SEMANTIC CHANGES IN NOVELS: A COMPARISON STUDY OF HORROR NOVELS BETWEEN 1800s - 2000s

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ABSTRACT

Novel is a collection of history about how words were changing from time to time. As words moved dynamically, they could be interpreted differently depending on how people used it. Some words from now might have a different meaning in the past. This phenomenon was what we call as semantic changes. This was one of the reason why it was very common for words to have a different meaning from time to time or even extinct, especially in novels. In order to see the semantic changes that happened in novels, this paper was conducted to see and compare the semantic changes that occurred in horror novels around 1800s-2000s. Six horror novels which were being chosen were Dracula, The Exorcist, The Daughter, Frankenstein, Bedtime, and The Picture of Dorian Gray, as these novels are kept being re-published from time to time, and are popular horror novels. The method that was used was qualitative, with Corpus Analysis, and software called as Antconc as the data instrument. This paper was comparing the semantic changes that occurred in horror novels around 1800s-2000s. The analysis result showed that the semantic changes that happened mostly because of the angle of talking, which meant that meaning could be changed because of the context of the text. To conclude, semantic changes could be seen in the horror novels that the researchers analyzed, and the changes happened because of the differences in contexts.

Keywords: semantic changes, horror novels, horror

ABSTRAK

Novel adalah sebuah buku yang merekam jejak sejarah bagaimana sebuah kata berubah dari waktu ke waktu. Karena sebuah kata bergerak secara dinamik, kata-kata tersebut dapat diinterpretasikan secara berbeda sesuai dengan orang-orang yang menggunakannya, khususnya di dalam bahasa Inggris. Beberapa kata yang digunakan saat ini dapat memiliki arti yang berbeda di masa lampau. Fenomena ini kerap disebut sebagai perubahan semantik. Hal ini merupakan salah satu alasan mengapa sebuah kata dapat memiliki arti yang berbeda dari waktu ke waktu atau bahkan punah, khususnya di dalam novel. Untuk melihat perubahan semantik yang terjadi dalam novel, penelitian ini dilakukan untuk melihat dan membandingkan perubahan semantik yang terjadi dalam novel horor sekitar tahun 1800-2000. Enam novel horor yang dipilih adalah Dracula, The Exorcist, The Daughter, Frankenstein, Bedtime, *dan* The Picture of Dorian Gray, *karena novel ini sering diterbitkan ulang dari waktu ke waktu, dan merupakan novel horor yang terkenal. Metode yang dipakai dalam penelitian ini adalah pendekatan kualitatif, dengan analisis korpus, dan menggunakan perangkat lunak* Antconc *sebagai instrumen untuk mengambil data. Hasil dari data yang dianalisis menunjukan bahwa perubahan semantik kerap terjadi karena pandangan dari masing-masing penulis, yang di mana arti dari sebuah kata dapat berbeda karena dari konteks yang berbeda. Dapat disimpulkan bahwa perubahan semantik dapat terlihat dalam novel horor yang telah dianalisis, dan perubahan itu terjadi karena perbedaan dari konteks-konteks yang ada.*

Kata Kunci: *perubahan semantik, novel horor, horor*

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INTRODUCTION

Some words from the past may have some changes in the present. This happens in literary works, especially in Novels. These words from the past could change in the present because language are dynamic like a wave (Yuniarto & Marsono, 2013). These changes are called as semantic changes. As Yu and Ren state, semantic change is when words lose their original meaning and refer into another thing (2013). These changes are natural phenomenon in literature works. The reasons for this changes are varying. One of the reason is non-linguistics, which means that the meaning of the words is changing depends on how the people use the language in specific time. For example, the word 'nice' used to mean as 'ignorant' or 'foolish', but now it means 'good' (Curzan, 2013). These changes also occurred because of the people's living environment change, technology, or the revolution of society (Yu & Ren, 2013). These changes are also can be seen through linguistics factor like in the semantic contradiction between the words. For example, in Old English, the word 'tide' meant different things: time, season, hour, the flow of water that happens as the sea rises and falls (Yu & Ren, 2013). However, it is also common that some words are not used anymore, such as 'facetious, and 'morrow'. This happens because of semantic changes as well. Many of the researcher has done this study before. This paper is conducted by the researchers to collect some data about semantic changes in horror novels from 1800s-2000s, and to fill in the gap of the previous studies that have been done by other researchers. One of the previous studies is from Marva. A. Banks, titled 'Semantic Changes in Present-Day English' (2004). From this introduction we could conclude that the research questions are:

1. What are the semantic changes that happened in the novels?
2. What are the influences of the context in the text to words?

The purpose of this study is to see how semantic changes could happen and affect the words in the literary works. The researchers used semantic changes to identify the semantic changes in the horror novels and the type of semantic changes to identify the types of the words that has changed in the horror novels.

LITERATURE REVIEW

2.1. Structuralism

Structuralism was first introduced by Ferdinand de Saussure. However, the late Ferdinand had not got a chance to publish it before he passed away. Structuralism is a study of underlying structures of signification (Phillips, n.d). Signification could happen in most of meaningful events. Meaningful events by mean, for example, texting, writing, talking, and so on (Phillips, n.d). In the theory of structuralism, all of the meaningful events and signifying practices can be analyzed for their underlying structures (Phillips, n.d). This would reveal the structures and characteristics of the system that could make those kinds of texts.
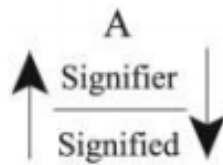
2.2. Sign

Sign is everywhere in our nature from a garment, an automobile, a dish of cooked food, a gesture, a film, a piece of music, a piece of furniture, a newspaper headline (Barthes, 1994). The sign as a 'natural information' like Barthes said (1994), there is an academic way to decipher sign which is the relation between signified and signifier by Saussure.

Saussure stated that sign [signe] is a combination of signified and signifier, signifier [signifre] is a concept, and signified [signifiant] is sound-image (1966). Saussure give an example of tree as a sign. Saussure stated "one tends to forget that arbor is called a sign only because it carries the concept "tree," with the result that the idea of the sensory part implies the idea of the whole" (1966).

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Figure 1. Sign and signifier, de Saussure (1966)

Figure 2. Sign and signifier, de Saussure (1966)

2.3. Syntagmatic and Paradigmatic

Syntagmatic is the relationship between two or more units used in a linguistics to make a well-formed structure (Oxford Dictionaries, n.d). Syntagmatic is focused on structures and the relation between two or more units in a sentence. These syntagmatic rules will make a good structures of languages. As it is focused on structures, the study of syntagmatic reveals the focus on grammar (Chandler, n.d.). A syntagmatic analysis involved an analysis of how each sentence or sequence relate to each other (Chandler, n.d.). For example, the cat is sleeping on the mat. The syntagmatic relation is between 'the', 'cat', 'is', 'sleeping', 'on', 'the', and 'mat'. The relation is in horizontal way.

Different with syntagmatic, paradigmatic is the relationship between words that can be substituted with another word in the same categories (Hjørland, 2015). Paradigmatic is focused on the sets of languages that could be replaced with the same categories of words. For example, the antonym or synonym of 'mat' in the sentence 'the cat is sleeping on the mat'. The mat could be substituted as another word.

2.4. Synchronic VS. Diachronic

Ferdinand de Saussure was the first who established synchronic and diachronic as linguistics study fields. According to de Saussure, synchronic is where the language is studied at the point of given time (1966). According to Lulos, the certified educator at Indiana University, this study of field is about the changing of speech act and is focused on the language structure (n.d). For example, of how *plural* study in English adds suffix "*-s*" at the end of the words. This word could be pronounced as /s/ or /z/. Instead of focusing on history, this field of study is focused on language in its current usage (neoenglish, 2010). This study is analyzing the text of emails, and how people express their languages in order to see the structural changes in the language.

The second field of study is Diachronic. Different with synchronic, diachronic is a study field of how the words keep changing from time to time (Lulos, n.d). This field study is focused on history and the development of the words. It is focused more into context of how people try to use the languages. For example, it is used to analyze English vocabularies from 1000s-2000s. This study of field is not only just research about the changes, but analyzing about all of the changes part that happened in a language (Lulos, n.d). To make it more understandable, if synchronic is analyzing one roll of film, diachronic is analyzing all of the roll of film (Lulos, n.d).

The differences between these two studies are the languages they analyze. Synchronic analyzes current languages and how the speech act is changing. Diachronic analyzes more on the language history and how the words change from time to time. The range of the time for each language also different. As Diachronic is analyzing history, the range of the time would be wide. And as the synchronic is analyzing current usage of language, the range of time would be narrower than diachronic study (Lulos, n.d).

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2.5. Semantic Changes

Yu and Ren (2013) stated that there are 5 types of semantic change:

1. Restriction of Meaning

Restriction of meaning is that the word from the general meaning become to specific meaning. For example, a girl meant female or male child, but now it means to female child only. Another example is liquor, the original meaning is liquid, but now it becomes for alcoholic drink.

2. Extension of Meaning

This type is the opposite of Restriction of meaning, which means the new meaning of word becomes larger after semantic change than the original meaning. Yu and Ren divide it into four circumstances in extension of meaning:

a. The meaning of word changes from concrete to abstract, for instance, the word "religious" in middle century meant as someone who sacrifice themselves for religion like a monk and a nun. But now, the word "religious" is for someone who believed in religion in general (Yu & Ren, 2013).

b. The meaning changes from specific to general, for instance, the word "person" meant the body in Chaucer's time to 19th century (Yu & Ren, 2013). Now, it means individual.

c. Proper noun is changed into common noun, metonymy can be used to extend the meaning. For example, the Utopia written by Thomas More become into utopian which means the imaginary place that everything is perfect.

d. By looking the figure of speech, it could obtain the extension of the meaning (Yu & Ren, 2013). There are some figure of speech like metaphor, metonymy, hyperbole, etc. For example, crown refers to monarch or royal, fox refers to cunning person, dove refers to peace.

3. The Degradation of Meaning

Yu and Ren explain the degradation of meaning as "The degradation of meaning refers to the commendatory word or neutral word change into derogatory word in the linguistic development" (2013). In other words, the original meaning of the word change into negative meaning after semantic change. For example, silly in the original meaning is blessed and happy, but in 17th century became innocent because blessed in 17th century meant innocent, so silly meant simple and simple-minded. Now, silly means foolish.

4. Elevation of Meaning

Elevation of meaning is the opposite of the degradation of meaning, the original meaning of the word change into positive meaning after semantic change, or Yu and Ren explained that the changes of meaning refers to both degrading and neutral meaning which changed into positive meaning (2013). Yu and Ren give an example about "the original meaning of enthusiasm was the religious emotions with scornful meaning. Now it refers to the zeal without scornful meaning." (2013). Another example, innocent which was old French word to Latin meant stupid person, but now, it means not guilty in a crime or people who have a little experience.

5. Transference of Meaning

Yu and Ren state that "in English, transference of meaning occurs among the adjectives, verbs and nouns." (2013). According to Yu and Ren, there are two ways to transference in adjective (2013). The first one is transferred into a thing, Yu and Ren give an example of sleepy language in the *Tempest*. The second is transferred the thing into person, for example the word solemn meant the annual religious ceremony, but it also meant a serious person. While the verb transference makes peculiar semantic change, for example the word 'empty' means to remove everything in the container, but with the transference 'empty' can be mean as flow or moving one place to another place in the sentence 'river empties into the

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sea'. And, in the intransitive verb can change into transitive verb, for example, run a business.

RESEARCH METHOD

3.1. Research Methodology

The researchers used Corpus Linguistics as one of the method to see the changes in the novels. This research began by collecting the novels around 1800s-2000s, and then the researchers analyzed the semantic changes using Corpus. The researchers chose horror genre in novels to see the semantic changes around 1800s-2000s. The researchers, first, are going to explain an overview about structuralism linguistics.

3.2. Data Collection

The data are horror novels from 1800s-2000s. This literary works taken as novels are recording of the words in which the authors are expressing words in their own way. To collect the data, corpus linguistics is needed. Corpus linguistics is the study of language that based on collections of languages that is used by many people, and stored in corpora (or corpuses)--computerized databases created for linguistics research, which is also known as corpus-based studies (Nordquist, 2017). This application is working to identify words that are used in the novels, and how frequent those words appear in the novels. This application is usually used for linguistics research, therefore this paper is going to use this application as the tool to identify and collect the data.

3.3. Data Analysis and Instrument

The instrument that the researchers used was a concordance program which is Antconc (DECTE, n.d). Antconc is a software that is created by Prof. Laurence Anthony, to analyse the concordance lines (DECTE, n.d). Corpus analysis is used in order to analyze the horror novels from 1800s-2000s. Corpus analysis is in depth analysis which is used to analyze a text or other media which are stored in the corpora which is available to be accessed, or analyse the text by computer (Hasko, 2012). This research used a qualitative method by analyzing the word between novels from 1800s-2000s to see any semantic changes in the novels. Given stated that qualitative is used to see the new issue in deeper meaning and to see the people's thoughts, feelings, or even interpretation of the issue in deeper interpretation (2008). Based on the definition of qualitative method by Given, it suits with this research because semantic changes would always be new phenomena, for language keeps changing as time goes on.

FINDINGS AND DATA ANALYSIS

4.1. Findings

As the research has done the findings of the semantic changes in the novel, here are the findings that the researchers have found in corpus linguistics application, Antconc, and horror novels which were, Dracula, The Exorcist, The Daughter, Frankenstein, The Picture of the Dorian Gray, and Bedtime.

Table 1. Data from Novels and Antconc

Dracula (1897)	The Exorcist (1971)	The Daughter (2010)
Appendix 1: Dracula Text 1 (See appendices) Evil: harmful	Appendix 2: The Exorcist Text 1 (See appendices) Evil: Harmful	Appendix 3: The Daughter Text 1 (See appendices) Evil: harmful (Proverb context) (the meaning of suffer, wrong doing, bad).

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Appendix 1: Dracula Text 2 (See appendices) Demons: a devil.	Appendix 2: The Exorcist Text 2 (See appendices) Demons: Devils	Appendix 3: The Daughter Text 2 (See appendices) Demons: Devil (fear; a source of evil, harm).
Appendix 1: Dracula Text 3 (See appendices) Flames: Fire (Proverb Context) (Bad Experience.)	Appendix 2: The Exorcist Text 3 (See appendices) Flames: Fire	Appendix 3: The Daughter Text 3 (See appendices) Flames: Fire (to send an angry, to express an anger.).
Appendix 1: Dracula Text 4 (See appendices) Scream: Loud voice (to voice a sudden sharp cry).	Appendix 2: The Exorcist Text 4 (See appendices) Scream: to voice a sudden sharp loud cry).	Appendix 3: The Daughter Text 4 (See appendices) Scream: Loud voice (to make a noise resembling a scream)
Appendix 1: Dracula Text 5 (See appendices) Corpse: Dead body	Appendix 2: The Exorcist Text 5 (See appendices) Corpse: Dead body	Appendix 3: The Daughter Text 5 (See appendices) Corpse: Dead body (Express humans that do not have spirit of life.)
Frankenstein (1831)	**The Picture of Dorian Gray (1890)**	**Bedtime (2013)**
Appendix 4: Frankenstein Text 1 (See appendices) Cried: to shed tears	Appendix 5: The Picture of Dorian Gray Text 1 (See appendices) Cried: To express shouting	Appendix 6: Bedtime Text 1 (See appendices) Cried: to shed tears
Appendix 4: Frankenstein Text 2 (See appendices) Dead: Die	Appendix 5: The Picture of Dorian Gray Text 2 (See appendices) Dead: the worst experience	Appendix 6: Bedtime Text 2 (See appendices) Dead: the time of greatest quiet.
Appendix 4: Frankenstein Text 3 (See appendices) Silent: Quiet atmosphere.	Appendix 5: The Picture of Dorian Gray Text 3 (See appendices) Silent: Quiet atmosphere (Figurative language)	Appendix 6: Bedtime Text 3 (See appendices) Silent: free from sound or noise
Appendix 4: Frankenstein Text 4 (See appendices) Tore: to rip something.	Appendix 5: The Picture of Dorian Gray Text 4 (See appendices) Tore: To rip something	Appendix 6: Bedtime Text 4 (See appendices) Tore: To move or act with violence, <u>haste</u>, or force
Appendix 4: Frankenstein Text 5 (See appendices)	Appendix 5: The Picture of Dorian Gray Text 5 (See appendices)	Appendix 6: Bedtime Text 5 (See appendices)

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Darkness: Dark place, emotions, and weather.	Darkness: Negative things	Darkness: Night time

4.2. Data Analysis

The tables below were the data that were sorted based on Yu and Ren's types of semantic changes. Based on the data that the researchers found, the researchers categorized the words into transferred, restricted, and extended meaning (Yu & Ren, 2013).

Table 2. Words in which the meaning is transferred

Word	Transference Meaning
Evil	Harmful/Bad experience
as silent as….	Quiet
Darkness	Negative Things
Darkness	Emotion
Flames	Bad experience
Tore	To rip something
Corpse	Express human that has no spirit of life
Scream	To make a noise resembling a scream

In the table 2, those are the words that got their meaning transferred. This paper focuses on synchronic study rather than the diachronic as the range of the time is not that wide (Lulos, n.d). Word 'evil' in novels 'The Exorcist', 'The Daughter' and 'Dracula' each has different meaning. Based on Antconc, the word 'evil' in 'The Exorcist', and 'Dracula' had the same meaning which was 'harmful'. However, the word 'evil' in 'The Daughter' had its meaning transferred. It means that the word 'evil' should have been translated as 'harmful'. However, in the context, the angle of talking is different. The word 'evil' represents 'bad experience' as the angle of talking was comparing the word 'evil' and 'bad experience' as the words had the same sense (Yu & Ren, 2013). The word 'evil' is also paradigmatic as the word 'evil' in the context was replacing the word 'bad experience' (Hjørland, 2014).

Another word in table 2, such as 'demons' in 'Dracula', and 'The Exorcist' had the same meaning which was 'devil'. However, the word had a different meaning in the novel 'The Exorcist'. The word 'demons' in 'The Daughter' had a meaning of person's horror or fears, which was transferred from the word 'devil' into 'person's horror or fears' (Yu & Ren, 2013). If it was related to the syntagmatic, the word had a correct structure (Phillip, n.d). The word 'demon' was paradigmatic as the word substituted person's fears (Hjørland, 2014).

Table 3. Words in which the meaning is extended

Word	Extension Meaning
Cried	Shouting
Dead	Worst experience
Dead	The greatest quiet time (hyperbole)

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There are words that got their meaning extended in the table 3. One of the examples is the word 'cried' in the novel 'The Picture of Dorian Gray', 'Frankenstein', and 'Bedtime'. The word 'cried' in 'Frankenstein', and 'Bedtime' had the same meaning as 'shedding tears'. The comparison happened in the novel 'The Picture of Dorian Gray'. The word 'cried' in that novel means 'shouting'. It expressed the word as shouting rather than 'shed a tear' based on the context. This word is extended as the word 'cried' which means 'shed tears' becomes 'shouting'. This means that the meaning of the word is extended (Yu & Ren, 2013).

Table 4. Words in which the meaning is restricted

Word	Restriction
Dead	Night time
Tore	Violence, Haste, Force

There are words that got restricted as well. One of the examples is the word 'tore' in table 4. As Yu and Ren explained in their journal before, restriction means that the original meaning changes into worse meaning than before (2013). The word 'tore' in the 'Bedtime' had different meaning with the other two novels. The word 'tore' in 'Frankenstein' had a meaning 'rip something' which was the original meaning of it. However, in 'Bedtime', the word tore meant 'haste or violent' as the context of the novel shows that the person drove the car violently. 'Tore' that should have meant as 'to rip something' became more negative which was 'haste or violent', which means that the meaning of the word becomes restricted. If it was related with syntagmatic and paradigmatic, the sentence was in a good structure as the word were in the past tense and the relation with another word is correct (Phillip, n.d). The word was not a paradigmatic as it did not substitute any word (Hjørland, 2014).

To conclude the results, some of the words are paradigmatic and have the meaning shifted as the context changed as well. 1800s- and 1900s-novels, such as 'The Exorcist', 'Dracula', 'Frankenstein' and 'The Picture of the Dorian Gray', had more figurative languages, and those figurative languages were expressed differently in 2000s-novels. The authors mostly used the figurative languages to describe things exactly as what the visual may happen. 2000s-novels, such as 'The Daughter' and 'Bedtime', used more direct languages and used the same meaning of the word to describe a simpler condition and atmosphere. This also showed that the semantic changes that happened were mostly transference in meaning. It means that the words in the novels mostly got their meaning changed because of the angle of talking. The angle of talking as Yu and Ren mentioned before, means that the meaning changed as what the angle of context is stating (2013). Therefore, the difference in context and angle of talking could change the meaning of the original one.

CONCLUSION

This paper has identified the semantic changes in the horror novels in 1800s-2000s. The researchers have tried to compare between the English languages in 1800s until 2000s to see how words keep changing from time to time. The meaning of the words could be extended, restricted, and transferred. This paper also showed that by changing the context, the meaning of the words also changed.

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The results of this study could help better to see the semantic changes that happen in the literary works which are from novels. For future analysis and another future researcher, this analysis and paper could be used for another research of analyzing semantic changes that happen not only in the novels in different genre, but movies, poems, comic, and cartoon as well.

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Appendices

The quotation is copied directly from the following novels: Dracula (1897), The Exorcist (1971), The Daughter (2010), Frankenstein (1831), The Picture of Dorian Gray (1890), and Bedtime (2013).

Appendix 1: Dracula (1897)

Text 1: On your living soul I charge you that you do not die. Nay, nor think of death, till this great **evil** be past.

Text 2: and in his delirium his ravings have been dreadful, of wolves and poison and blood, of ghosts and **demons**, and I fear to say of what.

Text 3: Seven years ago we all went through the **flames**. And the happiness of some of us since then is, we think, well worth the pain we endured.

Text 4: Presently the horses began to **scream**, and tore at their tethers till I came to them and quieted them.

Text 5: Even the lips were white, and the gums seemed to have shrunken back from the teeth, as we sometimes see in a **corpse** after a prolonged illness

Appendix 2: The Exorcist (1971)

Text 1: to performance of **evil** among the community, (2) coition with the demon (reputedly painful, the demon's.

Text 2: But tell her it's holy water! Sure! If she reacts the way **demons** are supposed to react, then I'll know she's not possessed…

Text 3: Mrs. Perrin sat quietly, watching the dance of **flames** in the living room fireplace:

Text 4: Began to **scream** that I was diddling her mother or something,

Text 5: would not stop until the **corpse** had been carried from the room

Appendix 3: The Daughter (2010)

Text 1: She's **evil** Ben! You're a stupid blind fool! That girls got the devil in her! Why don't you see that?

Text 2: A man fighting with his inner **demons.**

Text 3: As she leaned forward to stare at him intently, the **flames** from the fire danced eerily in her large dark eyes, "I aim to find the men responsible for killing my daddy, and when I do, it will rain blood, Reverend.

Text 4: It was the one piece in the whole room that didn't **scream** squalor, and it made him curious.

Text 5: The men she spoke of were walking **corpse's,** their violent end's were inevitable.

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Appendix 4: Frankenstein (1831)
Text 1: He laughed till he cried, and I had to draw down the blinds lest any one should see us and misjudge.
Text 2: And, to our bitter grief, with a smile and in silence, he died, a gallant gentleman.
Text 3: The stranger has gradually improved in health but is very silent and appears uneasy when anyone except myself enters his cabin.
Text 4: I thought with a sensation of madness on my promise of creating another like to him, and trembling with passion, tore to pieces the thing on which I was engaged.
Text 5: What then became of me? I know not; I lost sensation, and chains and darkness were the only objects that pressed upon me.

Appendix 5: The Picture of Dorian Gray (1890)
Text 1: 'Don't touch me!' he cried.
Text 2: How little he had thought, in those dead days, of all that was in store for him!
Text 3: he is as silent as a Turk, and a kind of ignorant carelessness attends him, which, while it renders his conduct the more astonishing, detracts from the interest and sympathy which otherwise he would command.
Text 4: said the young man; and he tore the curtain from its rod, and flung it on the ground.
Text 5: pleasure in the darkness, a world in which things would have fresh shapes and colors, and be changed, or have other secrets, a world in which the past would have little or no place, or survive, at any rate, in no conscious form of obligation or regret, the remembrance even of joy having its bitterness, and the memories of pleasure their pain.

Appendix 6: Bedtime (2013)
Text 1: I cried and my mother consoled me. Tears of fear, followed by relief, streamed down my face.
Text 2: That night it would be dead, even if I had to drag it to hell with me.
Text 3: I was frightened, but I drew strength from Mary being in the room, and with a deep breath filled with trepidation, I took another slow, and silent step forward, my bare feet cushioned by the cold floor below.
Text 4: Again, I drove faster constantly looking behind as if racing some unseen pursuer: 70, 80, 100 miles per hour! I tore along the road, I beeped, I yelled, the sweat lashed off of me. What was happening to me!?
Text 5: I told my father I was 'making an office' which he found adorable, but I would be damned if I'd give that thing a place to sleep for one more night. As darkness approached, I lay there knowing my mother was not in the house.

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