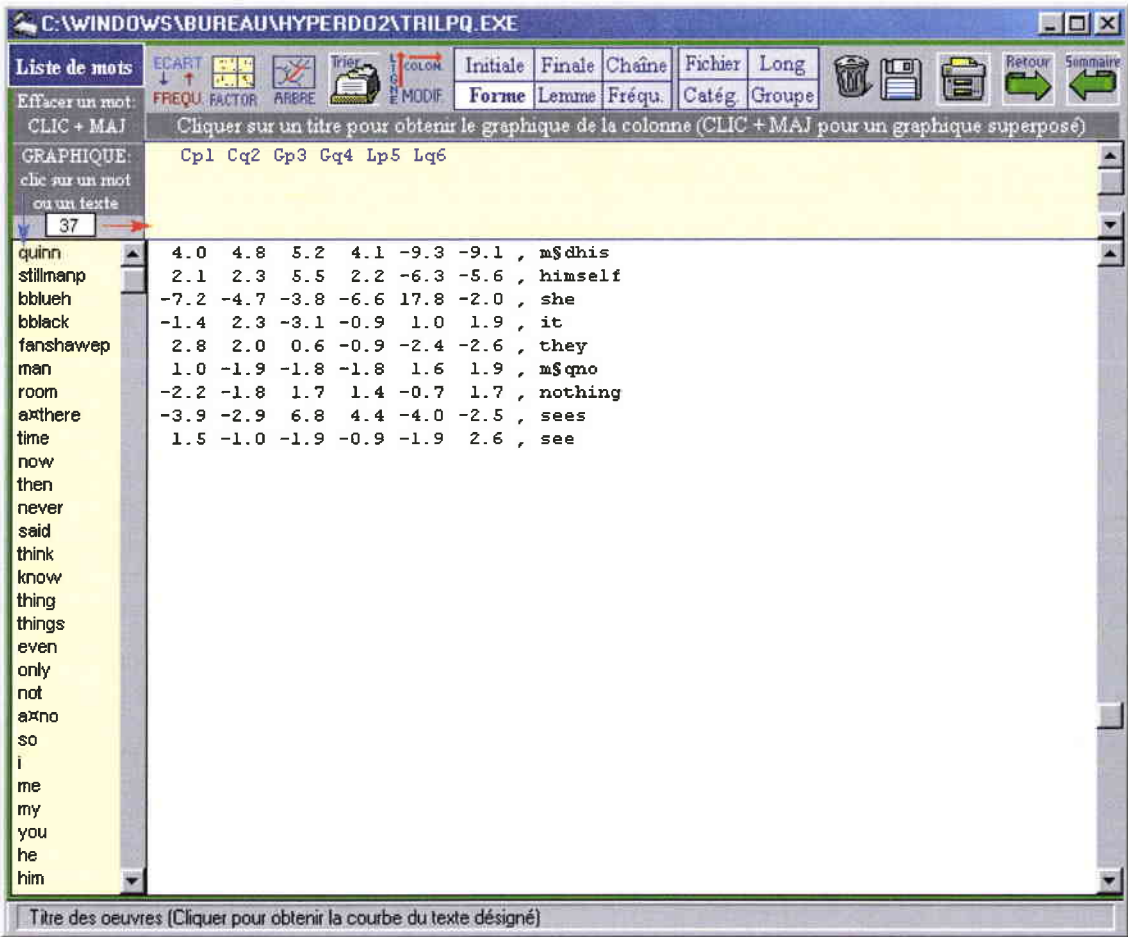
ou un texte

TC3a TC3b TL3c

37

quinn	30.1	-15.1	-20.1	, quinn
stillmanp	18.8	-10.3	-11.9	, stillmanp
bblueh	-22.4	37.6	-21.6	, bblueh
bblack	-18.2	33.6	-17.1	, bblack
fanshawep	-21.5	-14.1	30.8	, fanshawep
man	2.5	3.1	-5.2	, man
room	-2.0	5.1	-3.1	, room
axthere	3.9	5.2	-11.1	, axthere
time	-0.8	1.1	-0.9	, time
now	2.5	2.3	-4.3	, now
then	-3.0	2.9	1.0	, then
never	-2.4	1.7	1.2	, never
said	4.5	-11.2	3.0	, said
think	0.6	-4.1	3.2	, think
know	-0.9	1.0	-0.8	, know
thing	-2.1	0.7	1.8	, thing
things	1.3	-2.2	1.1	, things
even	1.4	-1.0	-1.1	, even
only	-1.5	-1.1	1.9	, only
not	0.8	-3.0	2.3	, not
axno	2.6	1.7	-3.9	, axno
so	-2.3	3.8	-1.5	, so
i	-15.3	-26.6	36.1	, i
me	-11.0	-11.7	20.0	, me
my	-6.0	-9.4	13.3	, my
you	3.6	-6.5	1.9	, you
he	12.3	10.9	-25.1	, he
him	-1.6	4.0	-2.4	, him





ANNEXE I

Concordances de KNOW dans la trilogie new-yorkaise

Ga 3b| last OZO WWhite says he does not know Just keep sending the reports h

Ga 5a| 947 OZO P£Qlittle does OZO BBlueh know of OZO course C%that the case will

Ga 5b| £Rthat OZO BBlueh cannot possibly know at M\$Dthis point For OZO knowle

Ga 9a| ldish notion It is too early to know anything he says to himself and f

Gc 36e| ther was lost although he did not know P£Dthis

Gd 45a| happening but it is impossible to know It looks like it is over betwee

Gd 48d| what OZO BBlack is going to do to know when he will stay in M\$Dhis room

Gd 50d| you the letter begins and good to know you are working so hard Sounds

Ge 60d| ZO Jimmy she says I have got to know M\$Dthis OZO M\$Qone thing was he r

Ge 65a| \$Dthis torture What he does not know is C%that were he to find the pat

Ge 66c| so at a loss P£Rthat he does not know whether to bend M\$Dhis head farth

Gf 80a| h knows everything P£Dthere is to know about OZO BBlack what kind of OZO

Gf 84b| ays OZO BBlueh I cannot say I know him You would not know him says

Gf 84b| say I know him You would not know him says OZO BBlack He is not a

Gf 84b| emblance is remarkable Well you know what they say says OZO BBlueh M\$Q

Gf 85a| the science of OZO phrenology you know reading the bumps on the skull

Gf 85d| e agreed He just wanted them to know C%that he did not mind if they op

Gg 86c| e A brain is not very tough you know It splattered all over the plac

Gg 86d| nt C%that M\$Qno P£Qone could ever know they were not OZO lifelong chums

Gg 89c| ind in anyone else You seem to know a lot about M\$Dthese things says

Gg 89d| hobby says OZO BBlack I like to know how OZO writers live especially O

Gg 92b| ile on M\$Dhis face And we never know what he says to M\$Dhis wife A□

Gg 92b| r word But he moved in again we know C%that P£Qmuch and remained a lov

Gg 95b| h OZO WWhite then OZO WWhite will know immediately C%that OZO BBlueh is

Gg 99d| life than living a long time you know M\$Qhalf the men in OZO America wo

Gh 100b| s But in your case at least you know C%that M\$Qall the hard work will

Gh 101a| hat he is leading you along You know lulling you to sleep before sprin

Gh 101d| ng him for so long now C%that I know him better than I
 know myself PfQ
 Gh 101d| C%that I know him better than I know myself PfQall I have
 to do is thi
 Gh 101d| ve to do is think about him and I know what he is doing I
 know where h
 Gh 101d| m and I know what he is doing I know where he is
 Gh 102a| I know everything It has
 come to the p
 Gh 102a| him with my eyes closed Do you know where he is now At
 OZO home The
 Gh 102b| why M\$Qall the mystery I do not know says OZO BBlack and
 for the M\$Qfi
 Gh 102c| ck straight in the eyes Does he know you are watching him
 or not OZ
 Gh 102d| e point is not it He has got to know or else nothing makes
 OZO sense
 Gh 109b| OZO BBlueh was always curious to know what the picture
 would be thinkin
 Gh 111b| lly But sometimes it is hard to know where you are I think
 I am almost
 Gh 111d| e are OZO days when I do not even know if I will live C%that
 long Well
 Gh 111d| live C%that long Well we never know do we says OZO BBlueh
 nodding phi
 Gh 112b| wn OZO BBlueh wants OZO BBlack to know C%that he is just as
 smart as he
 Gi 116b| and when he comes to he does not know how long he has been
 out Dimly
 Gi 121d| s even though OZO BBlueh does not know it OZO M\$Qone
 afternoon theref
 Gi 122d| ough M\$Dthis head He would never know what hit him OZO
 BBlueh thinks he
 Gi 126d| sk OZO questions when you already know the answer It is
 grotesque is n
 Gi 127b| so easy to get OZO rid of me you know You got me into
 PfDthis and now y
 Gi 127c| fDthere is nothing left But you know PfDthat OZO BBlueh
 you know PfDth
 Gi 127c| t you know PfDthat OZO BBlueh you know PfDthat better than
 anyone So w
 Gi 128b| nd then we say OZO good bye You know it already OZO BBlueh
 Do not you
 Gi 128b| Do not you understand PfDthat You know the story by OZO
 heart Then why
 Gi 129a| re a goddamned miserable fool I know PfDthat But AQno
 PfQmore than any
 Gi 129b| re smarter than I am At least I know what I have been
 doing I have had
 Gi 132c| r And from M\$Dthis moment on we know nothing

ANNEXE J

Concordances de MAN dans la trilogie new-yorkaise

Ca 5a| een A^Qmore ambitious As a young man he had published OZO
M\$Qseveral bo
Ca 6b| ZO William Wilson were the same man It was for M\$Dthis
reason C%that
Ca 10d| nable to tell if it belonged to a man or a woman Hello
said the voice
Ca 14d| eye of the writer the eye of the man who looks out from
himself into th
Ca 18b| ecorde of OZO Haydn SS opera The Man in the Moon and
listened to it fro
Ca 19b| ant to speak to Always the same man OZO Auster The
P\$Qone who call
Ca 20b| protect me yes And to find the man who is going to do it
You do not
Cb 20c| mself doing a good imitation of a man preparing to go out
He cleared t
Cb 22d| cup the red back of the faceless man In M\$Dthis mind he
caught a glimp
Cb 26c| tillmanv Instead it was a young man dressed entirely in
OZO white with
Cb 28d| Dthat did not seem possible The man was looking at him
even studying h
Cb 29a| M\$Qno questions please the young man said at P\$Qlast Yes
A^Qno Thank
Cb 37b| o me As you can see I am a rich man I do not have to worry
A^Qno A^Qno
Cb 37d| m the end of everyone the M\$Qlast man So A^Qmuch the better
I think
Cc 46a| ZO Virginia Stillmanv The young man was gazing straight
ahead as if as
Cc 47c| with M\$Dthis eyes until the young man disappeared through
the door OZO V
Cc 59a| ound out C%that you were the best man in the city for
M\$Dthis kind of OZ
Cc 59a| I am sure we have found the right man OZO Quinn took
P\$Dthis as M\$Dthis
Cc 61d| would help him to understand the man But the picture told
him nothing
Cc 61d| A^Qno P\$Qmore than a picture of a man He studied it for a
moment longe
Cd 63c| the experiment hoping to discover man SS true natural
language using OZO
Cd 65a| ct Even so sane and sceptical a man as OZO Montaigne
considered the qu
Cd 68a| floor of a darkened room fed by a man who never spoke to him
or let him
Cd 68b| Kaspar was murdered by an unknown man with a dagger in a
public park I
Cd 68c| row up If OZO Stillmanp was the man with the dagger come
back to aveng
Ce 71c| ivel stools A tall Puerto Rican man in a white cardboard
chef SS hat s

Ce 71d| ster was the boss a small balding man with OZO curly hair
 and a concentr
 Ce 72c| nn Did you see OZO game tonight man I missed it
 Anything good to r
 Ce 72c| he same conversation with M\$Dthis man whose name he did not
 know Once
 Cf 83c| For if you do not consider the man before you to be human
 P\$Dthere ar
 Cf 86c| not only records the fall of OZO man but the fall of OZO
 language Lat
 Cf 87d| Tower therefore OZO God condemned man to obey M\$Dthis
 injunction M\$Qanot
 Cf 89a| Eve from the Garden Behold the man is become P\$Qone of us
 to know OZO
 Cf 89d| two ways in order to convince OZO man C%that the destruction
 was a divin
 Cf 90c| rding to OZO Stillmanp as a young man OZO Henry DDark had
 served as priv
 Cf 93c| e M\$Qno maps P\$Rthat could lead a man to it M\$Qno
 instruments of OZO nav
 Cf 93c| navigation P\$Rthat could guide a man to its shores Rather
 its existen
 Cf 93d| existence was immanent within OZO man himself the idea of a
 beyond he mi
 Cf 94a| And if OZO man could bring forth
 M\$Dthis dreamed
 Cf 94b| step further If the fall of OZO man also entailed a fall
 of OZO langua
 Cf 94c| Rthat was spoken in OZO Eden If man could learn to speak
 M\$Dthis origi
 Cf 94d| was so For was OZO Christ not a man a creature of OZO
 flesh and blood
 Cf 95c| d it would indeed be possible for man to speak the original
 language of
 Cf 96b| original site of OZO mankind OZO Man SS duty to scatter
 himself across
 Cf 96d| the building of OZO Babel P\$Rthat man must fill the earth
 would be elimi
 Cf 98d| orty nights he would emerge a new man speaking OZO God SS
 language pre
 Cg 100c| k alcoves He concluded C%that a man determined to
 disappear could do s
 Cg 104d| SS M\$Qlast years the taciturn old man working in the NNew
 York customs h
 Cg 105a| the assault he saw a short silent man holding out a green
 and red ballpo
 Cg 105c| d into M\$Dthis pocket and gave the man a dollar The deaf
 mute nodded on
 Cg 106a| benches wedging himself between a man in a blue suit and a
 plump young w
 Cg 106a| uit and a plump young woman The man was reading the sports
 section of
 Cg 106b| d or M\$Qfourth paragraph when the man turned slowly toward
 him gave him
 Cg 109c| age they remained the same and a man with the head to see
 it could theo
 Cg 109c| cognize the same person as an old man OZO Quinn had M\$Dthis
 doubts but P\$
 Cg 110d| Dhis eyes M\$Qeach time an elderly man approached he braced
 himself for i

Cg 113a| M\$Dhis right shoulder M\$Qanother man stopped took a lighter
 out of M\$Dh
 Cg 113c| P\$Dthere was the shrewd look of a man of the world He too
 was carrying
 Cg 114c| ction Surely P\$Dthis was M\$Dhis man M\$Dthis shabby
 creature so broken
 Cg 115a| wing M\$Dhis pace to match the old man SS and followed him to
 the subway
 Cg 116c| Somehow he had assumed the old man would have found
 A\$more comfortabl
 Cg 117a| local coffee shops But the old man did not appear and at
 P\$Qlast OZO
 Ch 117b| is routine did not vary The old man would wander through
 the streets o
 Ch 121c| gems for stealing it from the old man But the time had not
 yet come fo
 Ch 123b| a discrete distance from the old man blending into the
 traffic of the s
 Ch 124b| s thoughts as he followed the old man OZO Quinn was used to
 wandering M\$
 Ch 125c| To be OZO Auster meant being a man with M\$Qno interior a
 man with M\$Q
 Ch 125c| being a man with M\$Qno interior a man with M\$Qno thoughts
 And if P\$Dth
 Ch 129c| nfusing himself with OZO Max Work man who never failed to
 profit from M\$
 Ch 130d| ase OZO Stillmanp was a crazy old man who had forgotten
 M\$Dhis son
 Ch 135a| he only thing he felt now was the man SS impenetrability
 Instead of na
 Ch 135a| OZO Stillmanp he had seen the old man slip away from him
 even as he rema
 Ch 135c| had kept a full record of the old man SS wanderings The
 result was as
 Ci 142c| in the same direction as the old man M\$QNeither of them
 spoke By M\$Dh
 Ci 142d| turned M\$Dhis head toward the old man and looked at him OZO
 point blank
 Ci 144b| ot Well put I can see you are a man of OZO sense OZO
 Quinn shrugged
 Ci 145a| n I must have a name But once a man gives you M\$Dhis name
 he is A\$no l
 Ci 146d| Exactly I could tell you were a man of OZO sense right
 away OZO Mr Qui
 Ci 147c| believe how hard especially for a man of my age I can
 imagine That i
 Ci 148c| ll within the scope of OZO M\$Qone man If I can lay the
 foundation OZO
 Ci 149d| ponse The only P\$Qone worthy of a man of my stature
 Ci 151b| r words expresses the will of OZO man When you stop to
 think of it eve
 Ci 154c| owing bolder now followed the old man into the restaurant
 and sat down i
 Ci 155a| Ah OZO Stillmanp nodded A man who begins with the
 essential I
 Ci 158e| OZO Humpty Dumpty was a prophet a man who spoke OZO truths
 the world was
 Ci 159a| A man Excuse me A slip
 of the tongue
 Ci 159b| mple of the not yet arrived For man is a fallen creature
 we know P\$Dth

Ci 161a| he only intelligent thing P&Rthat man ever said And what
 do you suppos
 Ci 161c| on the table before him The old man eyed the food with OZO
 relish De
 Ci 162b| hen he sat down A&nnext to the old man and said hello
 Incredibly OZO St
 Ci 163a| us to the P&Qone he saw The old man asked him who he was
 My name is
 Ci 167c| &Dthere was M&Qno sign of the old man OZO Patience he said
 to himself an
 Ci 168b| ing out a fever Perhaps the old man had died during the
 night and M&Dh
 Ci 169a| ZO stale thoughts A large black man sat behind the front
 desk with M&SD
 Ci 169c| your guests OZO Quinn said The man looked up at him
 slowly as if wish
 Ci 169c| gain M&Qno guests here said the man We call them OZO
 residents For
 Ci 169d| illmanp OZO Peter Stillmanp The man pretended to think for
 a moment th
 Ci 170c| do you he asked Maybe said the man I will have to look in
 my office
 Ci 170c| l have to look in my office The man lifted up the
 newspaper which was
 Ci 170c| uess today is my day answered the man sliding the bill along
 the surface
 Ci 170d| was again OZO Stillmanp An old man with OZO white hair
 Ci 171a| l him the Professor That is the man Do you have a room
 number He c
 Ci 171c| Have to ask OZO Louie the night man He comes on at OZO
 eight Can I
 Cj 174a| Stillmanp was gone now The old man had become part of the
 city He w
 Cj 174c| O Peter He had followed the old man for OZO M&Qtwo weeks
 What then c
 Cj 176c| t OZO Auster himself If M&SDthis man was as good a
 detective as the Sti
 Cj 177c| by an invisible thread to the old man Whatever OZO
 Stillmanp had done
 Cj 178c| the M&Qeleventh floor It was a man who opened the
 apartment door He
 Cj 178d| oised in a writing position The man seemed surprised to
 find a strange
 Cj 179b| r I am OZO Paul Auster said the man I wonder if I could
 talk to you
 Cj 189c| rtrait of a writer than to show a man who has been bewitched
 by OZO book
 Cj 192c| hould not put it past him For a man so skilled in the art
 of OZO disgu
 Cj 193a| ou still have not explained why a man like OZO Don OZO
 Quixote would dis
 Cj 194a| The man was obviously enjoying
 himself but
 Ck 209a| ve OZO real talents The old black man today for OZO example
 who tap danc
 Ck 209c| weird and precise syncopation the man would improvise OZO
 endless tiny v
 Ck 211a| annot be counted as present The man for example who goes
 everywhere wi
 Ck 211c| ories as if to someone else The man I saw today sitting
 like a heap of

Ck 211e| d where they were P£Dthere is the man wrapped in the
 American flag P£Dth
 Ck 211e| sk on M\$Dher face P£Dthere is the man in a ravaged overcoat
 M\$Dhis shoes
 Ck 211f| leaner SS plastic P£Dthere is the man in a business suit
 with OZO bare f
 Ck 211f| campaign buttons P£Dthere is the man who walks with M\$Dhis
 face in M\$Dh
 Ck 214c| d policeman therefore not a young man In M\$Dhis day
 P£Dthere had M\$Qno
 Ck 214d| name and assumed he had the right man Then he gave the
 number to the S
 Ck 215b| y had been destined for the wrong man It P£Qall made
 perfect sense
 Cl 226d| ad always thought of himself as a man who liked to be alone
 Cl 232d| bore a certain resemblance to the man he had always thought
 of as himsel
 Cl 241a| raph of a blond beefy faced young man M\$Qanother photograph
 showed the s
 Cl 241a| photograph showed the same young man smiling standing in
 the snow with
 Cl 241b| d them P£Dthere was a ski slope a man with OZO M\$Qtwo skiis
 on M\$Dhis sh
 Cm 250a| A£there He thought back to the man who had been M\$Dhis
 agent and real
 Cm 258b| t having done something to help a man who was so obviously
 in OZO troubl
 Ga 260b| long time nothing does and then a man named OZO WWhite walks
 through the
 Ga 260c| hite wants OZO BBlueh to follow a man named OZO BBlack and
 to keep an ey
 Ga 263d| egins then the young BBlueh and a man named OZO WWhite who
 is obviously
 Ga 263d| O WWhite who is obviously not the man he appears to be It
 does not mat
 Ga 269a| d P£Dthat would not be good The man must always be the
 stronger P£Qone
 Ga 271c| lls missing from the bank and the man got what was coming to
 him Even
 Ga 272b| rrying around a photograph of the man for the past M\$Qthree
 months and k
 Ga 272c| ZO Mrs GGreen married to the same man a M\$Qsecond time and
 while OZO GGr
 Ga 273a| who were they to object to what a man chose to do with
 M\$Dhis life P£
 Ga 274b| e weather Not the behavior of a man about to escape OZO
 BBlueh thinks
 Gb 277b| been forgotten altogether M\$Dthis man whose name was OZO
 GGold became ob
 Gb 278a| rainy retouched photograph of the man holding the death mask
 in M\$Dhis h
 Gb 279c| nce OZO BBlueh is only OZO M\$Qone man he realizes C%that OZO
 constant vi
 Gc 293d| hings happen he tells himself A man goes to the top of the
 bridge give
 Gc 295a| The old man was born the same year
 the bridge
 Gc 295c| nd OZO BBlueh was struck C%that a man who had spent M\$Dhis
 life building
 Gc 297a| od out in OZO Gravesend The old man was a cop later a
 detective at the

Gc 297d| e in the French Alps he recalls a man was lost skiing OZO
M\$Qtwenty or O
Gc 298b| ation Needless to say the young man stopped to examine it
and as he be
Gc 298c| t it was M\$Dhis father The dead man was still young even
younger than
Gc 299c| nknown For P\$Dthere goes M\$Dhis man as blithe and
unperturbed as anyon
Gc 301d| not give M\$Qsome hint of what the man is up to So far so
good OZO BBl
Gc 302a| But OZO BBlueh is too honest a man to delude himself and
he knows C%t
Gd 310c| y at OZO P\$Qone with the M\$Qother man C%that to anticipate
what OZO BBl
Gd 313b| OZO BBlueh feels betrayed by the man who was once like a
father to him
Gd 314b| r above him anymore I am my own man he says to himself I
am my own m
Gd 314b| he says to himself I am my own man accountahle to M\$Qno
P\$Qone but my
Gd 316c| thoughts about the dignity of OZO man A\$little by A\$little
he becomes
Gd 317d| onstantly by the blackness of the man SS face and he thinks
it must take
Gd 318a| Robinson does and when the black man steals a base in the
P\$Qthird inni
Gd 318b| e actually pounds the back of the man A\$next to him for OZO
joy The Do
Gd 319b| ar in M\$Qanother country M\$Qevery man needs a M\$Qlittle
comfort especial
Ge 325b| of OZO view the frustrations of a man who spends M\$Dhis
whole life tryin
Ge 325c| d M\$Qno doubt like to be the same man as OZO Stewart SS
Bailey But in
Ge 329b| linked through the right arm of a man OZO BBlueh has never
seen before a
Ge 329b| g radiantly engrossed in what the man is saying to P\$Dher
For OZO M\$Qs
Ge 330d| or M\$Dhis behavior The M\$Qother man soon puts a stop to it
however and
Ge 330d| enough and before he knows it the man has led away the
weeping ex future
Ge 334e| f OZO M\$Qone sort or P\$Qanother a man with a mask on M\$Dhis
face walks t
Gf 335a| door at the same time but as the man separates himself from
the crowd a
Gf 335c| \$Dthis M\$Qfirst moment C%that the man behind the mask is OZO
WWhite As
Gf 335c| d the mask is OZO WWhite As the man continues walking
toward the area
Gf 335c| OZO BBlueh also feels C%that the man is not really A\$there
C%that even
Gf 335d| BBlueh is wrong for as the masked man continues moving
across the vast m
Gf 337a| The masked man reaches OZO box one
thousand and o
Gf 337a| that P\$Dthis is definitely M\$Dhis man he begins making a
move toward him
Gf 337b| he mask off M\$Dhis face But the man is too alert and once
he has pocke

Gf 337c| ages to get through it the masked man is bounding down the stairs landin
 Gf 337d| s gaining OZO ground but then the man reaches the corner where a bus jus
 Gf 339c| fter the incident with the masked man and the further obstacles P£Rthat
 Gf 340a| om the very start he has been the man in the middle thwarted in OZO fron
 Gf 342b| thing at P£Qall He feels like a man who has been condemned to sit in a
 Gf 342c| o plot M\$Qno action nothing but a man sitting alone in a room and writin
 Gf 343b| that P£Dthere really is M\$Qsuch a man who does nothing who merely sits i
 Gf 344c| It is not possible for M\$Qsuch a man as OZO BBlack to exist Consequ
 Gf 345b| that OZO BBlack is not OZO M\$Qone man but P£Qseveral OZO Two three fou
 Gf 346a| ossibilities he settles on an old man who used to beg on the corners of
 Gf 348b| they say says OZO BBlueh M\$Qevery man has M\$Dhis double somewhere I do
 Gf 348c| not see why mine cannot be a dead man The funny thing continues OZO B
 Gf 349b| could tell you everything about a man SS character Anyway when OZO Whi
 Gg 352c| ZO nature he was Is P£Dthat the man you mean Precisely answers OZO B
 Gg 354b| ins and OZO guts the insides of a man We always talk about trying to g
 Gg 355d| s later In OZO P£Qone of them a man named OZO Wakefield decides to pla
 Gg 356c| e OZO Wakefield has become an old man OZO M\$Qone rainy night in OZO autu
 Gg 359a| get rid of the thought C%that the man was on to him from the start If
 Gg 359c| n by talking to a broken down old man on a street corner Aºno OZO BBlack
 Gg 364b| that peeved P£Rthat burned at the man SS gall You do not say OZO BBlue
 Gh 367c| me why are not you watching your man now Should not you be keeping an

\$

Gh 371a| you P£Dthere never was M\$Qsuch a man as OZO WWhite And then OZO poor
 Gh 372d| pen P£Dthere is the world a blind man sees
 Gh 373b| Dthis time it is the Fuller brush man a trick he has used before and for
 Gh 376b| call it anything It is a M\$Qno man SS land the place you come to at t
 Gh 376c| ations on M\$Dhis own suit For a man as neat as yourself says OZO BBlue
 Gh 378c| at is the end of the Fuller brush man and P£Qless than an hour later he
 Gi 380a| ulder Alone and free M\$Dhis own man at P£Qlast He would build M\$Dhis
 Gi 383b| llapsing to the floor like a dead man His watch stops with the fall a
 Gi 389b| ocus on OZO BBlack he studies the man SS face for OZO M\$Qseveral minutes

Gi 392c| same P£Qone OZO BBlueh saw on the man in the post office and
 in M\$Dhis r
 Gi 392c| ight revolver P£Qenough to blow a man apart at M\$Qsuch OZO
 close range a
 Gi 393c| is right I am the original funny man You can always count
 on a lot of
 Gi 394a| ou were the right P£Qone for me A man after my own heart
 If you stopp
 Gi 396c| £Qanother screaming at the masked man to shoot A£no longer
 caring if he
 Gi 396e| SS face and groin and stomach the man can do nothing and not
 long after
 La 404c| t of a deep inner vigilance M\$Qno man would have left
 M\$Dthis woman of M
 La 405d| ied OZO Fanshawep was not an easy man to live with she said
 but she love
 La 407a| sts she engaged the services of a man named OZO Quinn OZO
 Quinn worked
 La 407c| ZO Sophie found him sympathetic a man who genuinely wanted
 to help and w
 La 417a| ity to stand in OZO judgment of a man and say whether M\$Dhis
 life had be
 La 419d| the chance to redeem himself what man is strong A£enough to
 reject the p
 La 420a| I succumbed to the flattery of a man who was not there and
 in M\$Dthat m
 La 421b| Together they were as heavy as a man
 Lb 442c| He was a cipher to me a silent man of OZO abstracted
 benevolence and
 Lb 443b| M\$Dhis son for he seemed to be a man with OZO M\$Qlittle
 feeling for OZO
 Lc 450b| d A£enough but working for a dead man hardly seemed better
 For OZO M\$Q
 Lc 452c| was something I had expected A man does not spend M\$Dhis
 time hiding
 Lc 455a| SS work by devoting herself to a man who was A£no longer
 there she woul
 Lc 462b| M\$Qlittle P£Qmore than a company man in the publishing
 world he was wha
 Lc 465c| went on M\$Qno question C%that the man could write I read the
 book P£Qmor
 Ld 476c| darkness has the power to make a man open M\$Dhis heart to
 the world and
 Ld 484c| It was P£Qall so obvious The man wanted to leave and he
 left He s
 Le 500a| ract and afterwards I felt like a man who had signed away
 M\$Dhis soul
 Le 503a| feeling A£more and A£more like a man from the moon I
 finally spoke to
 Le 503a| he supervisor a fasttalking black man who wore OZO silk
 ascots and a sap
 Le 503b| was really expected of me M\$Dthis man was paid a certain
 amount for M\$Qe
 Le 507a| ater I was going to take a living man and put him in M\$Dhis
 grave I wa
 Le 507c| ves make M\$Qno sense I argued A man lives and then he dies
 and what ha
 Le 509b| on OZO La Chère the same wretched man whom OZO Albert had
 doomed to OZO
 Le 510d| it curious to know how OZO M\$Qone man could wind up living
 OZO M\$Qtwo M\$

Le 513a| the dapper OZO unctuous ladies SS man of M\$Dhis youth an
 opportunist ste
 Le 513c| mpossible to say anything about a man until he is dead Not
 only is OZO
 Le 514b| on Avenue P\$Dthere was M\$Qanother man I knew who had once
 been considere
 Le 517a| For in M\$Dthis case it is the man himself who is the
 agent of M\$Dhis
 Le 517a| keep himself alive For surely a man cannot live if he does
 not breathe
 Lf 526c| Dher feet Lucky to have found a man like you I usually
 think of it t
 Lf 529a| M\$Dhis shoes A\$all grown up now a man You are the father
 of my grandso
 Lf 534d| get M\$Dhis papers through M\$Dthat man
 Lf 540e| t comes when it is possible for a man to choose OZO death
 over OZO life
 Lg 543c| s piecing together the story of a man SS life I was
 gathering OZO info
 Lg 545b| crux of it to treat him as a dead man even though he was
 alive But bef
 Lg 547e| nd painting the deck as a utility man mopping OZO floors
 making OZO beds
 Lg 548a| M\$Qno shit from M\$Qno P\$Qone the man said If a guy
 complains about th
 Lg 549c| drunks ganging up on an old black man who had wandered in
 with a large A
 Lg 549c| \$Dthis flag is a fake and the old man denying it almost
 grovelling for O
 Lg 549d| e whole thing ending when the old man is pushed out the door
 landing fla
 Lg 553a| ue Mademoiselle I see M\$Dthis man A\$more than anyone
 else OZO Fansha
 Lg 553c| f how OZO Fanshawep gives the old man a refrigerator I was
 moving to M
 Lg 554a| it upstairs with the help of the man who drove the truck
 OZO Ivan greet
 Lg 554c| ming the life of M\$Dthis stoneage man by showing him the
 true religion
 Lg 555c| is nothing to be done with an old man like me You get to a
 certain poi
 Lg 556d| The strange thing about M\$Dthis man OZO Fanshawep writes
 referring to
 Lg 562d| m P\$Rthat I liked a small intense man M\$Dhis hair already
 thinning with
 Lg 568b| r SS test to get the job just the man to have down there if
 you want to
 Lg 569c| tching M\$Dthat hulk on the tv the man who turns into a beast
 P\$Qall of a
 Lg 573d| decided not to OZO M\$Qone missing man was P\$Qenough I felt
 and then A\$li
 Lh 583c| ed here but as I sat with M\$Dthis man in M\$Dhis monumental
 apartment on
 Lh 583d| tion P\$Rthat mattered and M\$Dthis man could not answer it
 for me If I
 Lh 589c| e road He was a peculiar little man of about OZO forty
 dirtier than an
 Lh 594a| P\$Qmore than M\$Qenough time for a man to come apart M\$Dthose
 days come b
 Lh 597d| ut OZO M\$Qfifteen minutes a young man came in who was
 obviously American

Lh 598c| Paris I had never seen M\$Dthis man before and yet
 P£Dthere was someth
 Lh 599d| it as a threat I looked at the man across the room and
 spoke the word
 Lh 600a| nge the world at OZO will M\$Dthis man was OZO Fanshawep
 because I said h
 Lh 600b| Oxford accent I said Well old man fancy P£Dthat We meet
 again He
 Lh 603c| spooked him and he behaved like a man running for M\$Dhis
 life But P£Dt
 Li 615c| roup of OZO teenagers a telephone man OZO M\$Qtwo or M\$Qthree
 stray mutts
 Li 617c| head It was like listening to a man SS heart beating in
 M\$Dhis chest l
 Li 620d| P£Dthat Here and there M\$Dthat man was after me and I had
 to keep mov
 Li 621d| meant being treated like a crazy man
 Li 626c| doing nothing living like a dead man While I was trying
 to write the
 Li 633b| P£Dthese were not the words of a man who regretted anything
 He had an

ANNEXE K

Concordances de NOT THINK dans la trilogie new-yorkaise

C1 7b| an OZO M\$Qfive years now
 He did not think about M\$Dhis son very A\$much
 C1 32a| me I think C%that OZO Peter could not think
 Did he blink
 Did he drin
 C1 35b| at is M\$Dhis real name
 But I do not think he is me
 We are P\$Qboth OZ
 C1 38a| ho could not see or say who could not think or do OZO Peter
 who could no
 C1 43c| M\$Qmore words to speak
 But I do not think I will speak them A\$no
 Not
 C1 47a| rstand said OZO Quinn A\$no
 I do not think you do the woman said bitter
 C1 54c| about it
 Not really
 But I do not think you would understand P\$Dther
 C1 77b| er who I am supposed to be
 I do not think P\$Dthis is a game
 On the M

 C1 100c| SS eyes he said to himself and do not think of anything
 else
 He turned
 C1 150a|
 Do I know you he asked
 I do not think so said OZO Quinn
 My name
 C1 152b|
 Do not you want to guess
 I do not think so
 Oh do try
 Make OZO M\$
 C2 221a| e could not talk to them he could not think about them OZO
 Quinn had alw
 C2 249a| He did not think of turning on
 the electric l
 L5 407d| specially as we grew older
 I do not think I was ever entirely comforta
 L5 410b| emories can be false
 Still I do not think I would be wrong in saying C
 L5 418b| of OZO ten or eleven when he did not think of himself as a
 writer
 In
 L5 442a| leave the decisions to me
 I do not think it will be very bad at P\$Qal
 L5 469a| he name but the real person would not think P\$Qtwise about
 it only someo
 L5 481a| perately inside myself but
 I do not think P\$Dthis means my case was ho
 L5 483c| other you
 A\$no

At least I do not think so
 It has already occurred
 L5 509a| ke us very A²much
 A²no I would not think so
 But P²Dthat is the leas
 L5 514d| was A²all dead in there and I do not think he ever loved
 anyone not onc
 L5 517b| written directly to P²Dher
 I do not think he had M²SQany idea what was
 L6 529b| to question it
 In the end I do not think C%that I really intended to
 L6 550c| says it is a masterpiece but I do not think I can ever
 bring myself to r
 L6 563d| ee of us could go together
 I do not think so
 Not the way OZO things
 L6 587c| expecting me to be there but I do not think he saw me until
 we were well
 L6 591d| lties M²SQmany OZO dramas but I do not think they belong to
 the story I a
 L6 612c| to see it when he grows up
 I do not think you have M²SQany right to ask
 L6 613b| Dthere anything else
 A²no I do not think so
 We have probably come t

ANNEXE L**Liste des hapax communs aux 3 volets**

accumulating
actor
adventure
ardent
arrives
bags
banging
beg
benches
bleeding
bold
catching
charles
dates
describes
desperate
disturbing
doorknob
earthly
edges
encouragement
expeditions
expensive
fixing
footsteps
forming
funeral
harmony
hover
identity
imitation
ink
irrational
ladies
latin
laws
link
lowered
marble
mysterious
naturally
nearby
neat

nose
notion
oddly
p&qneither
patch
perverse
piles
printed
rapid
references
reported
retreat
senior
sing
slack
slowed
string
struggled
sum
supplies
temptation
thirties
thread
transparent
type
upside
vanishes
waves
wedding

ANNEXE M

Liste des u.c.e. les plus spécifiques par classe ⁵

CLASSE 1 / CONTEXTE A : The Locked Room

170 21 unshakeable #honesty Peter has a child SS way of #telling it/ But what he #said is true/ Tell me something about the father/ Anything you #think is relevant Peter SS father is a Boston Stillmanp/ I am sure you have #heard of the family there were several governors back in/ the nineteenth century a number of Episcopal bishops ambassadors a Harvard/ president/ At the same time the family #made a great #deal of money in textiles shipping/

129 18 #think or do Peter who could not no/ Not anything/ I #know nothing of any of this/ Nor do I #understand/ My wife is the one who #tells me these things/ She #says it is important for me to #know even if/ I do not #understand/

163 18 I do not #think anyone can #understand Quinn smiled judiciously and then #told/ himself to plunge in/ Whatever I do or do not #understand he #said is probably beside the point/ You have hired me to to a job and the #sooner/

1172 18 But #think of the #excitement there is more to life than living a long time you/ #know half the men in America would #give ten years off their #retirement to live/ the way you do/ Cracking cases living by your wits seducing women pumping bad #guys full of/ #lead God there is a lot to be #said for it/ That is all #make believe #says BBlack Real detective work can be #pretty dull/

126 15 Excuse me for #laughing/ Sometimes I am so #funny I am the last of the Stillmans that was quite a family/ or so they #say/ From old Boston in case you might have #heard of it I am the last one there are/

1266 15 I do not need you anymore BBlueh/ It might not be so #easy to get #rid of me you #know You got me into this and now/ you are #stuck with me/ no BBlueh you are wrong Everything is over now/ Stop the doubletalk/ It is finished/

1313 15 #suggested that she hire a private detective/ With the help of her motherinlaw who #offered to #pay the #costs she engaged the/ services of a man named Quinn/ Quinn worked doggedly on the case for five or six weeks but in the end he/

1341 15 Furthermore he #said if anything should happen to him in the meantime she was/ to #give me the #manuscripts at once and allow me to #make all the #arrangements/ with the #understanding that/ I would receive twenty five percent of any money the work happened to #earn/ If I #thought his writings were not #worth #publishing however then I should/ return the #manuscripts to Sophie and she was to #destroy them right down to the/

643 14 By way of Northfield Minnesota And then she #laughed her #laugh and Quinn #felt a little more of himself collapse I #know this is sort of last minute Auster #said but if you have some time to #spare why do not you stay and have dinner with us Ah/

984 14 and then an #instant later he #buries his face in his hands BBlueh tries to/ #guess what is happening but it is impossible to

⁵ Le premier chiffre est le n° d'u.c.e., dans l'ordre du texte

Le deuxième chiffre est la clé du Khi2 d'association de l'u.c.e. à la classe (significative à partir de la valeur 2)

Les mots spécifiques de la classe sont précédés d'un "#"

#know/ It looks like it is over between them he #thinks it has the
 #feeling of/ something that has #come to an end/
 1358 14 But who would not #jump at the chance to redeem himself what
 man is #strong/ enough to #reject the possibility of hope/ The
 #thought flickered through me that I could one day be resurrected in
 my own/ eyes and I #felt a sudden burst of #friendship for Fanshawep
 across the years/ across all the silence of the years that had #kept
 us apart/ That was how it happened I succumbed to the #flattery of a
 man who was not/
 1495 14 That is good to #hear I #said/ I will have my secretary call
 her to schedule the next appointment/ The #sooner the better/ With
 these longterm #treatments you cannot waste a moment/ Excellent
 #advice I will remember to order a new supply of #laughing #gas/ You
 do that #doctor I really #think I need it/ We smiled at each other
 again and then I wrapped her up in a big bear hug #gave/
 1553 14 My first response was to #laugh and I #made some crack about
 how Shakespeare had/ not written any plays either/ But now that I had
 #given some #thought to it I did not #know whether to #feel/ insulted
 or #flattered by this talk/
 1621 14 would have to write about you and Fanshawep It might be
 strange A few pages will be enough As long as you are the one who is
 writing them I am not really worried Maybe I #said not #knowing how to
 #continue The #toughest question I #suppose is/
 1297 12 Out of nowhere Fanshawep had suddenly reappeared in my life/
 But no #sooner was his name #mentioned than he had vanished again/ He
 was married he had been living in New York and I #knew nothing about
 him/ anymore/ Selfishly I #felt #hurt that he had not bothered to get
 in touch with me/ A phone call a #postcard a drink to catch up on old
 times it would not have/ been difficult to #arrange/
 1618 12 The proposal caught me off guard and I #treated it as a
 #joke/ But Stuart was serious he would not #let me turn him down/ Give
 it some #thought he #said and then #tell me how you #feel/ I remained
 skeptical but to be polite I #told him I would #think about it/
 72 11 He #felt remarkably calm as if everything had already
 happened to him/ As he opened the door that would #lead him into the
 lobby he #gave himself one/ last word of #advice/ If all this is
 really happening he #said then/ I must #keep my eyes open/
 130 11 But even this I do not #understand/ In order to #know you
 must #understand/ Is that not so/ But I #know nothing/ Perhaps/ I am
 Peter Stillmanf and perhaps I am not/ My real name is Peter Nobody/
 Thank you/ And what do you #think of that/
 257 11 Nor do I #think I even want to #understand it/ To what end
 this is not a story after all/ It is a fact something happening in the
 world and I am supposed to do a job/ one little thing and I have #said
 yes to it/

CLASSE 2 / CONTEXTE B : CITY OF GLASS

218 39 In the Middle Ages the Holy Roman Emperor Frederick II
 repeated the #experiment/ hoping to #discover man SS true #natural
 language #using #similar #methods but the/ children died before they
 ever #spoke any words/ Finally in what was undoubtedly a #hoax the
 early sixteenth #century/ King of Scotland James IV #claimed that
 Scottish children #isolated in the same/ #manner wound up #speaking
 very good Hebrew Cranks and ideologues however were/

310 39 Man SS #duty to #scatter himself across the whole #earth in
 response to God SS/ #command to be fertile and #fill the #earth would
 #inevitably move along a western/ course/ And what more Western land

in all Christendom DDark asked than America The #movement of English #settlers to the New World therefore could be #read as the fulfilment of the ancient commandment America was the last step in the #process Once the/

270 34 #representing the then happy #state of #mankind but also the conception and/ #desire of #philosophy itself/ From the very beginning according to Stillmanp the #discovery of the New World/ was the quickening #impulse of utopian thought the spark that gave hope to the/ #perfectibility of human life from Thomas More SS book of 1516 to Geronimo de/ Mendieta SS prophecy some years later that America would #become an #ideal/

282 31 #concerning the story #elaborated on the #numerous misreadings that had grown up/ around it and #ended with a #lengthy catalogue of legends from the Aggadah a/ compendium of rabbinical #interpretations not connected with legal #matters It/ was #generally accepted #wrote Stillmanp that the/ Tower had been built in the year 1996 after the #creation a scant three hundred/ and forty years after the Flood lest we be #scattered abroad upon the face of/ the whole #earth/

219 30 not the only ones #interested in the subject/ Even so sane and sceptical a man as Montaigne #considered the question/ carefully and in his most important #essay the Apology for Raymond Sebond he/ #wrote/ I believe that a child who had been #brought up in #complete #solitude #remote/ from all association which would be a hard #experiment to make would have some/ sort of #speech to express his #ideas/

280 29 #fall of language/ Later in the book of Genesis there is another story about language/ According to Stillmanp the Tower of Babel episode was an #exact recapitulation/ of what happened in the Garden only expanded made #general in its #significance/ for all #mankind/ The story takes on #special #meaning when its #placement in the book is/

1771 29 The #worst of it began then there were so many things to #hide from Sophie I could #barely show myself to her at all I turned edgy #remote #shut myself up in my little workroom craved only #solitude For a long time Sophie #bore with me #acting with/

1834 28 #writing had been narrowed the two #acts now almost identical part of a #single/ #unbroken #gesture/ Fanshawep is preoccupied by the landscape and he keeps #returning to it/ #endlessly watching it #endlessly #recording its changes his #patience before/ these things is never less than #remarkable and there are #passages of #nature/ #writing in both the letters and #notebooks as luminous as any I have #read/

217 26 As far as he could remember the #earliest account of such an #experiment/ #appeared in the writings of Herodotus the Egyptian pharaoh Psamtik #isolated/ two infants in the seventh #century BC and #commanded the servant in charge of/ them never to #utter a word in their #presence/ According to Herodotus a notoriously unreliable chronicler the children/ #learned to #speak their first word being the Phrygian word for #bread/

745 26 #allowances for a certain margin for #error/ But to the best of his knowledge having #considered the #evidence carefully and/ #sifted through all #apparent #contradictions the #author places the following/ events in August somewhere between the twelfth and twenty fifth of the month Quinn had almost nothing now a few coins that #amounted to less than a dollar He was certain that money had arrived for him during his absence It was simply a/

302 25 still in #existence/ The New Babel #written in #bold Miltonic prose #presented the case for the/ building of #paradise in America/ Unlike the other #writers on the subject DDark did not #assume #paradise to be a/ place that could be discovered there were

no #maps that could lead a man to it/ no #instruments of navigation that could guide a man to its shores/ Rather its #existence was immanent within man himself the idea of a beyond he/

1405 25 those early years one had the #impression there was nothing he did not do well nothing he did not do better than everyone else He was the best #baseball #player the best #student the best looking of all the #boys any one of these things would/

1098 24 Take BBlack then/ Until now he has been the #entire case the #apparent #cause of all his #troubles/ But if WWhite is really out to get BBlueh and not BBlack then perhaps BBlack/ has nothing to do with it perhaps he is no more than an #innocent bystander/ In that case it is BBlack who #occupies the position BBlueh has #assumed all/ along to be his and BBlueh who takes the #role of BBlack there is something to/

12 22 many ways Quinn continued to #exist he no longer #existed for anyone but himself/ He had continued to #write because it was the only thing he #felt he could do/ Mystery #novels seemed a reasonable #solution/ He had little trouble #inventing the intricate stories they #required and he/ #wrote well often in spite of himself as if without having to make an effort/ Because he did not #consider himself to be the #author of what he #wrote he did/

34 22 had never #spoken to a criminal/ Whatever he knew about these things he had #learned from books films and/ newspapers/ He did not however #consider this to be a handicap/ What #interested him about the stories he #wrote was not their relation to the/ world but their relation to other stories/ Even before he #became William Wilson Quinn had been a #devoted #reader of/ mystery #novels/

679 21 syncopation the man would improvise #endless tiny variations on his #instrument/ his body swaying #stiffly back and forth energetically miming the monkeys SS/ #rhythm/ He #played jauntily and with flair crisp and looping #figures in the #minor mode/ as if glad to be there with his mechanical friends enclosed in the universe he/ had #created never once looking up/

283 20 God SS #punishment came as a response to this #desire which #contradicted a/ #command that had #appeared #earlier in Genesis/ Be fertile and increase #fill the #earth and #master it/ By destroying the Tower therefore God condemned man to obey this injunction/ another #reading however saw the Tower as a challenge against God Nimrod the/ first ruler of all the world was designated as the Tower SS architect Babel/

304 20 DDark #based his conclusions on a #reading of the Babel story as prophetic work/ Drawing heavily on Milton SS #interpretation of the #fall he followed his #master/ in placing an inordinate importance on the #role of language/ But he took the #poet SS #ideas one step further/ If the #fall of man also entailed a #fall of language was it not logical to/ #assume that it would be possible to #undo the #fall #reverse its effects by/

715 18 If he took in more than he should his appetite for the next meal increased and/ thus more food was needed to satisfy him/ By keeping close and #constant watch on himself Quinn was gradually to #reverse/ the #process his #ambition was to eat as little as possible and in this way to/ stave off his hunger/ In the best of all #worlds he might have been able to #approach #absolute zero/

CLASSE 3 / CONTEXTE C : GHOSTS + CITY OF GLASS

355 40 white #women white men and black #women Orientals and Arabs men in #brown and/ #gray and blue and #green #women in red and white

and #yellow and #pink children in/ #sneakers children in #shoes
 children in cowboy boots #fat people and #thin people/
 1795 34 We see Fanshawep carrying the #captain his #breakfast one
 morning after a night/ of violent #storms off Cape Hatteras Fanshawep
 #putting the grapefruit the/ #scrambled eggs and the toast on a #tray
 #wrapping the #tray in tinfoil then/ further #wrapping it in towels
 hoping the #plates will not #blow off into the/ water when he #reaches
 the bridge since the #wind is #holding at seventy #miles/ per hour
 Fanshawep then #climbing up the ladder #taking his first steps on the/

375 30 #bench in the middle of the #traffic island at Broadway and
 99th Street/ He would arrive early never later than seven oclock and
 #sit there with a #take/ out #coffee a #battered #roll and an open
 #newspaper on his #lap watching the #glass/

780 30 He #went from the living room to the #bedroom his bed was
 #gone his bureau was/ #gone/ He opened the top #drawer of the bureau
 that was there Women SS underthings #lay/ #tangled in #random clumps
 #panties bras slips/ The next #drawer #held #women SS #sweaters Quinn
 #went no further than that/ On a table near the bed there was a framed
 photograph of a blond beefy faced/ young man another photograph
 #showed the same young man #smiling #standing in the/

1018 28 He #rides the #subway rubs #shoulders with the #crowd feels
 himself #lunging/ towards a sense of the moment/ As he #takes his
 #seat at the ball park he is #struck by the sharp #clarity of the/
 #colors around him the #green #grass the #brown #dirt the white ball
 the blue sky/ above each thing is #distinct from every other thing
 wholly separate and/ defined and the geometric simplicity of the
 pattern impresses BBlueh with its/ #force/

65 27 It was not his #appointment it was Paul Auster SS/ And who
 that person was he had no idea/ Nevertheless as time #wore on he found
 himself doing a good imitation of a man/ preparing to #go out/ He
 #cleared the table of the #breakfast #dishes tossed the #newspaper on
 the couch/ #went into the #bathroom #showered #shaved #went on to the
 #bedroom #wrapped in two/ towels opened the #closet and #picked out
 his #clothes for the day/

550 27 #crossed the street walked forty #paces down the #block and
 entered Stillmanp SS/ hotel The place stank of cockroach repellent and
 dead #cigarettes/ A few of the #tenants with nowhere to #go in the
 #rain were #sitting in the #lobby/

652 27 He #smoked a #cigarette and then another and then another/
 He looked at his hands #saw that they were #dirty and got up to #wash
 them/ In the #bathroom with the water #running in the sink he decided
 to #shave as well/

330 26 Across the way occupying the greater part of the station SS
 #east wall was the/ Kodak display photograph with its #bright
 unearthly #colors/ The scene that month #showed a street in some New
 England fishing village/ perhaps Nantucket/ A beautiful #spring #light
 #shone on the cobblestones #flowers of many #colors/ #stood in window
 boxes along the house fronts and far down at the end of the/ street
 was the ocean with its white #waves and blue blue water Quinn
 remembered/

251 24 Stillmanp and the cheque from his #jacket pocket and placed
 them carefully on/ his desk/ He #cleared the debris from the #surface
 dead matches #cigarette butts eddies of/ ash #spent ink cartridges a
 few #coins ticket stubs doodles a #dirty handkerchief/ and #put the
 red notebook in the #centre/ Then he drew the #shades in the room
 #took off all his #clothes and #sat down at/ the desk/

459 24 It was mid afternoon a Saturday of bicycles #dog walkers and
 children Stillmanp/ was #sitting alone on a #bench #staring out at
 nothing in particular the little/ red notebook on his #lap there was
 #light everywhere an immense #light that/

551 23 #sprawled out on #orange #plastic chairs/ The place seemed
#blank a #hell of stale thoughts/ A large black man #sat behind the
front desk with his sleeves #rolled up one/ elbow was on the counter
and his head was propped in his open hand/

677 23 kindness even if only words/ Others have real #talents The
old black man today for example who tap danced/ while juggling
#cigarettes still dignified #clearly once a vaudevillian #dressed/ in
a purple #suit with a #green #shirt and a #tie his mouth #fixed in a
half/ remembered #stage smile there are the #pavement chalk artists
and musicians/ saxophonists guitarists fiddlers/

158 22 table #lamp to the #left of Peter SS chair he #saw Virginia
Stillmanv The young man was gazing straight ahead as if #asleep with
his eyes open Mrs Stillmanv #bent over #put her arm around Peter SS
#shoulder and spoke #softly into his #ear It is time/

730 22 Stillmans SS #building/ As for emptying his bladder he
usually did this in the far corner of the #alley/ behind the #bin and
with his back to the street his bowels were another matter/ and for
this he would #climb into the #bin to ensure privacy there were also
a/ number of #plastic #garbage cans beside the #bin and from neither
of these/ Quinn was usually able to find sufficiently #clean
#newspaper to wipe himself/

2012 21 door to watch Sophie and the baby in the dim #gray #light
#sprawled out/ impervious the #bodies I belonged to/ Ben was in the
kitchen #upstairs already #dressed #eating a banana and drawing/
pictures/ I #scrambled some eggs for the two of us and told him that I
was about to #take/ a train to Boston/ He wanted to know where Boston
was/ About two hundred #miles from here I said/ Is that as far away as
#space/

82 20 imagine what she looked like without any #clothes on/ Then
he thought about what Max Work might have been thinking had he been
there/ He decided to #light a #cigarette/ He #blew the #smoke into the
room/ It #pleased him to watch it #leave his mouth in gusts disperse
and #take on new/ definition as the #light #caught it/ He heard the
sound of someone #entering the room behind him/

460 20 seemed to radiate outward from each thing the eye #caught
#hold of and #overhead/ in the branches of the #trees a breeze
continued to #blow shaking the #leaves/ with a passionate hissing a
#rising and falling that #breathed on as #steadily as/ surf/

578 20 #gone his body was not accustomed to this new freedom and
for the first few/ #blocks he walked at the old #shuffling #pace/ The
spell was over and yet his body did not know it/ Auster SS #building
was in the middle of the long #block that #ran between 116th/ and
119th Streets just #south of Riverside Church and Grant SS Tomb/ It
was a well kept place with polished #doorknobs and #clean #glass and
it had an/

ANNEXE N

Distribution des formes réduites par racine ⁶Formes associées au contexte A : Classe 1 = The Locked Room

A9 grow. : grew(4), grow(12), growing(6), grown(4), grows(6);
 A9 know. : knew(50), know(149), knowing(9), known(8), knows(28);
 A9 say. : said(186), say(90), saying(15), says(70);
 A9 tell. : tell(54), telling(22), tells(9), told(35);
 A9 think. : think(110), thinking(23), thinks(12), thought(49);
 A9 understand. : understand(37), understanding(4), understands(1),
 understood(12);
 A9 publish+ : publish(3), published(10), publisher(4), publishers(2),
 publishing(6);
 A5 make. : made(47), make(38), makes(19), making(20);
 A5 joke+ : joke(10), jokes(1);
 A5 laugh+ : laugh(6), laughed(8), laughing(5), laughs(3);
 A5 mention+ : mention(5), mentioned(9);
 A4 argu+ : arguing(3), argument(5);
 A4 ask+ : asking(9), asks(1);
 A4 brother+ : brother(7), brothers(4);
 A4 confus+ : confusing(1), confusion(9);
 A4 funny : funny(9);
 A4 guess : guess(11);
 A4 marriage+ : marriage(10), marriages(1);
 A4 maybe : maybe(10);
 A4 possibly : possibly(7);
 A4 proof : proof(7);
 A4 strong+ : strong(5), stronger(4);
 A4 treat+ : treat(3), treated(4), treating(2), treatments(1);
 A4 worth+ : worth(9), worthy(2);
 A3 bless. : bless(3), blesses(1), blessing(4);
 A3 hear. : hear(13), heard(21), hearing(1), hears(3);
 A3 add+ : add(3), added(3), adding(1), adds(1);
 A3 articles : articles(5);
 A3 besides : besides(5);
 A3 burie+ : buried(6), buries(1);
 A3 damned : damned(5);
 A3 doctor+ : doctor(4), doctors(1);
 A3 editor+ : editor(4), editors(1);
 A3 fault : fault(5);
 A3 friend+ : friendly(3), friendship(8);
 A3 gas : gas(5);
 A3 ghost+ : ghost(4), ghosts(1);
 A3 hint+ : hint(4), hints(1);

⁶ La lettre (A, B ou C) indique la classe dont la forme est spécifique

Le chiffre qui suit est une clé (pouvant aller de 0 à 9) qui indique le degré de significativité de cette spécificité : il correspond à la valeur du Khi2, significative si elle est supérieure ou égal à 2 (Khi2 compris entre 3,84 et 5,02 donc significatif avec une probabilité entre 5% et 2%). Ne sont mentionnés ici que les clés significatives.

Le nombre entre parenthèses indique le nombre d'occurrences de la forme dans les u.c.e. de la classe

A3 honest+ : honest(2), honestly(2), honesty(1);
 A3 jobs : jobs(5);
 A3 laughter : laughter(8);
 A3 motive+ : motive(3), motives(3);
 A3 obsess+ : obsessed(3), obsession(2);
 A3 responsibilit+ : responsibilities(1), responsibility(4);
 A3 retire+ : retired(4), retirement(1);
 A3 share+ : share(3), shared(2);
 A3 situation+ : situation(4), situations(1);
 A3 sooner : sooner(9);
 A3 spare+ : spare(3), spared(3);
 A3 stake : stake(5);
 A3 support+ : support(4), supporting(1);
 A3 tough+ : tough(4), toughest(1);
 A3 ya : ya(9);
 A2 deal. : deal(4);
 A2 drive. : drive(2), driven(1), driving(2), drove(2);
 A2 feel. : feel(29), feeling(18), feels(13), felt(27);
 A2 lead. : lead(9), leading(4), led(8);
 A2 let. : let(22), lets(1);
 A2 pay. : paid(9), pay(7), paying(2), pays(3);
 A2 rid. : rid(7);
 A2 admir+ : admirable(1), admirably(1), admiration(1), admired(1);
 A2 advance+ : advance(8), advanced(1);
 A2 answers : answers(7);
 A2 arrange+ : arrange(1), arranged(4), arrangement(1),
 arrangements(3);
 A2 boil+ : boiled(1), boils(3);
 A2 burden+ : burden(3), burdening(1);
 A2 clever : clever(5);
 A2 continue+ : continue(6), continues(6);
 A2 contract+ : contract(2), contracts(2);
 A2 easy : easy(4);
 A2 faint+ : faint(3), faintly(1);
 A2 grave : grave(4);
 A2 hand+ : handed(3), handing(1);
 A2 mail+ : mail(6), mails(1);
 A2 million+ : million(3), millions(3);
 A2 ourselves : ourselves(6);
 A2 postcard+ : postcard(2), postcards(2);
 A2 refuse+ : refuse(1), refused(4), refuses(2);
 A2 rent+ : rent(3), rented(4), renting(1), rents(1);
 A2 responsible : responsible(4);
 A2 speculat+ : speculated(1), speculation(1), speculative(2);
 A2 talks : talks(4);
 A2 taste+ : taste(4);
 A2 tomorrow : tomorrow(8);
 A2 wonder+ : wonder(5), wondering(4), wonders(2);

Formes associées au contexte B : Classe 2 = City of Glass

B9 become. : became(12), become(12), becomes(1), becoming(2);
 B9 set. : set(15), sets(1);
 B9 write. : write(10), writes(3), writing(11), written(11), wrote(10);
 B9 appear+ : appearance(3), appearances(1), appeared(5), appears(2);
 B9 chapter+ : chapter(7);
 B9 command+ : command(5), commanded(1), commanding(1), commandment(1);

B9 consider+ : consider(4), considerably(2), considered(4);
 B9 creat+ : created(2), creating(2), creation(2), creature(4),
 creatures(2);
 B9 crucial : crucial(5);
 B9 decipher+ : decipher(2), deciphered(2), deciphering(1);
 B9 demand+ : demanded(2), demanding(2), demands(1);
 B9 discover+ : discover(3), discoveries(1), discovers(2),
 discovery(4);
 B9 earth+ : earth(10), earthly(3);
 B9 elaborate+ : elaborate(5), elaborated(2), elaborately(1);
 B9 experiment+ : experiment(6), experiments(1);
 B9 general+ : general(3), generalized(2), generally(1);
 B9 grade+ : grade(2), graded(1), grades(2);
 B9 instrument+ : instrument(4), instruments(1);
 B9 interpretation+ : interpretation(3), interpretations(2);
 B9 isolat+ : isolated(4), isolation(1);
 B9 kill+ : killed(4), killing(2), kills(1);
 B9 mankind : mankind(6);
 B9 master+ : master(3), mastered(2), masters(1);
 B9 meticulous : meticulous(5);
 B9 novel+ : novel(3), novelist(1), novelists(1), novels(4);
 B9 record+ : record(4), recorded(2), recording(1), records(2);
 B9 reduce+ : reduce(3), reduced(3);
 B9 reverse+ : reverse(5), reversed(1);
 B9 special : special(7);
 B9 state+ : state(9), stated(1);
 B8 dwell. : dwell(4), dwelling(1);
 B8 accurate+ : accurate(3), accurately(1);
 B8 cause+ : cause(4);
 B8 destin+ : destined(2), destiny(2);
 B8 devote+ : devoted(4);
 B8 extreme+ : extreme(1), extremely(2), extremes(1);
 B8 fully : fully(4);
 B8 incident+ : incident(4), incidents(1);
 B8 innocence : innocence(5);
 B8 innocent+ : innocent(3), innocently(1);
 B8 manner : manner(6);
 B8 necessarily : necessarily(5);
 B8 notion+ : notion(2), notions(2);
 B8 paradise : paradise(5);
 B8 reveal+ : reveal(2), revealed(1), reveals(1);
 B8 rooms : rooms(5);
 B8 speech : speech(6);
 B8 trouble+ : troubled(1), troubles(3);
 B8 utter+ : utter(2), utterance(1), utterly(1);
 B7 choose. : choose(2), chooses(1), chose(1), chosen(4);
 B7 draw. : draw(1), drawing(3), drawn(3), draws(1);
 B7 bare+ : bare(3), barely(4);
 B7 endless+ : endless(5), endlessly(3);
 B7 experience+ : experience(5), experienced(1);
 B7 perfect+ : perfect(4), perfectibility(1), perfection(1);
 B6 accidental+ : accidental(2), accidentally(1);
 B6 ambition+ : ambition(3), ambitions(1);
 B6 anticip+ : anticipate(2), anticipation(1);
 B6 author+ : author(5), authors(1);
 B6 behave+ : behaved(4);
 B6 class : class(3);
 B6 complete+ : complete(3), completed(2), completely(3);
 B6 definite+ : definite(3), definitely(1);
 B6 earli+ : earlier(2), earliest(3);
 B6 exist+ : exist(4), existed(1), existence(3), exists(1);

B6 field+ : field(2), fields(2);
 B6 form+ : form(4), formed(3), former(1), forms(5);
 B6 harm : harm(3);
 B6 histor+ : historical(1), history(2);
 B6 intelligent : intelligent(3);
 B6 movement+ : movement(3), movements(3);
 B6 pamphlet : pamphlet(4);
 B6 quiet+ : quiet(3), quietly(1);
 B6 reader+ : reader(3), readers(1);
 B6 require+ : require(1), required(2);
 B6 result+ : result(4), results(2);
 B6 settl+ : settlers(2), settling(1);
 B6 sharp+ : sharp(2), sharply(3);
 B6 signific+ : significance(1), significant(3);
 B6 solitude : solitude(3);
 B6 teacher+ : teacher(3), teachers(1);
 B6 using : using(4);
 B6 writers : writers(4);
 B5 fall. : fall(13), fallen(5), falling(3), falls(2), fell(1);
 B5 mean. : mean(14), meaning(2), means(2), meant(10);
 B5 apparent+ : apparent(4), apparently(1);
 B5 arbitr+ : arbitrary(3), arbitrate(1);
 B5 contradict+ : contradict(1), contradicted(1), contradictions(2);
 B5 convince+ : convince(3), convinced(2);
 B5 diagram+ : diagram(2), diagrams(1);
 B5 efforts : efforts(3);
 B5 exact : exact(4);
 B5 excursion+ : excursion(2), excursions(1);
 B5 fire+ : fire(5), fired(1);
 B5 heaven+ : heaven(2), heavens(1);
 B5 hoax : hoax(3);
 B5 ideal+ : ideal(2), ideally(1);
 B5 ideas : ideas(5);
 B5 inform+ : information(4), informed(1);
 B5 instruct+ : instructions(1), instructive(1), instructs(1);
 B5 previous+ : previous(2), previously(2);
 B5 role+ : role(3), roles(1);
 B5 shadow+ : shadow(3), shadows(1);
 B5 student+ : student(4);
 B5 surely : surely(4);
 B5 trace+ : trace(2), traced(1), traces(1);
 B5 world+ : worldly(1), worlds(2);
 B4 read. : read(9), reading(10), reads(1);
 B4 speak. : speak(13), speaking(4), speaks(2), spoke(4), spoken(3);
 B4 amount+ : amount(2), amounted(1), amounts(1);
 B4 elev+ : elevator(1), eleven(4);
 B4 entire+ : entire(4), entirely(2);
 B4 false+ : false(4);
 B4 fill+ : fill(4), filling(3);
 B4 follow+ : follower(2), follows(4);
 B4 inevit+ : inevitability(1), inevitable(1), inevitably(2);
 B4 interest+ : interest(2), interested(4);
 B4 measure+ : measure(2), measured(2);
 B4 plan+ : plan(3), plans(1);
 B4 process : process(4);
 B4 return+ : returning(2), returns(4);
 B4 series : series(4);
 B4 single : single(5);
 B4 tries : tries(4);
 B4 wood+ : wooden(3), woods(3);
 B3 bear. : bear(1), bearing(1), bore(3);

B3 bring. : bring(2), brought(5);
 B3 undo. : undo(1), undoing(1);
 B3 absolute+ : absolute(2);
 B3 accident+ : accident(3);
 B3 art : art(3);
 B3 believe+ : believed(2);
 B3 believ+ : belief(1), beliefs(1);
 B3 claim+ : claim(1), claimed(2);
 B3 concern+ : concern(1), concerned(1), concerning(1), concerns(1);
 B3 construction : construction(3);
 B3 contain+ : contained(1), contains(1);
 B3 credit+ : credit(2);
 B3 crime+ : crime(2), crimes(1);
 B3 debate+ : debate(2);
 B3 description+ : description(2), descriptions(1);
 B3 due : due(3);
 B3 error : error(2);
 B3 evidence : evidence(3);
 B3 figure+ : figure(3), figures(2);
 B3 gall+ : gallery(1), galling(1);
 B3 impress+ : impress(1), impression(3);
 B3 intend+ : intended(2);
 B3 limit+ : limit(1), limitations(1), limited(1), limits(1);
 B3 miss+ : miss(1), missed(1), missing(1);
 B3 model+ : model(1), models(1);
 B3 motion+ : motion(1), motions(1);
 B3 murder+ : murder(3), murdered(2);
 B3 observ+ : observation(1), observed(1);
 B3 play+ : played(4), player(1), playing(1), plays(2);
 B3 popul+ : population(2);
 B3 presence : presence(5);
 B3 present+ : presented(2);
 B3 promising : promising(3);
 B3 remote : remote(2);
 B3 resemble+ : resemble(1), resembled(2);
 B3 season : season(2);
 B3 sift+ : sifted(1), sifting(1);
 B3 signal : signal(2);
 B3 similar+ : similar(2), similarity(1);
 B3 sixt+ : sixteen(1), sixty(1);
 B3 soldier+ : soldier(2);
 B3 solution : solution(2);
 B3 starve+ : starve(2);
 B3 strain+ : strain(2);
 B3 switch+ : switch(2), switching(1);
 B3 task+ : task(3);
 B3 theor+ : theory(3);
 B3 total+ : total(2), totally(2);
 B3 trapped : trapped(2);
 B3 vision+ : vision(2), visionary(1);
 B2 shut. : shut(2), shuts(1);
 B2 act+ : acted(1), acting(2), action(1), actions(3), acts(1);
 B2 allow+ : allowances(2), allowed(3), allowing(1);
 B2 approach+ : approach(3), approaching(1);
 B2 baseball : baseball(3);
 B2 century : century(3);
 B2 desire+ : desire(3), desires(1);
 B2 develop+ : developed(2), developments(1);
 B2 map+ : map(2), maps(1);
 B2 nature+ : nature(4);
 B2 new+ : newly(1), news(2);

B2 opinion : opinion(3);
 B2 place+ : placed(2), placement(1);
 B2 serve+ : served(4);
 B2 sign+ : sign(2), signs(4);
 B2 worst : worst(4);

Formes associées au contexte C : Classe 3 = Ghosts + City of Glass

C9 light. : light(25), lighted(1), lights(4), lit(3);
 C9 saw. : saw(37);
 C9 shoe. : shoe(3), shoes(13);
 C9 sit. : sat(25), sit(14), sits(7), sitting(21);
 C9 brown : brown(12);
 C9 cigarette+ : cigarette(9), cigarettes(4);
 C9 coffee : coffee(11);
 C9 crowd+ : crowd(12), crowded(3), crowds(5);
 C9 east : east(11);
 C9 green+ : green(9), greenery(1);
 C9 leg+ : leg(1), legs(11);
 C9 north : north(11);
 C8 asleep : asleep(10);
 C8 fat : fat(9);
 C7 clothe. : clothes(19);
 C7 bin : bin(11);
 C7 glass : glass(11);
 C7 grass+ : grass(8), grassy(2);
 C7 star+ : star(1), staring(4), stars(3);
 C7 tall+ : tall(6), tallest(1), tally(1);
 C7 weather+ : weather(9), weathered(1), weathers(1);
 C7 west : west(8);
 C6 blow. : blew(3), blow(5), blowing(3), blown(1);
 C6 catch. : catch(9), catches(1), catching(2), caught(6);
 C6 lay. : laid(1), lay(10);
 C6 shine. : shine(2), shining(4), shone(1);
 C6 alley : alley(6);
 C6 bathroom : bathroom(7);
 C6 bench : bench(9);
 C6 block+ : block(9), blocks(7);
 C6 booth : booth(7);
 C6 breast+ : breast(3), breasts(3);
 C6 bus : bus(7);
 C6 cab : cab(9);
 C6 chest : chest(6);
 C6 clean+ : clean(4), cleaned(1), cleaner(1), cleaning(1);
 C6 continuing : continuing(6);
 C6 cross+ : cross(2), crossed(5), crossing(4);
 C6 dishes : dishes(6);
 C6 doorway+ : doorway(5), doorways(2);
 C6 lamp : lamp(8);
 C6 lap : lap(7);
 C6 neck : neck(7);
 C6 overcoat : overcoat(8);
 C6 paper : paper(10);
 C6 pavement : pavement(7);
 C6 plast+ : plaster(2), plastic(4);
 C6 plate+ : plate(2), plates(4);

C6 pound+ : pounding(5), pounds(2);
 C6 south : south(6);
 C6 stare+ : stare(4), stared(1), stares(1);
 C6 subway : subway(6);
 C6 uptown : uptown(7);
 C6 wash+ : wash(2), washing(4);
 C6 wave+ : wave(1), waved(3), waves(3);
 C6 wherever : wherever(8);
 C6 women : women(10);
 C6 yard+ : yard(6), yards(1);
 C6 yoyo+ : yoyo(7), yoyos(1);
 C5 beat. : beat(2), beaten(1), beating(7);
 C5 bend. : bend(1), bends(1), bent(3);
 C5 build. : build(2), building(13), built(2);
 C5 put. : put(26), puts(4), putting(4);
 C5 shave. : shave(2), shaved(1), shaves(1), shaving(1);
 C5 spin. : spin(1), spinning(1), spins(2), spun(1);
 C5 stand. : stand(1), standing(16), stands(6), stood(18);
 C5 bodies : bodies(5);
 C5 bottle+ : bottle(2), bottles(3);
 C5 breath+ : breathed(5), breathing(4);
 C5 cash+ : cash(6);
 C5 climb+ : climb(2), climbed(4), climbing(2), climbs(2);
 C5 cup+ : cup(4), cups(1);
 C5 dresse+ : dressed(7), dresses(1);
 C5 enter+ : enter(2), entering(5), enters(4);
 C5 gent+ : gent(1), gently(4);
 C5 glimpse+ : glimpse(7);
 C5 grocer+ : groceries(1), grocery(4);
 C5 hat : hat(9);
 C5 invis+ : invisible(6), invisibly(1);
 C5 kiss+ : kiss(9), kissing(2);
 C5 overhead : overhead(5);
 C5 pile+ : pile(3), piles(2);
 C5 pink+ : pink(3), pinkish(1), pinks(1);
 C5 pour+ : poured(2), pouring(1), pours(3);
 C5 rain+ : rain(7), rained(2), rainy(1);
 C5 scramble+ : scrambled(3), scrambles(2);
 C5 seat+ : seat(9), seated(1);
 C5 shirt : shirt(5);
 C5 shoulder+ : shoulder(7), shoulders(4);
 C5 smoke+ : smoke(2), smoked(6);
 C5 suit+ : suit(7), suitable(2);
 C5 sweet : sweet(5);
 C5 tray : tray(7);
 C5 wrapp+ : wrapped(7), wrapping(2);
 C4 eat. : ate(4), eat(5), eaten(1), eating(5);
 C4 fly. : flew(2), flies(1), fly(2), flying(2);
 C4 ride. : ride(3), rides(1), riding(1), rode(1);
 C4 tear. : tear(1), tearing(1), tears(7), tore(2), torn(1);
 C4 wear. : wear(3), wearing(6), wore(4), worn(2);
 C4 wind. : wind(9), wound(3);
 C4 abandon+ : abandon(1), abandoned(4);
 C4 area+ : area(6);
 C4 avoid+ : avoid(3), avoided(1);
 C4 bedroom : bedroom(5);
 C4 breakfast : breakfast(5);
 C4 brief+ : briefest(1), briefly(4);
 C4 butter+ : butter(3), buttered(2);
 C4 clouds : clouds(8);
 C4 cluster+ : clustered(1), clusters(3);

C4 curtain+ : curtain(3), curtains(1);
 C4 dirt+ : dirt(1), dirtier(1), dirty(3);
 C4 downtown : downtown(5);
 C4 ear+ : ear(4), ears(2);
 C4 flag : flag(6);
 C4 flower+ : flower(1), flowers(4);
 C4 fountain : fountain(4);
 C4 fourth : fourth(4);
 C4 garb+ : garb(1), garbage(7);
 C4 gloom+ : gloom(1), gloomy(3);
 C4 gray : gray(7);
 C4 hungry : hungry(5);
 C4 inspect+ : inspect(1), inspected(1), inspecting(2), inspection(1);
 C4 link+ : link(1), linked(4), links(1);
 C4 lobby : lobby(5);
 C4 mile+ : mile(2), miles(3);
 C4 occur+ : occur(4), occurs(1);
 C4 odd+ : odd(6), oddly(2), odds(2);
 C4 pant+ : panties(1), pants(5);
 C4 position+ : positioned(1), positioning(2), positions(1);
 C4 prevent : prevent(4);
 C4 register+ : register(5), registers(1);
 C4 search+ : searching(5);
 C4 sneak+ : sneak(1), sneakers(4), sneaking(1);
 C4 space+ : space(6);
 C4 sprawled : sprawled(4);
 C4 staircase+ : staircase(3), staircases(1);
 C4 steadily : steadily(4);
 C4 stomach : stomach(4);
 C4 stoop+ : stoop(1), stooped(3);
 C4 studie+ : studied(7);
 C4 study+ : study(3), studying(5);
 C4 thin : thin(5);
 C4 tiny : tiny(7);
 C4 yellow+ : yellow(5);
 C3 drink. : drink(4), drink(1), drinking(2), drinks(2), drunk(5);
 C3 leave. : leave(6), leaves(7), leaving(5), left(36);
 C3 melt. : melt(1), melted(1), melting(2);
 C3 take. : take(19), taken(9), takes(10), taking(11), took(24);
 C3 awkward+ : awkward(1), awkwardly(2);
 C3 bank : bank(4);
 C3 blank+ : blank(6);
 C3 clarity : clarity(3);
 C3 clear+ : cleared(3), clearer(1), clearly(5), clears(1);
 C3 coat+ : coat(2), coats(1);
 C3 concentr+ : concentrate(3), concentrated(2), concentration(2);
 C3 crumpl+ : crumpled(3);
 C3 deck+ : deck(1), decked(1), decks(1);
 C3 doorknob+ : doorknob(2), doorknobs(1);
 C3 fetch+ : fetch(2), fetched(1);
 C3 flow+ : flow(2), flowing(1);
 C3 hell : hell(3);
 C3 inches : inches(3);
 C3 lung+ : lunging(1), lungs(2);
 C3 masked : masked(3);
 C3 mirror : mirror(4);
 C3 naked : naked(9);
 C3 pace+ : pace(6), paces(3);
 C3 shabby : shabby(3);
 C3 sidewalk+ : sidewalk(5), sidewalks(1);
 C3 sight : sight(6);

C3 sofa : sofa(6);
 C3 stagger+ : staggering(3);
 C3 surround+ : surrounded(5), surroundings(1);
 C3 thousand+ : thousand(4), thousands(2);
 C3 threshold : threshold(3);
 C3 tie+ : tie(6), tied(1);
 C3 trees : trees(6);
 C3 watches : watches(3);
 C3 wish+ : wish(3);
 C2 hold. : held(8), hold(7), holding(10);
 C2 lean. : lean(1), leaned(3), leaning(2);
 C2 leap. : leap(1), leaps(3);
 C2 run. : ran(6), run(7), running(3), runs(2);
 C2 slide. : slid(1), sliding(3);
 C2 swing. : swinging(2), swung(2);
 C2 wake. : wake(4), woke(4);
 C2 beer : beer(4);
 C2 bum+ : bum(4), bums(1);
 C2 centre : centre(4);
 C2 closet+ : closet(7);
 C2 color+ : color(2), colors(3);
 C2 companion+ : companion(3), companions(1);
 C2 dismiss+ : dismiss(1), dismissed(3);
 C2 distract+ : distracted(4);
 C2 dog+ : dog(3), dogs(1);
 C2 drunk+ : drunken(2), drunks(2);
 C2 envelope+ : envelope(3), envelopes(1);
 C2 financ+ : financial(3), financier(1);
 C2 game+ : game(2), games(3);
 C2 glance+ : glance(4), glanced(1);
 C2 grey+ : grey(5);
 C2 image+ : image(4), images(2);
 C2 jacket+ : jacket(4);
 C2 journey+ : journey(2), journeyed(1), journeys(1);
 C2 last+ : lasted(4), lasts(1);
 C2 neighbourhood+ : neighbourhood(2), neighbourhoods(2);
 C2 newspaper+ : newspaper(6), newspapers(3);
 C2 orange+ : orange(3), oranges(1);
 C2 order+ : ordered(3), orders(1);
 C2 pausing : pausing(5);
 C2 possibilit+ : possibilities(4), possibility(2);
 C2 post+ : posted(2), poster(1), posts(1);
 C2 reaches : reaches(4);
 C2 roll+ : roll(3), rolled(1), rolling(1);
 C2 seconds : seconds(5);
 C2 settle+ : settled(5), settlement(1), settles(1);
 C2 shopping : shopping(5);
 C2 slipp+ : slipped(3), slipping(2);
 C2 smiling : smiling(4);
 C2 store+ : store(3), stores(1);
 C2 storm+ : storm(2), storms(2);
 C2 traffic : traffic(4);
 C2 upstairs : upstairs(4);
 C2 wander+ : wander(3), wandered(2), wandering(3), wanders(2);
 C2 warm+ : warm(5);

