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Silvia Ortega Ramiro

"Different Loves: A Corpus Stylistics Analysis of *Pride and Prejudice* and *North and South*"

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Abstract: It is difficult to find something that has not been written about *Pride and Prejudice* (1813). This novel is the best known work of Jane Austen and one of the most famous novels in the entire literature history. This, however, makes the novel too overanalyzed by both critics and scholars. *North and South* (1855) by Elizabeth Gaskell may not be so famous, but it shares some key features with the work mentioned earlier. In this point, a simple narrative analysis would be insufficient, therefore corpus linguistics might throw some light into the comparison between the two.

As both novels are considered romantic, and they show some similar characteristics, it was decided to search the term *love* and its semantic field in both novels. The results were compared with the plot of the novels itself and also one of the aims was to be able to see the differences between the author's narratives.

The following paper does not fill in one category. It was thought as a way to incorporate linguistics into the analysis of literature.

Keywords: Corpus Linguistics, Corpus Stylistics, Literary Analysis, Jane Austen, Elizabeth Gaskell.

Silvia ORTEGA RAMIRO

Different Loves: A Corpus Stylistics Analysis of *Pride and Prejudice* and *North and South*

O. Introduction

Pride and Prejudice is Jane Austen's most discussed and analyzed novel, and literary critics have thoroughly interpreted its meanings for nearly two hundred years. The seemingly exhaustive research that this paper takes as one of its bases ("Keywords and frequent phrases of Jane Austen's *Pride and Prejudice*: A corpus-stylistic analysis" 496) makes the text particularly attractive for a corpus stylistic analysis. But this is not the only the focus of this paper. This novel, along with *North and South*, written by Elizabeth Gaskell in 1865, shares a lot of similarities with the second one, such as the plot, main characters and a certain atmosphere. However, *love* would not be the main topic of both novels. While Gaskell is considered a Victorian writer, Austen wrote her novels more than fifty years before Gaskell, which adds even more differences in their writing style.

Austen is not just considered an author, but a 'figure.' (Copeland and McMaster Xiii) She is now read not only scholars but by a wide public and it is approved by all types of critics. On the other hand, Gaskell has gained importance in the field of Victorian literary studies over the past decades. Gaskell's reputation has been restored during the twentieth century, and some critics have been very interested in her critique of power relationships and traditional family structures. (Matus 1)

This study does not exactly fit into the usual corpus linguistics area. It could find its place next to the corpus stylistic analysis based on the novels by Jane Austen, which Fischer-Starcke published in 2010. One could also place it within the study of the interdisciplinary, since it approaches these romantic authors from a linguistic point of view. This is a fresh and new perspective of overanalyzed novels and authors, since these novels were written at least one hundred and fifty years ago. While it is difficult to find something that has not been written or studied before, the corpus linguistics and corpus stylistics are still considered outsiders when it comes to analysis and getting new insights on literary works.

The main reasons why these two literary works have been chosen for this study are the following: first, legal access to electronically stored data is one of the necessary preconditions for corpus linguistics and these novels could be downloaded legally because they do not have copyright issues; secondly, these two novels –especially, *Pride and Prejudice*– have been overanalyzed by literary critics, so being able to look more into them in more detail with new devices provides new insight into these pieces of literature. Another consideration is that these novels share a lot of details and similarities. The plot is very similar and the main characters are strong and obstinate women who reject (at least at first) men who love them, although in the end they realized that they would be happy with the men they rejected. The circumstances, nevertheless, are extremely difficult. While *Pride and Prejudice* is set in the countryside, *North and South* takes place in an industrial city in the north. The set and style of these female writers will be shown later on in this analysis.

One of the main aims of this paper is to verify the benefits of corpus linguistics in the analysis of literary texts. Some linguistic patterns can just be detected by electronic devices as in corpus stylistics. Nonetheless, these devices are very useful structure indicators, the discourse features and also its meaning. This data can also explain why the readers gets that intuitive reaction over a text. (*Corpus Linguistics in Literary Analysis: Jane Austen and her Contemporaries* 25): 'The individual style of a text is the author's or speaker's choice and its meaning derives precisely from the fact that it was the sender's choice.' (Ibid. 5) For that matter, the aim of this paper is to compare both authors in order to highlight and analyze

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the different language or linguistic style used. Specifically, the object of this stylistic study will be the manner in which each author describes *love* and the voices given to each of the main characters regarding the same theme. The research questions are: a) how do the linguistic choices of each author help build the story or plot? b) how is love described differently on each novel? And c) is the manner the authors use love negative or positive?

After this introduction, the next point will be a brief look into the theoretical background behind the research in order to deepen into the analysis of the two novels. For this aim we will explain the notion of corpus and we will introduce a brief recapitulation of corpus history and why corpus was not fully accepted by grammarians. After that, the importance of corpora and corpus software will be presented. Corpus stylistics will be concisely addressed at the end of the *Theoretical Background* section. Subsequently, the second section *Corpus and Procedures* will deal with the methods used to develop the analysis, such as the elements used in the software and also, the summary of the plot of both novels. The third section *Analysis and Results* will show the results of the research and its analysis, for instance the terms and its collocations, clusters or the expressions in their own context and their relation to the characters and the story. The discussion will follow up in the fourth section and its main purpose will be the comparison of the results on both novels. And in the conclusion it will be possible to find the answer to the research questions presented at the beginning of this paper as well as the final results of the main aim of this paper. This last section furthermore introduces some hints or possibilities for future papers which will be noteworthy and interesting for the fields of literature and linguistics.

1. Theoretical Background

To start with, it is necessary to define what a corpus is. According to Meyer a corpus is "a collection of texts or parts of texts upon which some general linguistic analysis can be conducted" (1). Therefore, in order to call a text a corpus, it is essential to have some linguistic analysis aim in mind. In recent times, a corpus has been defined as a text that can be accessed and is available in a computer for a linguistic aim. When the first computer corpus was created, back in the 1960s, generative grammar was the dominant view in linguistic. Generative grammarians had little tolerance for those approaches of linguistic that did not follow what generative grammarians thought acceptable in linguistic practice. This fact created an uneasy relationship between the two of them. (Meyer 1) According to Meyer, the problem was that generative grammarians aim for the explanatory adequacy, which as Chomsky claimed, is the highest level of adequacy, while corpus linguistics intents for descriptive adequacy, or the lower level of adequacy. The point to all this is that it is not a clear issue whether explanatory adequacy can be attained by corpus analysis. Nevertheless, corpora have been proved to be very useful in researches. Not only have they introduced it in several linguistic disciplines and opened new gaps in research, but they have brought new visions to traditional research questions. (Meyer 11)

In order to be able to see the differences between both novels with the results showed by the computer software, it is necessary to resort to stylistics. Stylistics is a combination of the procedures and objectives of linguistics with literary texts. "Stylistics in the structuralism tradition of Jakobson looks at the syntagmatic axis of a text in order to decode its poetic function." ("Keywords and frequent phrases of Jane Austen's *Pride and Prejudice*: A corpus-stylistic analysis" 493) Therefore, it fills the gap of linguistics of being the only discipline that looks at the analysis of literary texts and their meaning using linguistic means. (*Corpus Linguistics in Literary Analysis: Jane Austen and her Contemporaries* 6)

"Stylistics in the structuralist tradition of Jakobson looks at the syntagmatic axis of a text in order to decode its poetic function." ("Keywords and frequent phrases of Jane Austen's *Pride and Prejudice*: A corpus-stylistic analysis" 493) Corpus stylistics, the mixture between stylistics and the use of a corpus (especially being it analyzed by a computer software) allows us "to develop analytics techniques for investigating various research

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questions, to evaluate the success of different research techniques for different sets of data and to gain new literary and structural insights into the data." (*Corpus Linguistics in Literary Analysis: Jane Austen and her Contemporaries* 10) All this being said it is motivating to join both fields and create a fresher point of view for literary studies.

2. Corpus and Procedures

In order to meet the aims proposed, some methodological steps were taken. First, the electronic literary texts were retrieved from *Project Gutenberg* (<www.gutenberg.com>). After that, the bibliographic data and the terms and conditions of *Project Gutenberg* were erased from the document for cleaner results in the corpus linguistic software.

The corpus was named P&P and N&S. P&P (*Pride and Prejudice*) and contains 121,567 words or tokens, which are single linguistic units, often words. (Baker, Hardie and McEney 159) *North and South* contains about 181,384 tokens. A txt. file was created which each novel, therefore no pages can be given in the quotations, instead the chapter and the paragraph can be found in brackets.

The corpus linguistic software contains some useful tools, such as concordance which is referred as keywords of a text or a list of all the occurrences of a particular searched term in a corpus. (Baker, Hardie and McEney 42-43) The software chosen was Wordsmith Tools, which gives statistical data on a text or corpus and analyses lexical structures in the data. It is a software package which was developed by Mike Scott and it can give frequency lists, run concordances and calculate collocations for particular words. (Baker, Hardie and McEney 169-170) This software provides concordance lines of specified node words and lexis, long wordlists of data and the keywords of the data comparing its wordlist to that of a larger reference corpus. (*Corpus Linguistics in Literary Analysis: Jane Austen and her Contemporaries* 35)

In order to better understand the analysis, the plot of both novels will be explained briefly here. *Pride and Prejudice* tells the story of Elizabeth, a single woman who belongs from a big family. She only wants to marry for love, but when a rich man –Mr. Darcy– falls in love with her, she rejects him for being the man who organized the plot to separate her sister from his friend, Mr. Bingley. After one letter and Mr. Darcy helping Lydia, Elizabeth realizes that Mr. Darcy is not the way she thought and she falls in love with him, accepts his proposal and they marry living happily ever after. In *North and South*, Margaret has to leave her countryside house in the south to move to Milton, a very industrialized city in the north. There, she meets Mr. Thornton, who immediately falls in love with her. As Elizabeth, Margaret rejects his proposal because she thinks she wouldn't be happy with a man who considers her a possession. After the death of her parents, and the possibility of being a free, rich woman, Margaret finally discovers that she is in love with Mr. Thornton, and they finally get married.

One can conclude that the main topics of these novels are completely different: *Pride and Prejudice* is considered to be more of a novel about marriage, and *North and South* about industrial life in a city and its changes from southern life. However, both share similar aspects. The women are strong and independent, closely bound to their family circle, and who reject the man who is in love with them for several reasons they consider superior. The men are rich and stubborn. They see their confidence broken when the woman they are sure will be eager to accept their proposals does not accept it. But in the end, everyone gets their happy ending.

For this analysis, the term "marriage" was first chosen but while the analysis was starting, it was extremely obvious that the semantic field was too different in both novels and it did not fulfill the aim of this paper. Therefore, the term was changed to *love*, that word being one of the few topics that both novels share. For the investigation, not only *love* was searched. It was necessary to dig in deeper into the semantic field of *love*, which according to *Thesaurus* (<www.thesaurus.com>), contains the following words: *appreciation, devotion, emotion, fondness, friendship, infatuation, lust, passion, respect, taste* and

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tenderness. Whereas all these results were related to the aim of this paper, some of these were eliminated from the analysis because they did not have any concordance results in either novel, this means, they have few results, if at all. Some of the terms that were eliminated are *appreciation*, *devotion* (appears twice in *North and South* but not in *Pride and Prejudice*), *fondness* or *lust*. The final items or keywords were *passion*, *tenderness*, and *fancy*. These terms were finally chosen because they can shed some light into the following discussion, and they belong to the semantic field of *love* whereas the other terms did not fulfill that aspect of the analysis

The most used tool in Wordsmith was Concord. This program searches for concordances of words in the text, allowing the user to access information about collocates of the search word, dispersion plots showing where the search word came in each file, cluster analyses showing repeated clusters of words (phrases) and so on. The point of this tool was to be able to see all the variants of the terms used in the analysis and its context in the novel. (Scott, 2014) It is possible to see an example in Figure 1.

N	Concordance	S	T	Word #	Sen	Sen	Par	Par	Hea	Hea	Sec	Sec	File	Date	%
1	Jane's perfections; and in spite of his being a lover, Elizabeth really believed all his	108.417	6.2	52%	0	89%							0 89% Pride and Prejudice	2014/mar./18 00:0	89%
2	her family, or that came in the shape of a lover to any of them. She began at length to	118.352	6.9	91%	0	97%							0 97% Pride and Prejudice	2014/mar./18 00:0	97%
3	by anything extraordinary. The acknowledged lovers talked and laughed, the	116.342	6.7	36%	0	96%							0 96% Pride and Prejudice	2014/mar./18 00:0	96%
4	"there could be no possibility of objection; all loveliness and goodness as she is!—her	57.700	3.4	75%	0	47%							0 47% Pride and Prejudice	2014/mar./18 00:0	48%
5	she could have loved him, as now, when all love must be vain. But self, though it would	85.590	4.8	92%	0	70%							0 70% Pride and Prejudice	2014/mar./18 00:0	71%
6	which I hardly know how to answer. We all love to instruct, though we can teach only	107.075	6.1	25%	0	88%							0 88% Pride and Prejudice	2014/mar./18 00:0	88%
7	is all to be forgot. Perhaps I did not always love him so well as I do now. But in such	116.560	6.7	50%	0	96%							0 96% Pride and Prejudice	2014/mar./18 00:0	96%
8	while her health was so indifferent, and lovers were of all people the most	40.277	2.4	70%	0	33%							0 33% Pride and Prejudice	2014/mar./18 00:0	33%
9	her face, was pleased to see it healthful and lovely as ever. On the stairs were a troop of	47.230	2.8	95%	0	39%							0 39% Pride and Prejudice	2014/mar./18 00:0	39%
10	me to tell you how ardently I admire and love you." Elizabeth's astonishment was	58.338	3.4	93%	0	48%							0 48% Pride and Prejudice	2014/mar./18 00:0	48%
11	but gratitude—for to love, ardent love, it must be attributed; and as such its	81.721	4.6	41%	0	67%							0 67% Pride and Prejudice	2014/mar./18 00:0	68%

Figure1 - Example of Concord Tool

One of the main tools of concordance is the clusters (See and example in Figure 2). Clusters help the user to see patterns of repeated phraseology in the concordance. Collocates was also very helpful while analyzing the word and its content. Baker, et al (2006) stated that "collocates can be useful for demonstrating the existence of bias or connotation in words".

N	Cluster	Freq.	S Length
1	SHE LOVED YO	6	3
2	TO LOVE AND	5	3
3	WOULD LOVE HER	5	3
4	HER THAT HE	5	3
5	HE LOVED HER	5	3

Figure 2 - Example of Clusters

A very important tool which will be shown later is the dispersion plot. This shows where the search word occurs in the file which the current entry belongs to. Baker et al added that it helps the users see if the word is a central part of one or more parts of the text it is analyzing.

3. Analysis and Results

The first term analyzed in both novels is *love*. Actually, this term is the one that has more results. When analyzing the term *love* and searching for the most used collocates in *Pride*

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and *Prejudice*, it is possible to find the usual collocates for love, such as *in love*, *to love* and surprisingly *I love* which shows the direct speech that the author uses in the novel. More forms of love in the text are *loved*, *lovely* and *lovers*. The clusters label showed something more interesting, as the most frequented forms related to love are *in love with*, *much in love* and *love with her*.

Starting with *in love*, it is possible to say that this term is found mostly in women's speeches. The pattern of any form of *be* plus *in love* appears six times, while any form of *fall* plus *love* appears six times. Then, some other forms such as *much in love* appear again seven times. More patterns include *crossed in love*, *distractedly in love*, *little in love*, *seriously in love* and *violently in love*, which surprisingly appears three times, all of them at the end of the novel. It was found that the only negative word before *love* was *not*. In a novel like this, it would be expected to have more than one negative word related to the semantic field of *love*. However, when looking into the context, it is Elizabeth who uses it to talk about Wickham, and later on in the analysis it was found that Elizabeth tends to relate her feelings for Wickham with the term *fancy*.

When investigating into the context when the characters are addressing directly the person they are speaking to, it was discovered that only women address this term with the word *I* or *you*. *I love* only appears three times, two of them are *I love you*, and all the times are used by the Bennet sisters. It seems like only these women or Mr. Darcy are the only ones who use "*love you*" or "*You love me*", i.e. one of the most famous statements in the novel, Darcy's "*You must allow me to tell you how ardently I admire and love you.*" (Austen, chapter XXXIV, para. 4)

It is important to highlight that *love* appears with positive connotations such as *prosperous*, *professed*, *successful*, etc. As we will see later, Jane Austen uses the semantic field of *love* or synonyms to use negative connotations instead of using *love*, keeping the term as a positive word and with a positive connotation.

In contrast in *North and South* the collocates are considerably the same with love: *loved*, *love her* and *I love*, the clusters show something even more interesting. The most frequent clusters are *she loved you*, *to love and*, *would love her* and *he loved her*. It is obvious that even though the story follows a feminine character, it is Mr. Thornton, the masculine character, who uses more the word *love*.

For instance, when referring to the cluster *would love*, it is clear that in the context is all about Margaret and Thornton, while it's from her referring to him, or he referring to her. Besides, Thornton usually uses more than once the word *love* in the same paragraph. And he also has long descriptions about what he thinks about his love for Margaret while trying to restrain himself, using metaphors to refer to *love* instead of using the word itself:

Well! He had known what love was--a sharp pang, a fierce experience, in the midst of whose flames he was struggling! but, through that furnace he would fight his way out into the serenity of middle age,--all the richer and more human for having known this great passion. (Gaskell, Chapter XL, para. 55)

When analyzing the adjectives preceding *love*, it was perceived that they are positive adjectives, giving the word a very positive connotation in the novel. Some examples are: *great love*, *faithful love*, *enduring love*, or *true love*. Following this simple collocations, it was also easy to identify even longer clauses, i.e.: *sharp sensation of love*, *all the longing of love*, *the genial impulse of love* or *the quickness of love*. This is important since *love* does not always have the meaning of feelings between two people. Referring to the previous examples, the first one is about the love of a man for a woman, while the others refer to the love for a place, or for the love toward somebody's work or job. It was not possible to find any negative connotations about words preceding or following words, but the only ones close enough were the collocations *I never loved* and it is followed by *anyone like her* or *any woman before*.

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The term *tenderness* shows more defined results in *North and South*. The term appears fifteen times, from which six are produced by a man, and from that six times, four are related to the feeling of Mr. Thornton. This term is also used mainly by Margaret or Mrs. Thornton when she is referring to her children, Mr. Thornton and Fanny.

It is noticeable that, just like with *love*, the expression *tenderness* tends to be repeated in the same paragraph, even more than three times:

He had tenderness in his heart--'a soft place,' as Nicholas Higgins called it; but he had some pride in concealing it; he kept it very sacred and safe, and was jealous of every circumstance that tried to gain admission. But if he dreaded exposure of his tenderness, (...) and touched the latent tenderness of his heart; the patience of the man, the simple generosity of the motive. (Gaskell, Chapter XXXIV, para. 26)

The most interesting part is that this term is used by (or to refer to) men's feelings. The women use it as a synonym of affection, while in men it appears more as a substitute for *love*. The most used collocates are *a tenderness*, *his tenderness* and then some quantitative ones with a negative or diminishing meaning, for instance: *little tenderness*, *mournful tenderness*, *shade of tenderness*, *pitying tenderness*, *uneasy tenderness* and *unusual tenderness*.

However, *tenderness* in *Pride and Prejudice* only appears three times, which makes it very difficult to analyze or to discover any patterns. It can only be said that in the three times *tenderness* appears, it is as a synonym of *love*. The first one is used by Elizabeth to talk about Bingley's feelings for Jane and the second is also used by Elizabeth in her interior monologue, just after Darcy confesses his love for her. i.e.: "He spoke well; but there were feelings besides those of the heart to be detailed; and he was not more eloquent on the subject of tenderness than of pride." (Austen, chapter XXXIV, para. 5)

Whereas the term *passion* does not shed much light to this research, some aspects are worth mentioning. Every time the term appears it is with powerful modifiers, i.e.: "I am now convinced, my dear aunt, that I have never been much in love; for had I really experienced that pure and elevating passion." (Austen, chapter XXVI, para. 29) Here, we can see the connection between *love* and *passion*. The character who uses it is Elizabeth. The second time this term is used is by Darcy. Here, the writer uses *the utmost force of passion*, which again shows how much the term *love* is linked with *passion*. The last time this term is used, it is with a negative connotation: "Their passions were stronger than their virtue." (Austen, Chapter L, para. 17)

Passion is surprisingly frequent in *North and South*. The term, along with the derivations *passionate* and *passionately*, is used a total of 53 times. The frequency is higher in the middle of the novel (as with *love*) but it appears in the whole novel. Even though the majority of the collocates of the term are with usual words such as *a*, *and*, *of* and *with to*, it was interesting to check other collocates or modifiers. *Wild passion* or *wild passionate* appears a total of three times, always modifying a noun phrase. i.e.: *wild passion of grief*, *wild passionate cry* and *wild passionate way*. So it is clear that the author uses these "*passion (ate)*" as a way of showing force or to add more strength to the actions she is referring to. To support this view, it is possible to see *passionate tears*, which appears twice; the author also has a kind of negative view of *passion*, she uses it with *foolish*, *reckless*, *baffled* or *youthful*, all of them accompanying *passion*. Another collocate that is worth mentioning is *stormy passion*. It would not call anyone's attention if the author had not used it twice. One of them, Margaret uses it to talk about a little boy, and the other one she uses it to talk about a furious crowd: "that in another instant the stormy passions would have passed their bounds, and swept away all barriers of reason, or apprehension of consequence." (Gaskell, chapter XXII, para. 27) Therefore, it can be said that the author resorts to this term when she wants to emphasize an action or to refer to a negative connotation of *love*.

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The next word that was analyzed is *fancy* which appears several times in both novels. First, it was necessary to ignore the use of *fancy* as *like*, and focus more in the related meaning of attraction or infatuation. The most used collocate is *her fancy*, but the author uses this term twice to talk about the infatuation of Lizzie over Wickham, i.e.: "and allow her fancy for Wickham to make her appear unpleasant in the eyes of a man ten times his consequence." (Austen, chapter XVIII, para. 6) Again, *fancy* appears as a way of non being logical or intelligent, in this example it clearer: "I should think you could not do better. But as it is, you must not let your fancy run away with you. You have sense, and we all expect you to use it." (Austen, chapter XXVI, para. 2) It is also interesting to see the form *fancy* together with a pronoun, i.e. *fancy himself, ourselves* and *themselves*.

While in *Pride and Prejudice* *fancy* seems to be a way to describe infatuation or crush, in *North and South* the word *fancy* is not used in that context. In this novel, *fancy* has only meanings of thinking and giving opinions about things that are likely to happen. It is worth saying that *fancy* usually appears with a pronoun, mostly 'I', meaning the author tends to write in a more direct way when using this term, at least 10 times this form is used, in comparison with the 38 that the word *fancy* appears.

4. Discussion

Once the analysis is finished, we must analyze the results and interpret them. To continue with the order followed in the previous study, *love* will be the first term to be discussed. For that aim, the best tool is the dispersion plot which is available in the concordance tag. As it was said before, the dispersion plot shows in which part of the novel the term searched is placed. For that, the dispersion plot of *Pride and Prejudice* (Figure 3) and the dispersion plot of *North and South* were compared (Figure 4).

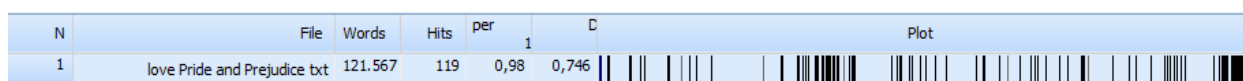


Figure 3 - Screenshot of the dispersion plot of *love* in *Pride and Prejudice*



Figure 4 - Screenshot of the dispersion plot of *love* in *North and South*

As we can see in Figures 3 and 4, the term *love* is certainly spread in both novels, slightly more in *North and South*, but both patterns are extremely similar. When the dispersion plots of the novels are compared, the distribution of the term *love* is denser in the middle of them, when the male characters reveal for the first time their love for the protagonist. It is evident that in *Pride and Prejudice* the concentration of *love* can be distributed into two focal groups: the first large concentration is in the middle of the novel when Mr. Darcy proposes to Elizabeth, and then it grows towards the end, after the climax of the novel when Elizabeth realizes her feeling towards Darcy and they finally decide to be together. In *North and South* the dispersion seems to be divided in four fragments: at the beginning, when Henry Lennox, who is in love with Margaret, declares his love for her; in the middle when Mr. Thornton states his love for Margaret; after the climax the term is still present because he is again the main character that expresses or thinks in a romantic way and uses the term *love* to express that feeling; and at the end when Margaret finally discovers and accept her feelings for the manufacturer. Therefore, this can be considered as a clear example of how a linguistic approach can be helpful for a literary analysis.

To support this view, the keywords of each novel were searched to compare the importance of the term *love* throughout the text. The definition of keywords according to Baker et al is "[a] word which appears in a text or corpus statistically significantly more frequently than would be expected by chance when compared to a corpus which is larger or

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of equal size" (97), while Fischer–Starcke enlarges this definition stating that "Keywords indicate dominant topics or themes of a text or corpus since the reason for their frequent occurrence in the data is their significance either for the data's content or its structure." ("Keywords and frequent phrases of Jane Austen's *Pride and Prejudice*: A corpus-stylistic analysis" 496) Figure 5 shows the position of *love* in *Pride and Prejudice* keywords and Figure 6 reveals the position of *love* in *North and South*'s keywords.

N	Word	Freq.	%	Texts	%
161	HAVING	96	0,08	1	100,00
162	OH	96	0,08	1	100,00
163	QUITE	96	0,08	1	100,00
164	INDEED	95	0,08	1	100,00
165	MYSELF	94	0,08	1	100,00
166	COME	93	0,08	1	100,00
167	TILL	93	0,08	1	100,00
168	BETTER	92	0,08	1	100,00
169	DONE	92	0,08	1	100,00
170	PLEASURE	92	0,08	1	100,00
171	CRIED	91	0,07	1	100,00
172	LOVE	91	0,07	1	100,00

Figure 5 - Screenshot of keywords of *Pride and Prejudice*

N	Word	Freq.	%	Texts	%
233	SPOKE	105	0,06	1	100,00
234	ALMOST	104	0,06	1	100,00
235	ANOTHER	104	0,06	1	100,00
236	YOUNG	103	0,06	1	100,00
237	HELSTONE	102	0,05	1	100,00
238	WANT	101	0,05	1	100,00
239	CARE	100	0,05	1	100,00
240	HANDS	100	0,05	1	100,00
241	HAVING	100	0,05	1	100,00
242	LOVE	100	0,05	1	100,00

Figure 6 - Screenshot of keywords of *North and South*

The majority of the terms that precede *love* are function words, that is: prepositions, pronouns, determiners, conjunctions, auxiliary and modal verbs that have a grammatical role but not a semantic one. (Baker, Hardie and McEnery 106) Therefore, if the function words and the proper names are eliminated, the term *love* would be ranked higher at the list.

It is interesting to see that Jane Austen does not use the term *love* with negative connotations as she does with other terms such as *fancy* or *passion*. Another result is that only the Bennet women and Mr. Darcy use the word *love* while addressing the person they are talking. This shows the author's intention of keeping the affective term more related to the Bennet family, since they love each other. But the fact that she only lets another character use this pattern, and it is a character that has difficulties to express his feelings, is one of the reasons why this may not be seen while reading the novel and we can only know about it developing a corpus analysis. On the contrary, Elizabeth Gaskell tends to use *passion* as way of intensify the emotions. As it can be seen in the results of the analysis, Gaskell uses modifiers and intensifiers with *passion* to give more force and dramatic impulse to the speech.

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5. Conclusion

To summarize, it can be said that these two novels have been overanalyzed until a point where nothing new can surprise the critics anymore. Jane Austen is considered one of the greatest writers in the story of literature, and whereas Gaskell is not widely known, the recent adaptations of her novels into TV series have made her gain even more adepts to her loyal readers. Even though the settings and the novels are very different, they share major similarities. The main characters –the heroes and heroines are alike: the masculine character is socially awkward and it is seen as a cold person, while the feminine character is a woman that behaves in a much more modern fashion.

One of the problems while facing the research could have been to manage successfully the corpus and its software, but thanks to the uncomplicatedness of the software, the process was very simple and remarkably stress-free. As it was not possible to present a hypothesis, some research questions were addressed and are going to be responded in this conclusion. The first research question (how the linguistic choices of each author help building the story or plot) will be addressed in the following paragraph.

While Jane Austen uses *love* mostly with Lizzie and Darcy, her main characters, this can be interpreted as evidence that she only wants to indicate that the real, true love in the novel is her protagonist's one, leaving the "love" of the rest of the characters not so strongly portrayed. In *North and South*, there are not negative words next to *love*, and most of the rest of the words next to this term only give more impulse to the upper force of love. She also uses love for things, but as the aim of this study is the romantic love, the investigation of those variations is not continued. *Tenderness* is special for Gaskell's masculine hero, Mr. Thornton. He employs the term more than any other character, often combined in the same paragraph with *love*. Therefore, it can be interpreted that this word is used as a synonym of *love* to give more complexity to the character of Mr. Thornton is comparison with the other male characters. Surprisingly, when comparing both novels, the masculine character of Mr. Thornton shows deeper internal thought than the masculine character of *Pride and Prejudice*, even though the novel focuses on the life of the feminine character. Therefore, readers would feel more attached to a character whose way of thinking they may understand more easily than the character who is only visible through interaction with the main character. This would be an interesting point of study for future research about this field.

Passion shares ambiguity in *Pride and Prejudice* as well as in *North and South*, giving in both novels a more conflicted connotation. Of course, it is possible to believe that passion was not considered a positive emotion in the XIX century. Passion was not frequent in a marriage of convenience and therefore it could only be found in young ladies and romantic adventures that only could lead them to the destruction of their reputation and therefore, the lives of the people involved and their families. We can read about it in *Pride and Prejudice* when Lydia elopes with Wickham. That is why this reflects the setting and the epoque on which the authors wrote the novels, still oppressed by patriarchal social convections and prejudices.

The methodology used in this analysis has proved that this type of analysis is efficient in order to gain more insights into overanalyzed novels than what we could obtain with traditional stylistics. The linguistic patterns of the observations and the results can only be detected by electronic analyses of corpus stylistics. Nevertheless, they are useful indicators of the structure of discourse features and, therefore, their meaning. They also contribute to explaining intuitive reactions from readers in the data. ("Keywords and frequent phrases of Jane Austen's *Pride and Prejudice*: A corpus-stylistic analysis" 518) Taking all these results into account, it must be said that even though all these terms and words are not perceived by the reader in a conscious way, they help him or her get engaged into the narrative plot making readers want to end the novel to see if their two favorite characters will end up together and have a happy ending.

This combination of factors makes explicit that one style is unique to a particular text. Comparing Jane Austen to Elizabeth Gaskell has made it clear that not only are they

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totally different authors, but they do not think alike in the same topic and the way they refer to how men express their feelings are completely opposite. They share some similarities, which, in my opinion, are led by the social conventions of the XIX Century when they wrote their novels.

As Fischer-Starke stated in her book *Corpus Linguistics in Literary Analysis* (2010) about Jane Austen, *love* was positively connotated or denotated and she included in that category another term this paper addresses: *tenderness*. (189) These results come from another novel by Jane Austen, *Northanger Abbey*, but this shows that the results found in this analysis agree to a certain extent with previous findings on the field.

Based on the results of this paper, it would be interesting to compare the style of both authors more deeply. One of the aims could be to compare the style or the type of speech that both writers use when they are referring to men. Even an analysis of how different are the two main masculine characters of both novels, taking into account that one has much more weight in the novel than the other. The main point of this paper was to focus on the term *love* and to see if only one word could show such quantitative results. Elaborating a wider corpus with even more literary works could be a great contribution to this kind of research. Another interesting investigation would be to analyze more conflictive words, such as it was explained with *passion* before, to truly check if the hypothesis of the authors being restrained by XIX Century conventions proves right or not.

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Bioprofile of the author: Silvia Ortega Ramiro was born in Leganés, Madrid. She graduated in July, 2014 in English Studies at the University Complutense of Madrid and is now a Masters student of Formación del Profesorado, especialidad en inglés at the University Rey Juan Carlos. During her undergraduate years she actively collaborated with the university Complutense, especially helping new and future students. She participated in the Mentorship program of the university, and also was a mentor of American students at the IES (Institute for the International Education of Students). She was one of the representatives of students for both English Linguistics Department and English Literature Department of Complutense University.

Contact: <silvy.ortegaramiro@gmail.com>

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Perfil del autor: Silvia Ortega Ramiro nació en Leganés, Madrid. Se graduó en julio del 2014 en Estudios Ingleses en la Universidad Complutense de Madrid y es ahora un estudiante del Máster de Formación del profesorado en la especialidad de inglés en la Universidad Rey Juan Carlos. Durante sus años de estudios, colaboró activamente con la Universidad Complutense, especialmente ayudando nuevos y futuros estudiantes. Participó en el programa de Mentorías de la universidad Complutense, y era también mentora de estudiantes americanos en el IES (Institute for the International Education of Students). Fue una de las representantes de alumnos para los departamentos de Literatura y Lingüística Inglesa de la Universidad Complutense.

Contacto: < silvy.ortegaramiro@gmail.com >