

"We have no language for the feelings" (D. H. Lawrence, 'The Novel and the Feelings', in *Study of Thomas Hardy and Other Essays*, ed. Bruce Steele [Cambridge: Cambridge University Press, 1985], p. 203). Examine Lawrence's attempt to create such a language in two or more texts on the module.

Throughout Lawrence's writing, human emotion and feelings, and the various ways that the mind and body have of experiencing them, is a topic that is subject to Lawrence's constant, rigorous, and repeated treatment. It is a rigorous approach to the description of characters' inner thoughts and feelings that is so forceful, thorough, and determined to represent the human experience of emotion in the written word, that it has been described as breaching the realms of the discipline of psychoanalysis, and expressing some of the nuanced theoretical discussions debated within this discipline. Critics have come to describe Lawrence's emotional writing in terms of provoking an almost uncomfortable physical response, a struggle, in a reader; Michael Bell writes, for instance, that Lawrence's writing deals with the 'ongoing struggle of the life of feeling',¹ and that, for Lawrence himself; 'the struggle in his work is for emotional acknowledgement'.² The acknowledgement of emotional experience is, for Lawrence, one that is profoundly and experientially grounded in the physical. As he writes himself, 'my great religion is a belief in the blood, the flesh, as being wiser than the intellect. We can go wrong in our minds. But what our blood feels and believes and says is always true...'³ Characters in Lawrence's writing do not always mentally *feel* the emotion of hatred, for example, so much as directly undergo the physical *sensations* that the body goes through when it feels hatred, and experience the *physiological* state of feeling hatred.

¹ Bell, Michael, in Fernihough, Anne, ed., *The Cambridge Companion to D.H. Lawrence* (Cambridge: Cambridge University Press, 2001). P. 126.

² Ibid.

³ Lawrence, quoted in Fernihough, Anne, ed., *The Cambridge Companion to D.H. Lawrence* (Cambridge: Cambridge University Press, 2001).

This particularly Lawrentian blood philosophy is felt permeating through most, if not all, of the representations of emotion in *Sons and Lovers*, and the short story, 'New Eve and Old Adam'. By adopting the framework and approaches of corpus linguistics, the following analysis will use the lexical analysis tools Wordsmith and Wmatrix to delve into these Lawrence texts, quantify Lawrence's physiological language of the feelings, and present new findings on Lawrence's emotional writing. Though quantification and proof of a certain writing style of an author may seem inconsequential, as Stubbs has pointed out, 'even if quantification only confirms what we already know, this is no bad thing. Indeed, in developing a new method, it is perhaps better not to find anything new, but to confirm findings from many years of traditional study, since this gives confidence that the method can be relied on.'⁴ Indeed it is no bad thing to quantify; however, Stubbs neglects the purely mathematical fact that computational linguistic methods, by virtue of having the capacity to show the analyst every single instance of a particular linguistic feature, therefore also possess the ability to bring to light other contextual patterns of language use through the viewing of linguistic patterns cumulatively. An analyst using the methods of corpus linguistics is able to see patterns that do not normally reveal themselves to the casual reader, or even to close textual analysis. Though corpus linguistic techniques can allow the discussion of frequencies of certain words, the statistical significance of those words when compared with a larger reference corpus (generating 'Key Word' lists), and lexical collocations, for example, another fascinating and revolutionary approach to the corpus analysis of texts is semantic tagging, the ability of a computer programmed to apply certain semantic 'tags' to words, that is, small pieces of data that are added to a word that assign it to a particular semantic group, i.e. plants and animals, happiness, existence.

⁴ Stubbs, Michael. 'Conrad in the Computer: examples of quantitative stylistic methods'. *The Language and Literature Reader*. (London: Routledge, 2008). P.231

Fig. 1. Screenshot of the top key semantic concepts identified by the tool**Wmatrix**

	Item	O1	%1	O2	%2	LL	
1	List1 Concordance Z8	30276	18.52	72023	7.44 +	15353.50	Pronouns
2	List1 Concordance B1	3109	1.90	5489	0.57 +	2491.06	Anatomy and physiology
3	List1 Concordance M1	3528	2.16	10157	1.05 +	1199.65	Moving, coming and going
4	List1 Concordance W2-	249	0.15	0	0.00 +	963.49	Darkness
5	List1 Concordance Q2.1	2479	1.52	7024	0.73 +	875.52	Speech: Communicative
6	List1 Concordance Z6	2685	1.64	8052	0.83 +	824.87	Negative
7	List1 Concordance W2	188	0.11	0	0.00 +	727.45	Light
8	List1 Concordance E4.1-	598	0.37	979	0.10 +	526.20	Sad
9	List1 Concordance X3.4	1109	0.68	2795	0.29 +	503.94	Sensory: Sight
10	List1 Concordance L1+	205	0.13	93	0.01 +	452.28	Alive
11	List1 Concordance S4	1370	0.84	4002	0.41 +	449.64	Kin
12	List1 Concordance X3.2-	305	0.19	320	0.03 +	413.96	Sound: Quiet
13	List1 Concordance M8	410	0.25	610	0.06 +	402.27	Stationary
14	List1 Concordance L3	900	0.55	2439	0.25 +	351.64	Plants
15	List1 Concordance Z4	1357	0.83	4344	0.45 +	349.01	Discourse Bin
16	List1 Concordance S3.2	345	0.21	508	0.05 +	342.31	Relationship: Intimacy and sex
17	List1 Concordance E2+	604	0.37	1372	0.14 +	332.46	Like
18	List1 Concordance A3+	5353	3.27	24177	2.50 +	303.46	Existing
19	List1 Concordance E2-	305	0.19	453	0.05 +	299.81	Dislike
20	List1 Concordance E4.1+	577	0.35	1370	0.14 +	293.63	Happy
21	List1 Concordance X2.1	1221	0.75	4139	0.43 +	263.80	Thought, belief
22	List1 Concordance O4.3	1101	0.67	3747	0.39 +	234.86	Colour and colour patterns
23	List1 Concordance M2	1443	0.88	5347	0.55 +	227.57	Putting, pulling, pushing, transporting
24	List1 Concordance A8	534	0.33	1409	0.15 +	220.97	Seem
25	List1 Concordance X3.3	134	0.08	108	0.01 +	219.52	Sensory: Touch
26	List1 Concordance A13	56	0.03	0	0.00 +	216.69	Degree
27	List1 Concordance A13.5	320	0.20	658	0.07 +	207.01	Degree: Compromisers
28	List1 Concordance M6	2327	1.42	9859	1.02 +	196.77	Location and direction
29	List1 Concordance B2-	479	0.29	1275	0.13 +	194.56	Disease
30	List1 Concordance B5	799	0.49	2625	0.27 +	190.33	Clothes and personal belongings
31	List1 Concordance E4.2+	213	0.13	352	0.04 +	185.33	Content
32	List1 Concordance O4.6+	397	0.24	988	0.10 +	184.92	Temperature: Hot / on fire
33	List1 Concordance S2.2	760	0.46	2534	0.26 +	173.02	People: Male
34	List1 Concordance N3.2-	446	0.27	1218	0.13 +	171.32	Size: Small
35	List1 Concordance S2.1	462	0.28	1364	0.14 +	147.68	People: Female
36	List1 Concordance N3.8+	438	0.27	1282	0.13 +	143.05	Speed: Fast
37	List1 Concordance A13.3	1204	0.74	4808	0.50 +	137.89	Degree: Boosters

Unsurprisingly, as we can see clearly from fig. 1, the most prevalent semantic domain, under pronouns, is that of anatomy and physiology. The above data was produced by comparing my sample corpus comprised of *Sons and Lovers* and *New Eve and Old Adam* to the British National Corpus (BNC) written sampler- a sample of various kinds of written texts taken from the 100 million word BNC. Thus, the sampler will have included letters, emails, newspaper articles and such, and the appearance of the somewhat commonplace category of 'Pronouns' could be explained contrastively, in terms of fiction typically making frequent use of pronouns, particularly personal pronouns, to narrate the novel. However, the key concept 'Anatomy and Physiology'

stands out as being particularly significant. To illustrate this point further, Wmatrix will typically (depending on user settings) highlight any Log-Likelihood above 6.63 as being statistically significant. The key domain 'Anatomy and Physiology' has a Log-Likelihood of 2491.06, making it therefore a hugely important, computer-identified stylistic feature of these two texts in particular. There are 3109 total occurrences of lexical items which have been assigned this semantic domain, which amounts to 0.57% of the total word count of the texts.

Fig. 2. Top lines of concordance from *New Eve and Old Adam* showing terms assigned the semantic domain 'Anatomy and Physiology'

3109 occurrences.		
many married people fight , without knowing why . Now it had begun again . He felt the	physical	sickness rising in him . Somewhere down in his belly the big , feverish p
t had begun again . He felt the physical sickness rising in him . Somewhere down in his	belly	the big , feverish pulse began to beat , where was the inflamed place cau
lt the physical sickness rising in him . Somewhere down in his belly the big , feverish	pulse	began to beat , where was the inflamed place caused by the conflict betwe
etween them . She was a beautiful woman of about thirty , fair , luxuriant , with proud	shoulders	and a face borne up by a fierce , native vitality . Her green eyes had a
e was a beautiful woman of about thirty , fair , luxuriant , with proud shoulders and a	face	borne up by a fierce , native vitality . Her green eyes had a curiously p
nt , with proud shoulders and a face borne up by a fierce , native vitality . Her green	eyes	had a curiously puzzled contraction just now . She sat leaning on the tab
a face borne up by a fierce , native vitality . Her green eyes had a curiously puzzled	contraction	just now . She sat leaning on the table against the tea-tray , absorbed .
roses from the bowl , and threaded them at intervals in the plait which bound round her	head	in the peasant fashion . So , with her little starred fillet of flowers ,
tle starred fillet of flowers , there was something of the Gretchen about her . But her	eyes	retained the curious half-smile . Suddenly her face lowered gloomily . Sh
of the Gretchen about her . But her eyes retained the curious half-smile . Suddenly her	face	lowered gloomily . She sank her beautiful arms , laying them on the table
ed the curious half-smile . Suddenly her face lowered gloomily . She sank her beautiful	arms	, laying them on the table . Then she sat almost sullenly , as if she wou
He was looking away out of the window . With a quick movement she glanced down at her	hands	. She took off her wedding-ring , reached to the bowl for a long flower-s
her of a fretful , naughty child as she did so . The man sat by the fire ,	tired	, but tense . His body seemed so utterly still because of the tension in
as she did so . The man sat by the fire , tired , but tense . His	body	seemed so utterly still because of the tension in which it was held . His
. His body seemed so utterly still because of the tension in which it was held . His	limbs	, thin and vigorous , lay braced like a listening thing , always vivid fo
raced like a listening thing , always vivid for action , yet held perfectly still . His	face	was set and expressionless . The wife was all the time , in spite of hers
The wife was all the time , in spite of herself , conscious of him , as if the	cheek	that was turned towards him had a sense which perceived him . They were b
igh-ridged , handsome red roof opposite was an assembly of telegraph wires , a square ,	squat	framework , towards which hosts of wires sped from four directions , arri
oked round almost furtively , from his lonely height , the space pressing on him . His	eyes	met those of the beautiful woman who stood in her afternoon-gown , with f
met those of the beautiful woman who stood in her afternoon-gown , with flowers in her	hair	, at the window . " I like you , " she said , in her normal voice .
sky , looked across at her and she at him . The city was far below . Her	eyes	and his met across the lofty space . Then , crouching together again into
ay from her by his will . She wavered , then went and crouched on the hearth-rug at his	feet	, laying her head on his knee . " Do n't be horrid with me ! " she pleade
will . She wavered , then went and crouched on the hearth-rug at his feet , laying her	head	on his knee . " Do n't be horrid with me ! " she pleaded , in a caressing
wavered , then went and crouched on the hearth-rug at his feet , laying her head on his	knee	. " Do n't be horrid with me ! " she pleaded , in a caressing , languid
with me ! " she pleaded , in a caressing , languid , impersonal voice . He shut his	teeth	, hard , and his lips parted slightly with pain . " You know you love me ,
leaded , in a caressing , languid , impersonal voice . He shut his teeth hard , and his	lips	parted slightly with pain . " You know you love me , " she continued , in
You know you love me , " she continued , in the same heavy , sing-song way . He	breathed	hard , but kept still . " Do n't you ? " she said , slowly , and she
but kept still . " Do n't you ? " she said , slowly , and she put her	arms	round his waist , under his coat , drawing him to her . It was as if flam
. " Do n't you ? " she said , slowly , and she put her arms round his	waist	, under his coat , drawing him to her . It was as if flames of fire were
his coat , drawing him to her . It was as if flames of fire were running under his	skin	. " I have never denied it , " he said woodenly . " Yes , " she
. " Yes . You are always trying to deny it . " She was rubbing her	cheek	against his knee , softly . Then she gave a little laugh , and shook her
Yes . You are always trying to deny it . " She was rubbing her cheek against his	knee	, softly . Then she gave a little laugh , and shook her head . " But it
bing her cheek against his knee , softly . Then she gave a little laugh , and shook her	head	. " But it 's no good . " She looked up at him . There was
of subtle victory . " It 's no good , my love , is it ? " His	heart	ran hot . He knew it was no good trying to deny he loved her . But he
. He knew it was no good trying to deny he loved her . But he saw her	eyes	, and his will remained set and hard . She looked away into the fire . "

Taking the top ten lines of concordance, the following corpus linguistic analysis will systematically analyse the linguistic features of the first ten anatomical and physiological terms, in order to demonstrate their contextual and repeated collocation with terms expressing a mental state, emotion, or feeling of some kind. For example, the first term that we see in the list is 'physical'. Tracing this lexeme back to the source text in which it occurs, we can see the whole expression: 'He felt the physical sickness rising in him. Somewhere down in his belly the big, feverish pulse began to beat, where was

the inflamed place caused by the conflict between them.⁵ The first three terms are all encompassed by this phrase within the text. Though the semantic analysis tool has pointed out these three physical terms, it has failed to recognise the relevance of many of the other terms within this phrase denoting physicality, most likely assigning them to other semantic domains due to their potential for crossover (for example, feverish could be assigned to a semantic group labelled 'illness', as well as 'physiognomy'). However, the fact still remains that the semantic tagging system, regardless of the natural ambiguity of language, has indeed pointed us to areas of the source text in which the physical description of a mental state is expressed; Peter Moest's feeling of estrangement from his wife is here described in terms of not only a physical manifestation but a literal physical bodily positioning- 'somewhere down in his belly'.

There is in fact no direct lexis that we would typically associate with emotion in this section, no term expressing sadness or upset at the 'conflict' that Peter and Paula are experiencing. What we get linguistically is a series of expressions of physical, physiological discomfort experienced, 'caused by' and *as a result of*, human conflict. Fever, sickness, and inflammation all denote physical discomfort, while a pulse beating recreates the physical sensation of rising and falling and also a certain nausea, due to the proximity with the lexis 'sickness' and 'inflamed' and 'fever'. Elizabeth Sargent notes the experiential element that the reader undergoes whilst reading Lawrence. Writing about his short stories in particular, she states: 'you cannot skim these fables for meaning but have to let your body dwell in them'.⁶ Indeed, as we can see from this first extract, Lawrence intends to make us feel, or perhaps experience, as opposed to showing us, the physiological states of his characters. As Lawrence writes himself: 'I don't so much care about what the woman *feels*- in the ordinary usage of the word. That presumes an *ego* to feel with. I only care about what the woman *is*- what she IS-

⁵New Eve and Old Adam, D. H. Lawrence Module Reader, P161.

⁶ Poplowski, Paul, ed. *Writing the Body in D. H. Lawrence: Essays on Language, Representation, and Sexuality*. (London: Greenwood Press, 2001). P. 114.

inhumanly, physiologically, materially...'⁷ Description, then, not of feelings but of physical states associated with those feelings, is Lawrence's concern, and these form part of what Paul Eggert calls Lawrence's 'powerful vocabulary of the psychological underlife'.⁸

The second section of text that Wmatrix's semantic tagging system points us to, then, is that inclusive of the lexeme 'shoulders'. On further inspection, we are drawn to the physical description of Paula Moest: 'She was a beautiful woman of about thirty, fair, luxuriant, with proud shoulders and a face borne up by a fierce, native vitality.' Here, the physical anatomical term 'shoulders' is collocated with the typically emotional term 'proud'. It is clearly seen here what Lawrence is referring to when he says that he means to describe what a person *is* and not what they *feel*; for it is not Paula that is proud, it is her shoulders that are assigned the emotional value. Furthermore, her face as well as her described vitality is also presented as a sort of feature of herself that is almost not intrinsic to her personality; we get this sense from the lack of possessive pronouns and the predominance of the indefinite article demonstrating that this is clearly an outsider's perspective and not Paula's perceptions of herself. The same idea holds for the description of Paula's 'green eyes'; they have 'a curious puzzled contraction', as opposed to 'showing her puzzlement' or 'revealing her puzzled attitude'. 'Puzzlement', an emotional state, is defined here in purely physical terms; her eyes have a puzzled 'contraction', not a puzzled 'look', aligning the experience of puzzlement with a physical contraction of the eyes. The next anatomical term down the list has no emotion attached to it, possibly due to its syntactical nature of being attached to a preposition, the whole sentence simply expressing the physical arrangement of her hair. The final two sentences to which we are pointed are: 'But her eyes retained the curious half-smile. Suddenly her face lowered gloomily'. Both terms denoting a mental emotion of some

⁷ Jarrett-Kerr, Martin. *D. H. Lawrence and Human Existence*. (London: Rockliff Publishing Corporation, 1951). P. 22.

⁸ Fernihough, Anne, ed., *The Cambridge Companion to D.H. Lawrence* (Cambridge: Cambridge University Press, 2001). P. 67.

kind, i.e. 'half-smile' denoting happiness and possibly mischievousness, and 'gloomily' denoting simply gloom, are mitigated and transformed in meaning by their syntactical contexts. Aside from the fact that physical, anatomical entities like 'face' and 'eyes' are ascribed agency through the linguistic structure of these sentences, which almost foregrounds the anatomical parts themselves as experiencing the emotions, rather than the human consciousness, what is also noticeable is that in this particular sentence couple, the mitigation of the emotional effect is grammatical; Paula's eyes '*retained the curious half-smile*', and her face lowers '*gloomily*'- smile is used as a noun rather than a verb, detaching it subtly from the experiencing character and placing it rather as a feature of Paula. Grammatically speaking, a noticeable feature of these constructions is the lack of processes assigned to the characters themselves. Feelings rise in Peter, and a pulse begins to beat in his belly; Paula's eyes have a curious puzzled contraction, and retain a curious half-smile, yet in all of these physiological expressions of emotion thus far, neither Peter or Paula have felt sick, lowered their eyes, or felt puzzled by something. This grammatical pattern seems to highlight the tendency in Lawrence's language of the feelings to express emotions as physical experiences and not spiritual. As Morag Shiach notes about Lawrence's writing style, 'he prefers a psycho-biological model of selfhood which draws on networks of nerves to illuminate the particularities of human subjectivity.'⁹ This materialism of emotion has also been noticed by Rick Rylance, who writes that, in Lawrence's fiction, 'mind states are dramatically material rather than spiritual, and [...] they have multiple products, including waste.'¹⁰

The concordance lines of physiology and anatomy for *Sons and Lovers* are less obviously and repeatedly expressive of an emotional state, however the first ten concordance lines reveal the following to be the top ten physical descriptions of emotional states in the novel:

⁹ Fernihough, Anne, ed., *The Cambridge Companion to D.H. Lawrence* (Cambridge: Cambridge University Press, 2001). P. 93.

¹⁰ Fernihough, Anne, ed., *The Cambridge Companion to D.H. Lawrence* (Cambridge: Cambridge University Press, 2001). P. 24.

Fig. 3. Top lines of concordance from *Sons and Lovers* showing terms assigned to the semantic domain 'Anatomy and Physiology'

ank-six domino, and twelve houses in a block. This double row of dwellings sat at the ted parlours of all the colliers' wives. The dwelling-room, the kitchen, was at the was at the back of the house, facing inward between the blocks, looking at a scrubby inner. William appeared at half-past twelve. He was a very active lad, fair-haired, done," replied the mother. "Is n't it done?" he cried, his blue be heard the first small braying of a merry-go-round, and the tooting of a horn. His past one, so you were wrong--you have n't got your twopence," cried the mother in a There were two sets of horses, one going by steam, one pulled round by a pony; three black bonnet and her cloak. She smiled when she saw women she knew. When she was you coming now, or later?" "Are you goin' a'ready?" he cried, his went slowly away with her little girl, whilst her son stood watching her, cut to the inking her husband was probably in the bar. At about half-past six her son came home, , because he had let her go alone. Since she had gone, he had not enjoyed his . Women were coming home from the wakes, the children hugging a white lamb with green hers stood gossiping at the corners of the alley, as the twilight sank, folding their Mrs. Morel was alone, but she was used to it. Her son and her little girl earth and the hedges smoked dusk. As it grew dark, a ruddy glare came out on the away from her girlhood, she wondered if it were the same person walking heavily up the seem as if I were taken into account. "Sometimes life takes hold of one, carries the what she had, for the children's sakes. At half-past eleven her husband came. His -past eleven her husband came. His cheeks were very red and very shiny above his black husband came. His cheeks were very red and very shiny above his black moustache. His An' so I took one, an' thanked 'im. I did n't like ter shake it afore 'is 's helping to wait in the Moon and Stars. He chattered on. Mrs. Morel, very Stars. He chattered on. Mrs. Morel, very tired, and sick of his babble, George Coppard, was an engineer--a large, handsome, haughty man, proud of his fair skin d, was an engineer--a large, handsome, haughty man, proud of his fair skin and blue es, but more proud still of his integrity. Gertrude resembled her mother in her small mother, loved her mother best of all; but she had the Coppards' clear, defiant blue ther best of all; but she had the Coppards' clear, defiant blue eyes and their broad recall in detail a September Sunday afternoon, when they had sat under the vine at the like yellow flat flowers. "Now sit still," he had cried. "Now your ir saying it's brown. Your mother calls it mouse-colour. "She had met his brilliant . Your mother calls it mouse-colour. "She had met his brilliant eyes, but her clear defiance. "If I were a man, nothing would stop me. "She held her MAN?" she had cried. "Being a man is n't everything." he replied,	foot back back back freckled eyes face breath organs tired face heart tired wakes legs tired face wakes arms slept hilltop back body cheeks moustache head eyes tired went to bed skin eyes build eyes brow back hair eyes face head frowning	of the rather sharp slope from Bestwood, and looked out, from the attic of the house, facing inward between the blocks, looking at a scrubby ba garden, and then at the ash-pits. And between the rows, between the lo , with a touch of the Dane or Norwegian about him. "Can I have my dinne staring at her in indignation. "Then I'm goin' be-out it. "You 'll quivered as he looked at his mother. "I told you!" he said, running. . The boy came back, bitterly disappointed, for his twopence, then wen were grinding, and there came odd cracks of pistol-shots, fearful scree she said to her son: "Well, are you coming now, or later?" " " " " " " full of reproach. "Already? It is past four, I know. " " " to let her go, and yet unable to leave the wakes. As she crossed the op now, rather pale, and somewhat wretched. He was miserable, though he . "Has my dad been?" he asked. "No," said the mother , or a wooden horse. Occasionally a man lurched past, almost as full as under their white aprons. Mrs. Morel was alone, but she was used to it upstairs; so, it seemed, her home was there behind her, fixed and sta , and out of the glare the diminished commotion of the fair. Sometimes, garden at the Bottoms as had run so lightly up the breakwater at Sheernes along, accomplishes one's history, and yet is not real, but leaves on were very red and very shiny above his black moustache. His head nodded . His head nodded slightly. He was pleased with himself. "Oh! Oh nodded slightly. He was pleased with himself. "Oh! Oh! waitin' for m , but 'e says, 'Tha'd better ma'e sure it's a good un, Walt. " , and sick of his babble, went to bed as quickly as possible, while he as quickly as possible, while he raked the fire. Mrs. Morel came of a g and blue eyes, but more proud still of his integrity. Gertrude resemble , but more proud still of his integrity. Gertrude resembled her mother i . But her temper, proud and unyielding, she had from the Coppards. Geo and their broad brow. She remembered to have hated her father's overbea . She remembered to have hated her father's overbearing manner towards h of her father's house. The sun came through the chinks of the vine-leav , I do n't know what it IS like! It's as bright as copper and gold, , but her clear face scarcely showed the elation which rose within her. scarcely showed the elation which rose within her. "But you say you do erect. He was rather timid before her. "But my father's so stiff-neck with puzzled helplessness. Now, as she moved about her work at the Bott
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1. "'You can have your dinner as soon as it's done," replied the mother. "Isn't it done?" he cried, his blue eyes staring at her in indignation. "Then I'm goin' be-out it." "You'll do nothing of the sort. It will be done in five minutes. It is only half-past twelve."
2. 'Some distance away could be heard the first small braying of a merry-go-round, and the tooting of a horn. His face quivered as he looked at his mother.'
3. 'For no other woman looked such a lady as she did, in her little black bonnet and her cloak. She smiled when she saw women she knew. When she was tired she said to her son: "Well, are you coming now, or later?" "Are you goin' a'ready?" he cried, his face full of reproach.'
4. 'And she went slowly away with her little girl, whilst her son stood watching her, cut to the heart to let her go, and yet unable to leave the wakes.'

5. 'She favoured her mother, loved her mother best of all; but she had the Coppards' clear, defiant blue eyes and their broad brow.'
6. 'She had met his brilliant eyes, but her clear face scarcely showed the elation which rose within her.'
7. 'Her blue eyes were very straight , honest, and searching.'
8. 'a certain subtle exultation like glamour in his movement, and his face the flower of his body, ruddy, with tumbled black hair'
9. 'Therefore the dusky, golden softness of this man's sensuous flame of life, that flowed off his flesh like the flame from a candle, not baffled and gripped into incandescence by thought and spirit as her life was, seemed to her something wonderful, beyond her.'
10. 'Her lip trembled, her face broke, and, snatching up the child, she buried her face in his shoulder and cried painfully. She was one of those women who cannot cry; whom it hurts as it hurts a man. It was like ripping something out of her, her sobbing.'

In example 1, William Morel is speaking to his mother, and the grammar of this section very subtly, through the agency being assigned to William's eyes as opposed to William himself, expressed the physicality of the emotion of indignation. Example 2 shows much the same, William's face quivering, denoting a childlike emotion and expressing this through the agency being ascribed to William's face rather than William himself. 'his face full of reproach' also demonstrates this tendency. Example 4 demonstrates a closer unity of emotion and physical state than the previous examples do; 'cut to the heart' is a metaphorical usage of a physical anatomical terminology, yet also expresses the unification of feeling and body, of physical pain relating to the emotional state of longing, through the linguistic alignment of the two. Though an idiomatic expression, it may be this type of language that Lawrence would have acknowledged as a suitable entry into a

'language for the feelings',¹¹ by virtue of its linguistic inherent merging of emotion and physicality, for it is this that Lawrence seeks to express in the rest of his emotional expression, forging it instead for himself without (normally) the aid of pre-existing idiomatic expressions. Example 5 unites emotion, specifically emotional personality traits, with physical, inherited genetic features, describing 'defiant blue eyes' as something which is genetically inherited, and therefore 'defiance' as a personality trait that can be attached to the anatomical feature 'eyes'. In a similar vein, example 7 demonstrates Gertrude Morel and her emotions being described in terms of her eyes. It is her eyes that are described as open and honest and searching, it is the state of her eyes that give away emotional states. In Lawrence's narration of Gertrude's perspective of Walter when she meets him for the first time, there are examples of feeling, or rather personality traits involving feeling, and the physical manifestations of those feelings, which are described in a particularly passionate way as Gertrude finds herself moved by the physical being of Walter and the emotions that she feels coming from him. His 'sensuous flame of life' *flows* from his body and off of his flesh, like a palpable and perceptible *physical substance*. This is at the extreme of Lawrence's language for the feelings, with life and vitality becoming actual perceptible substances that one could almost touch. This overwhelming physical sensation of vitality is what attracts Gertrude to Morel. The final example demonstrates another interesting instance of the physical related to the emotional. Crying is described as something that causes physical pain, something that 'it hurts as it hurts a man. It was like ripping something out of her, her sobbing.' The image of sobbing being akin to ripping 'something' out of her, the indefinite pronoun making the image all the more gory and ominous because of its ambiguity, is a violent one, not normally perhaps related to the physical action of crying.

¹¹ Lawrence, D. H. *A Study of Thomas Hardy and Other Essays*. (Cambridge: Cambridge University Press, 1985), p. 22.

It is perhaps this kind of violence and discomfort associated with certain feelings that Lawrence himself describes as his "passionate struggle into conscious being".¹²

Another interesting facet of Lawrence's writing of the feelings is the use of the concepts of consciousness and unconsciousness. Fiona Beckett notes that there is a 'refusal to polarise conscious and unconscious functioning' within Lawrence's expressions of the feelings.¹³

Fig. 4. Consciousness, a *Sons and Lovers* and *New Eve and Old Adam* Key Word, no. 343.

343	CONSCIOUSNESS	29	0.02	2	2.557	59.25	0.0000000000
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Consciousness is also one of the Key Words identified by Wordsmith tools as being significant. Key words are those that are statistically significant when a small corpus, in this case consisting of *Sons and Lovers* and *New Eve and Old Adam*, compared with a larger reference corpus to provide a frame of reference to work out significant

29 occurrences.	
y and successfully . Now this was going again . All the life was accumulating in his mental	consciousness , and his body felt like a piece of waste . He was not aware of this .
. As soon as he had turned out the light , and there was nothing left for his mental	consciousness to flourish amongst , it dropped , and it was dark inside him as without . It
of a roof low down over him ; whilst that dark , unknown being , which lived below all his	consciousness in the eternal gloom of his blood , heaved and raged blindly against him . It
ay life where one knows nothing of the underneath , so that it takes its way apart from the	consciousness . She did not want to have the deeper part of herself in direct contact with
that night almost more than he had ever suffered during his life . But it was all below his	consciousness . It was his life itself at storm , not his mind and his will engaged at all
, there was a great heave of resistance in him . But then he faltered . With his	consciousness , he remembered how impulsive and eager she was when she dashed off her teleg
quickly , and put her hand hesitating on his hair . The blood struck like flame across his	consciousness , and the hurt was keen like joy , like the releasing of something that hurts
in every limb , while the child boiled within her . For a while she could not control her	consciousness ; mechanically she went over the last scene , then over it again , certain ph
ething about her . With an effort she roused herself to see what it was that penetrated her	consciousness . The tall white lilies were reeling in the moonlight , and the air was charg
She did not know what she thought . Except for a slight feeling of sickness , and her	consciousness in the child , herself melted out like scent into the shiny , pale air . Afte

words in an analyst's chosen corpus.

Fig. 5. Top 10 lines of concordance with *consciousness* in *Sons and Lovers* and *New Eve and Old Adam*

¹² D. H. Lawrence, quoted in Martin Price, 'Levels of Consciousness', in *D. H. Lawrence: Modern Critical Views*, ed. by Harold Bloom (New York: Chelsea House Publishers, 1986). P 255-274.

¹³ Fernihough, Anne, ed., *The Cambridge Companion to D.H. Lawrence* (Cambridge: Cambridge University Press, 2001). P. 221.

Concordance lines of consciousness also bring up the theme of feeling being related to the body. In the top example, for instance, though 'the life was accumulating in his mental consciousness', 'his body felt like a piece of waste'. Consciousness also is seen to collocate with 'the eternal gloom of his blood', reinforcing the notion that such emotions as gloom are held and bound up within the body in a very physical sense.

Conclusively, corpus linguistic techniques, including Key Words and semantic tagging, have served as a useful tool for the investigation of D. H. Lawrence's language of the feelings. I have shown through my analysis that Lawrence creates his language of the feelings by repeatedly expressing emotions in incredibly physical terms. As Elizabeth Sargent notes, the body is an invaluable way of experiencing emotion- we only have to let ourselves experience emotion physically: 'the body knows things and can discover things if only we can let ourselves actually pay attention, close detailed attention, to how and what it registers, to notice not only our senses but proprioception, our body's sense of itself, our sense of being in our own bodies and in a particular place.'¹⁴ It is this experience of emotions in a bodily, physical sense, that Lawrence seeks to create throughout his work.

¹⁴ Poplowski, Paul, ed. *Writing the Body in D. H. Lawrence: Essays on Language, Representation, and Sexuality*. (London: Greenwood Press, 2001). P. 109.

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