



Lawrence-*ness*

A corpus-driven investigation of nominalisation in D. H. Lawrence's literary style

Where this argument goes

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01 Introduction

During the two-part television documentary *The Enemies of Reason*, evolutionary biologist Richard Dawkins interviews Satish Kumar, the editor of *Resurgence* — an 'ecological magazine at the sandal-wearing end of the green movement' (Dawkins 2007). During their conversation, as Satish is speaking about his spirituality, he says:

The spirit is a very big and very holistic and very inclusive word. It is not defined in one particular way. [...] You can say the tree has a spirit. A rock has a spirit. It's a living rock, for me. Nature, without spirit, cannot exist. Like a tree cannot exist without the sunlight, it cannot exist without rain, it cannot live without soil, also it cannot exist without the tree -ness. The tree -ness IS the spiritual quality.

SATISH KUMAR, *THE ENEMIES OF REASON*

Dawkins then returns to his well-known refrain on the importance of scientific, over and above spiritual, principles: 'It all sounds very poetic, but it's not reality. Like priests, mullahs and rabbis, new age mystics ceaselessly attempt to fill gaps in human understanding with fabricated meaning' (Dawkins, 2007). D. H. Lawrence was a religious man for much of his life until the culmination of his disillusionment with Christianity, yet he was still very much concerned with human spirituality (Worthen, 1991). As one of Lawrence's biographers, John Worthen, remarks: 'Lawrence was [...] convinced that it was one of his tasks as a writer to rescue human consciousness (and in particular the idea of human individuality) from the clutches of merely scientific understanding' (Worthen 1991: 183). Though not a Christian himself, 'he found himself wanting to argue for man's religious nature and experience' (1991: 183), and found the scientific conception of the universe 'utterly inadequate in its understanding of man's emotional needs and beliefs' (1991: 182).

Indeed, the spiritual nature of Lawrence's writing has been noted by many critics, as well as the Lawrentian concern with the heterogeneity of human experience. Within this study, it is my concern to demonstrate the significance of the abstract noun-forming, derivational suffix *-ness* in contributing to this sense of characteristically 'Lawrentian' writing, using a corpus linguistic approach. While it may seem at first glance to be so insignificant as to be irrelevant, the *-ness* form appears unusually frequently within Lawrence's writing across the board. Every writer has a unique and measurable stylistic fingerprint that makes *Macbeth* and *Hamlet* 'Shakespearean', *Oliver Twist* and *A Christmas Carol* 'Dickensian', and *The Importance of Being Earnest*, *The Picture of Dorian Gray* and *De Profundis* 'Wildean'. D. H. Lawrence is no exception to this principle, and the *-ness* suffix is one characteristic and striking feature of Lawrence's literary fingerprint that the present study will examine in detail.

02 The Style of a Writer: Corpus Stylistics, D. H. Lawrence and *-ness*

The following research encompasses four main threads of enquiry: the inter-disciplinary field of 'corpus stylistics'; approaches to the study and analysis of lexical innovation and creativity; the suffix *-ness* and its grammatical and semantic classification; and, lastly, critical works considering Lawrence's authorial style as well as his relationship with language.

2.1 *Corpus Stylistics, Creativity, and 'Le Sens d'une Forme': Quantitative and Qualitative Approaches to Style*

In its most basic sense, my study brings together the quantification of Lawrence's use of *-ness*, and the close analysis of those features deemed stylistically significant. Corpus stylistics is an approach to the analysis of language that combines corpus linguistics, which is founded on the quantitative analysis of language, and literary stylistics, which is based mainly on close textual analysis. The two disciplines share a concern with the relationship between meaning and form, and while literary stylistics focuses on close analysis, worthwhile conclusions about a text from a quantitative corpus linguistic point of view must necessarily be related to meaning, as the data itself does not constitute an analysis. As Stubbs (2005: 6) notes, 'the corpus linguist is restricted to features which the software can find, and these features still require a literary interpretation'. By leaving room to account for individual qualities of texts, argues Mahlberg (2007: 219), corpus stylistics can complement and relate to this literary criticism.

Another element of literary stylistics is the concern with the way in which the author 'leans towards different ways of putting things' (McEnery and Wilson 1996: 101). The totality of these unique idiosyncrasies are what constitute a writer's individual style, and corpus stylistics can provide a method of recognising individual creativity in language 'when there is a language norm against which the "creative" language can stand out' (Mahlberg 2007: 221). 'This is precisely the comparative information that quantitative corpus data can provide', comments Stubbs (2005: 5). Stubbs sums up, in the quote above, the benefits of corpus stylistic analysis in the area of comparing a writer's style to a norm; however, Ronald Carter's work on creativity in language (2004) flags up some of the issues with the presupposition that 'creative language' equates to 'literary language' and, using a corpus approach to analyse spoken discourse, demonstrates that much of spoken discourse is also creative — a sentiment also echoed by David Crystal (2006).

The development of corpus linguistic methodologies has enabled many detailed studies of authorial styles through the use of corpora comparing an oeuvre of an author to a linguistic norm such as genre or period. Milic's (1966) analysis of Jonathan Swift's prose style was 'the first authentic *literary* study soundly based on modern statistical procedures and employing a computer as its main research tool' (Kroeber 1966: 55). Milic comments that the writing of an author contains 'a uniform and constant diffusion of his mind and personality, expressed through certain grammatical categories which may be measured objectively' (quoted in Kroeber 1966: 55). These features could be said to equate to Scott's (2010) style indicators, a type of 'Key Words', which are those words that corpus tools such as Wordsmith (Scott 1997) can produce, that are statistically significant in a primary corpus when compared to a reference corpus. There have been many focused and detailed studies of literary works using the corpus stylistic method, most contemporary studies making use of corpus tools and resources such as Wordsmith Tools (1997) and Wmatrix (Rayson 2009), which enable the large-scale analysis of individual qualities of a writer's style. There are various approaches to completing a corpus stylistic analysis; Mahlberg (2012), for example, makes a detailed investigation into the language of Dickens by beginning with a

cluster analysis and showing that they relate to local textual functions; Stubbs (2005) demonstrates that quantitative methods, such as identifying recurrent phraseology, can provide extra evidence for, and support in more detail, much of the literary criticism of *Heart of Darkness*.

Though Neveux's study of *-ness* in *Lady Chatterley's Lover* is not technically based on corpus linguistic methodologies, it does however rely on what can be termed corpus linguistic principles – that is, the quantification of language features. It is interesting to note that both my study and Neveux's begin with the quantification of *-ness* within Lawrence's language, though I did not come across the study until after identifying my approach. Indeed corpus linguistic methodologies allow for the comparative ease in this kind of analysis, as, for example, it would take a considerable length of time to manually count the occurrences of *-ness* throughout Lawrence's fiction, and even this would entail the risk of human error. However, it is obvious that naturally the analysis of one repetitive, quantifiable, feature in an author's work invites quantification as a starting point for analysis. The following table demonstrates Neveux's basis for the investigation of *-ness* words in D. H. Lawrence's writing, which are very (my translation) 'present' ('présents') (Neveux 2004: 158) in *Lady Chatterley's Lover* and *Women in Love*:

Table 1.1 Frequencies of *-ness* and *-ity* words in *Lady Chatterley's Lover*, adapted from Neveux (2004)

	-NESS	-ITY
Tokens	263	162
Types	133	67
% of total occurrences that are Tokens	51%	41%
% of total occurrences which are <i>hapax legomena</i>	62%	49%
% of lexemes occurring less than 5 times	9%	12%
% of lexemes featuring an existential 'there' nearby	3%	0.7%
% of <i>-ness</i> words occurring several times per page	13%	6%

The table above shows a significant difference in the uses and patterns of occurrence of the two suffixes. 'Tokens' represents the overall frequency of all *-ness* forms, while 'types' represents the number of types of those forms. Firstly, it is clear to see a significantly larger proportion of *-ness* words than *-ity* words in *Lady Chatterley's Lover*; *-ness* outweighs *-ity* by 101 total instances. There are also almost 100% more *types* of *-ness* words than *-ity* words, demonstrating that *-ness* possesses, in Lawrence's writing, more linguistic variety. The type-token ratio (TTR) for each suffix also shows an element of the linguistic variety of *-ness*, in that more words are tokens than are types for *-ness*, yet there is less variety with regard to *-ity*, as there are more types than there are tokens. Neveux's conclusion is that '*-ness* words demonstrate a wider lexical flexibility, repeat themselves less than *-ity* words, and seem on the whole more anchored in a specific context' (Neveux 2004: 159). Neveux therefore stresses the importance of contextualising *-ness* words on the basis that they display, within Lawrence's writing, interesting statistical patterns.

Relating *-ness* words to their Lawrentian contexts, Neveux writes that where these forms appear, (my translation) 'the boundaries between the concrete and the abstract, the tangible and the intelligible, fade away and leave in their place a range of shades and nuances that lead us imperceptibly from one to the other and back again' (Neveux 2004: 160), thus arguing for the existence of an incredibly philosophical element to the contexts of *-ness* words. Neveux also relates the performance of *-ness* words in particular to Lawrence's aims as a writer, and the effects he hopes to have. She draws a particular correlation with the way in which *-ness* words reflect Lawrence's desire to express, in his own words, 'inter-relatedness' (McDonald 1936: 528, quoted in

Neveux 2004: 165). Neveux stresses that though Lawrence's language is commonly described as abstract, and the consistent use of abstract nouns would seem to support this, this is actually in direct contrast to Lawrence's 'refus [...] du recours à l'abstraction' ('refusal to resort to abstraction' – my translation) (Neveux 2004: 166).

2.2 Understanding *-ness*: the critical history of a suffix

The main research threads on the topic of this specific morpheme in English approach *-ness* from the perspectives of historical semantics and English morphology. In an article discussing the historical productivity of the suffixes *-ness* and *-ity*, Riddle (1985) criticises previous studies of the two suffixes, which address the topic from a distributionalist approach, on the grounds that they assume *-ness* and *-ity* to be entirely synonymous, and criticises general works on English morphology for treating the suffixes in the same misguided fashion. Approaching the subject from a semantic point of view, Riddle (1985) demonstrates, by way of a series of representative examples, the clear denotative distinction between the two suffixes. Riddle identifies several characteristic qualities of the suffix *-ness*:

1. That this particular suffix denotes 'an embodied attribute or trait', as opposed to *-ity*, which 'tends to denote an abstract or concrete entity' (Riddle 1985: 437);
2. That, when affixed to an adjective, it draws attention to the nature of the adjective more than *-ity* manages to do;
3. That the embodied trait of a *-ness* word may be reinforced, whereas the 'independently existing abstract entity' (Riddle 1985: 439) denoted by an *-ity* word cannot;
4. That *-ness* words can have corresponding connotations of vagueness and uncertainty.

Riddle also estimates the existence of a tentative correlation between *-ity* vs. *-ness*, and general vs. specific, respectively (1985: 458). Baeskow (2012) expands on this correlation, stating that the two suffixes 'select different domains of their adjectival bases' (2012: 6) and that *-ness* is not only semantically more specific than *-ity*, but has a 'tendency to nominalize relatively high degrees of the properties denoted by its adjectival bases.'

In line with the previously cited morphological and semantic studies of *-ness*, Neveux draws a comparison between the nuanced differences of *-ity* and *-ness*, stating that while *-ity* is always attached to Latinate word forms, and causes a change in the emphasis of the word phonologically, *-ness* (my translation) 'expresses a state or quality in a more direct way than *-ity*, maintaining an unchanged stem and rendering the trait more immediate, almost "sensory"' (Neveux 2004: 159). Neveux takes issue with the critical standpoint that heretofore treats Lawrence's use of language as generally abstract, as well as the traditional classification of *-ness* as an abstract noun forming suffix. Neveux also argues that Lawrence's use of the *-ness* suffix invalidates the traditional classification of *-ness* as a (my translation) 'process of abstraction' (Neveux 2004: 159), and shows several examples where *-ness* words describe concrete phenomena as opposed to abstract. Neveux cites the following phrases in *Lady Chatterley's Lover* as places where it is clear that *-ness* forms describe concrete, physical elements of the discourse:

- I. 'And his anger gave him a peculiar handsomeness, an inwardness and glisten that thrilled her [...]' (Lawrence 1928: 157) – Neveux argues that the concrete word 'glisten' causes the two preceding nominalisations to be imbued with (my translation) 'semantic materiality' (Neveux 2004: 160).
- II. 'As the years drew on it was the fear of nothingness in her life that affected her. Clifford's mental life and hers gradually began to feel like nothingness [...] there were days when it all became utterly blank and nothing' (Lawrence 1928: 53) – Neveux notes that while the first instance of 'nothingness' connotes that which is normally connoted by abstract nouns, the presence of the verb 'feel' – typically describing sensory phenomena – before the second instance gives it a materiality.

III. 'she felt all the background of his mind filling up with mist, with nothingness' (Lawrence 1928: 52) — here, the repetition of the preposition 'with' creates a parallelism by which 'mist' resonates alongside 'nothingness', endowing the latter with the physicality of the former.

IV. 'it was all flag, a wonderful display of nothingness [...] Even the prostitution to the bitch-goddess was nothingness, though the men prostituted themselves innumerable times. Nothingness even that' (Lawrence 1928: 54) — 'display' again confers its concrete connotations onto the nominalisation, and 'wonderful' provides 'additional reality to this object' (Neveux 2004: 161).

V. 'it was as if dismalness had soaked through and through everything' (Lawrence 1928: 158) — here, 'soaked' is 'a verb with connotations that could not be more concrete' (Neveux 2004: 161), connotations which attach to 'dismalness' in turn.

The evidence given above for a correlation between the nominalisation and concrete phenomena in *Lady Chatterley's Lover* is convincing; this contextualisation, however, does not refute the categorisation of *-ness*, purely in terms of its grammatical classification, as an abstract noun forming suffix; it only outlines that, within the context of Lawrence's literary style, *-ness* words occur in collocation with the description of physical phenomena, and it is only their contexts which render them physical.

2.3 Lawrence-ness: the style of a writer

On the 22nd January, 1925, at the beginning of a time during which D. H. Lawrence's writing underwent, in Keith Sagar's words, a period of 'regeneration to a new art and vision' (quoted in Sotirova 2006: 466), he writes in a letter to his friend, Italian writer Carlo Linati: 'Whoever reads me will be in the thick of the scrimmage, and if he doesn't like it — if he wants a safe seat in the audience — let him read somebody else' (Boulton 1979: 201). Lawrence's word 'scrimmage' here encapsulates perfectly the quality of the relationship that much of his work has with language and the reader; it is a relationship which opens up a decidedly unrestful dialogue about the interconnectedness between language, the individual, and reality, producing a style which entails 'a new kind of reader involvement' (Ingram 1990: 172). This 'scrimmage' that D. H. Lawrence's literary style manifests in the reader is typically received in one of two ways: as 'an agonizing struggle', by those that dislike, or find uncomfortable, Lawrence's 'laborious strive with language' (Hrițcu 2012: 364); or as deeply profound, investigating and exploring at a fundamental level the forces that connect humans to their 'circumambient universe [...] at the living moment' (McDonald 1936: 527). His literary style is very much a controversial one, and has as much a reputation for its experimentalism, its innovation, and its self-conscious expansion of the language it is built upon, as it does for its 'monumental abstractions' (Stewart 2005: 183), its 'endless repetitions' (Draper 1970: 97), and its ability to unsettle and intrude upon a reader (Draper 1970: 89; Boulton 1979: 201).

What is perhaps unsettling for some about Lawrentian writing is its desire to be true to life, true to the 'untidiness and uncertainty of incomplete and fumbling human experience' (Sotirova 2006: 486). Lawrence actually dismisses the concept of the ego as a unitary, singular phenomenon, in the critical essay 'Why the Novel Matters': 'it is useless to talk about my ego. That only means I have made up an idea of myself, and that I am trying to cut myself out to pattern' (2006: 487). What the idea of the ego distracts from, by conceptualising the individual as a self-contained, definite, and stable entity, is the relativity of experience and the fact that individual identity is a phenomenon that is in a constant state of flux; it is no stable, predictable phenomenon. As Lawrence writes, 'If I say of myself, I am this, I am that! — then, if I stick to it, I turn into a stupid fixed thing like a lamp-post' (Lawrence 1998: 208). Human experience and identity for Lawrence is multivalent, complex, and, most importantly, dynamic. This concern with the dynamicity and complexity of the individual underpins Lawrence's portrayal of human experience in his writings, and indeed his philosophy of literature; 'If a novel reveals true and vivid relationships,' he writes, 'it is a moral work' (McDonald 1936: 530). The novelist must honour 'the relationship in itself', and then the work will be 'great' (1936: 530). Lawrence's conception of

'relatedness' has been likened to Bahktinian dialogism (see Sotirova 2006) and Foucault's conception of sympathy as a great leveller of both the animate and inanimate world (see Neveux 2004: 171). Indeed, Lawrence speaks of sympathy as a fundamental part of the mission of art: 'To bring us into sympathy with as many men, as many objects, as many phenomena as possible' (Neveux 2004: 165).

Sotirova argues that between writing *The Trespasser* and *Sons and Lovers*, Lawrence developed 'a new vision [...] of an existential writer who tries to capture the life-flow and the vital self, not fix experience and personality in rigid moral schemes' (Sotirova 2006: 487). Instead of fixity, we have a literary language that appreciates the state of personality and individuality as 'constantly in a process of becoming in [...] encounters with the other' (2006: 487). This attention to the continual process of becoming and multi-dimensionality in individuals is reflected in Lawrence's characterisations; as Sotirova remarks, taking the character of Mrs Morel from *Sons and Lovers* as an example, 'we sense "[Mrs Morel's] self-righteousness and possessiveness" but we are also aware of "her energy, her sufferings, her sensibility, her courage and her love"' (2006: 487). While Lawrentian characters are endowed with the complexity and fluidity of personality of real-world individuals, through the unique 'language for the feelings' (Lawrence 1985: 203) that Lawrence employs in his work, we are also given a 'first-hand knowledge [of] the characters' experiences' (Hrițcu 2012: 365) that also reflects their fluid, dynamic inner states. The consciousness of a character in Lawrence's fiction colours the objects around them, so that 'the expression we have virtually is the feeling' (Ingram 1990: 162).

According to Bonds, 'the aberration in Lawrence studies is [...] the degree to which Lawrence's verbal idiosyncracies have *failed* to command critical scrutiny' (Bonds 1987: 4), and Fleischman echoes this contention when he remarks that 'little is made of [Lawrence's] stylistic achievements' (Bonds 1987: 162). The recurrent stylistic feature of the *-ness* nominalisation, however, is a vital contributor to the sense in Lawrentian writing of interconnectedness between beings and the fluidity of personality discussed above. Because of the expression and linguistic creation of the subjectivity and flux of experience seen through a character's consciousness, Lawrence's literary language often becomes perhaps indeterminate due to its attempts at expressing individual, nuanced experience. Yet, Michael Bell notes the paradox that 'the indeterminacy of the language is a form of precision in itself' (Bell 1992: 64). It is here that the distinction made earlier between *-ity* and *-ness* becomes essential; where a *-ness* form is found in Lawrence's writing, it corresponds to the specificity of the character's experience at that present time, and, as Neveux has argued, is often grounded in concrete phenomena. So while they may typically have corresponding connotations of vagueness and uncertainty in accordance with the fourth semantic element of *-ness* in Riddle's (1985) definitions, the 'indeterminacy' of *-ness* forms paradoxically incurs precision with regard to Lawrence's aim of faithfully reproducing the consciousness of a character, in which impressions are subjective, not objective. As Neveux remarks, (my translation) 'simply, when a nominalised form appears, a human consciousness is there [...] recording the moving flow of these relationships, as an interpreter' (Neveux 2004: 166). When we get a *-ness* form in Lawrence's writing, it embodies the fleeting nature of the impressions moving in and out of a character's consciousness, 'where things are at one for only a moment', reflecting Lawrence's preoccupation with the 'great mystery of time: [...] the instant. The most superb mystery we have hardly recognised: the immediate, instant self' (McDonald 1936: 222).

03 Methodology

While Neveux (2004) has found that *-ness* forms appear unusually frequently in comparison to *-ity* forms in *Lady Chatterley's Lover*, the present study investigates:

1. The patterns of *-ity* and *-ness* within a) general language use and b) other twentieth century authors, as compared to D. H. Lawrence's fiction;
2. The patterns of *-ity* and *-ness* across Lawrence's fiction, in order to establish that the unusual frequency of *-ness* words, as opposed to *-ity* words, is not purely restricted to *Lady Chatterley's Lover*;
3. Lawrence's use of coinages as a) a significant proportion of *-ness* words overall and b) a site of literary creativity.

I first seek to investigate the significance of *-ness* forms in D. H. Lawrence's literary style by generating a Key Words list. Key Words is a function specific to the corpus analysis software Wordsmith Tools (Scott 2008), created by the software first comparing and cross-tabulating two word frequency lists, a key starting point in the corpus analysis of texts (Mahlberg 2007: 234). In this case, word lists of a) a corpus of D. H. Lawrence's writing and b) the British National Corpus (BNC), a 100 million word collection of samples of both spoken and written contemporary language from the late twentieth century, were compared. The software compares frequencies of two word lists and generates a list of words that are significantly more frequent in the primary corpus than in the reference corpus. Key Word lists typically show salient words that fall into three groups: proper nouns, which normally identify main characters or places; those that indicate the 'aboutness' of a text (Scott 2010: 2); and finally high frequency words, which Scott remarks could be seen as style indicators, i.e. indicators of the particular writing style of an author.

I investigated whether many *-ness* forms appeared in the list produced. Initially, a list of 500 Key Words was generated, as per the standard settings of Wordsmith. Once a pattern had emerged suggesting that certain *-ness* words were indeed a key element of Lawrence's idiosyncratic writing style — the first 500 Key Words having included the top five *-ness* words in the table below — this limit was extended to 1,500 to investigate whether the *-ness* pattern continued throughout the list produced by the software. The table below shows the top 24 *-ness* forms extracted from the Key Words list.

Table 1.2 –ness forms from the Key Words list (BNC World)

WORD	KEY WORDS RANKING	DHL CORP FREQUENCY	BNC WORLD FREQUENCY	KEYNESS
<i>Darkness</i>	48	599	3,154	2,121.49
<i>Consciousness</i>	208	229	2,557	515.47
<i>Tenderness</i>	229	110	568	472.11
<i>Nothingness</i>	354	56	90	306.19
<i>Stillness</i>	424	71	352	257.49
<i>Weariness</i>	507	50	161	217.78
<i>Bitterness</i>	704	66	680	157.37
<i>Whiteness</i>	795	35	153	134.43
<i>Brightness</i>	835	47	393	128.56
<i>Nakedness</i>	921	30	133	114.51
<i>Gladness</i>	982	20	36	105.88
<i>Sensitiveness</i>	1068	14	8	95.97
<i>Softness</i>	1111	32	245	92.32
<i>Madness</i>	1148	51	780	88.82
<i>Singleness</i>	1160	15	19	87.31
<i>Happiness</i>	1268	70	1,623	78.13
<i>Oneness</i>	1305	18	64	75.42
<i>Wistfulness</i>	1338	14	26	73.43
<i>Restlessness</i>	1358	22	136	71.49
<i>Uneasiness</i>	1360	19	87	71.48
<i>Wanness</i>	1365	8	0	71.21
<i>Ugliness</i>	1386	21	124	69.89
<i>Helplessness</i>	1476	25	229	64.53
<i>Callousness</i>	1488	13	30	63.72

As the table above shows, this pattern indeed suggested that the *-ness* suffix is a significant element of Lawrence's style, as opposed to demonstrating simply an unusually frequent usage of specifically the words *darkness*, *consciousness*, *tenderness*, *nothingness* and *stillness* in the primary corpus. The suffix *-ness*, therefore, in D. H. Lawrence's literary style, was found to be both characteristic and significant, and worthy of investigation.

I then generated frequency data for both *-ity* and *-ness* across the corpora mentioned above, in order to make frequency comparisons and to investigate in further detail the distribution of the two suffixes throughout the English language in relation to Lawrence's writing: are *-ness* forms and *-ity* forms particularly different in terms of their statistical distribution between written and spoken language, for example, or in fictional language in general, and how does this compare to the frequency data found in the DHL Corp? Is *-ness* more of a 'literary' or 'fictional' suffix than *-ity*, and if so, why might this be?

Due to both time constraints and word limits, though Lawrence's use of *-ness* may perhaps seem to be easily simplified, there is an enormous amount of data in terms of possible concordance analysis, or indeed other corpus approaches, such as cluster analysis. This is in part due to Lawrence's versatile and more frequent usage

of the suffix when compared to other corpora, and in part due to the suffix being quite a pervasive (though not as pervasive as *-ity*) morphological building block of the English language. By viewing the frequency list of *-ness* words within Lawrence's writing with the online tool Wmatrix (Rayson 2009), I manually identified that there were a seemingly unusual number of linguistic coinages comprising this list, and on closer investigation this was found to be true when compared to the 20th century corpus. I group these coinages into semantic categories into which they seemed to me to fall most naturally. I then focus, in my analysis, on the extracts of Lawrentian text in which these coinages appear, and what, if anything, they can tell us about the relationship between Lawrence, his writing, and *-ness*.

This study makes reference to three foundational corpora, two of which I have created (the DHL Corp and the 20C Corp), for the purpose of investigating *-ness* within D. H. Lawrence's literary style. These are used to compare Lawrence's style in relation to general spoken, written, and fictional language use, other authors writing during the same period, and throughout Lawrence's own work. The corpora can be accessed as raw text file data on the CD attached to this study.

04 Analysis

4.1 Starting Points: Analysis of Quantitative Data

Table 1.3 Frequencies of *-ity* and *-ness* across the BNC, BNC Written, BNC Spoken, BNC Fictional Prose, 20C Corp, and DHL Corp

CORPUS	SUFFIX	SIZE OF CORPUS	TOTAL HITS (TOKENS)	TYPES	FREQUENCY (PMW)
BNC	<i>-ness</i>	98,313,429	109,700	—	1,115.82
	<i>-ity</i>		354,170	—	3,602.46
BNC Fictional Prose	<i>-ness</i>	16,033,634	20,355	—	1,269.52
	<i>-ity</i>		22,630	—	1,411.41
BNC Spoken	<i>-ness</i>	10,409,858	4,847	—	465.62
	<i>-ity</i>		15,260	—	1,465.92
BNC Written	<i>-ness</i>	87,903,571	104,853	—	1,192.82
	<i>-ity</i>		338,910	—	3,855.47
20th Century Corpus	<i>-ness</i>	1,519,433	2,371	472	1.56 ptw
	<i>-ity</i>		2,589	324	1.70 ptw
D. H. Lawrence Corpus	<i>-ness</i>	1,173,187	3,326	544	2.84 ptw
	<i>-ity</i>		2,086	285	1.78 ptw

A broad picture of the frequencies of *-ness* and *-ity* was taken by accumulating frequency data for the two suffixes in the various corpora, in order to ascertain how significant the large proportion of *-ness* words in the DHL Corp was in comparison to other corpora. The table above shows the results, with frequency figures normalised to a suitable rate according to the relative sizes of the corpora. All corpora, with the singular exception of the DHL Corp, demonstrate a statistical tendency for the general prevalence of *-ity* over and above *-ness*. Looking at the BNC data, it is clear first of all that the most frequent nominalisation of the two, in the BNC's standard representation of contemporary language, is *-ity*. This demonstrates a general preference in the language for *-ity* forms over *-ness* forms, and also gives quantitative weight to Riddle's contention that *-ity* has largely taken over the role of nominalisation in the English language (1985). Given the large amount of time required for any significant amount of morphological and linguistic evolution, it is reasonable to suppose that these typicalities of the usage of *-ity* and *-ness* have changed little in the century between Lawrence's time and the present day. The data for the BNC Fictional Prose section shows a similar, though not as overwhelming, statistical weighting between the two suffixes, with *-ity* again the most frequently used. *-ity* also outweighs *-ness* in the 20C Corp. The DHL Corp is therefore the only corpus to demonstrate the prevalence of *-ness* forms over *-ity* forms, and secondly suggests that the dominance of *-ness* forms is more particular to D. H. Lawrence as a writer and less characteristic of 20th century fictional writing as a whole — though it is worth noting that this is not a large enough corpora comparison to establish a definite tendency for an entire fictional period. It is, however, enough to conclude that D. H. Lawrence uses the *-ness* nominalisation significantly more than other 20th century writers, making it an idiosyncratic peculiarity of Lawrentian writing.

Interestingly, *-ness* seems to be least frequent within spoken discourse, and most frequent within fictional discourse, suggesting that it is used more in prepared discourse than in spontaneous discourse, and therefore a language feature that is more 'literary', and perhaps more self-conscious.

Table 1.4 Frequencies of *-ness* and *-ity* across the ten texts within the DHL Corp

TEXT	WORD COUNT	-ITY TOKENS	-ITY TYPES	-ITY PTW	-NESS TOKENS	-NESS TYPES	-NESS PTW
The White Peacock (1911)	124,719	124	63	0.994	285	118	2.285
The Trespasser (1912)	71,477	115	51	1.609	256	101	3.582
Sons and Lovers (1913)	161,977	156	75	0.963	316	113	1.951
The Lost Girl (1920)	138,318	206	85	1.489	328	147	2.371
The Prussian Officer (1914)	9,088	10	8	1.100	31	17	3.411
The Rainbow (1915)	186,920	490	138	2.621	776	212	4.152
Women in Love (1920)	183,113	492	165	2.687	684	211	3.735
England, My England (1922)	65,132	103	51	1.581	170	82	2.610
Aaron's Rod (1922)	115,107	180	111	1.564	236	162	2.050
Lady Chatterley's Lover (1928)	117,338	212	80	1.807	349	140	2.974

In order to qualify the contention that *-ness* is a pervasive stylistic feature, universally occurring across Lawrentian writing in general, the frequencies of *-ness* and *-ity* throughout the DHL Corp, split into its component texts, were investigated. The table above demonstrates that the recurrence of *-ness* is not purely a result of one novel, or particular scenes in a novel, distorting the statistics. Though it is obvious that I obtained a different result for the number of *-ness* words in *Lady Chatterley's Lover* to Neveux's (2004) quantitative study, this could be as a result of Neveux's study being based on a different edition of the text, or — and which is more likely — that manual counting is not as accurate as computer-generated, corpus linguistic quantification, due to the possibility of human error or inattention.

4.2 *-ity* and *-ness*: Compounding, Coinage, Creativity

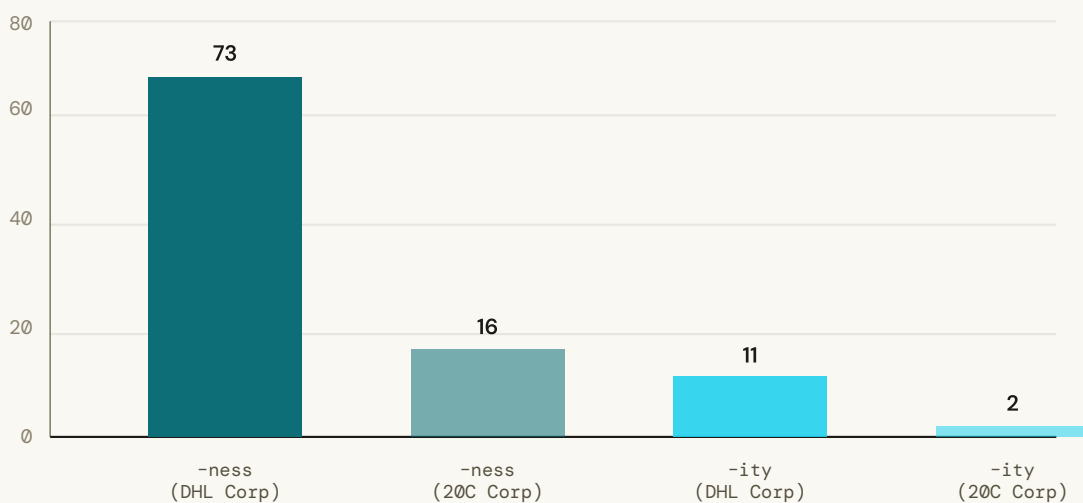
**Figure 1.1** Number of *-ness* and *-ity* coinages in the DHL Corp and the 20C Corp

Table 1.5 Frequencies of *-ness* and *-ity* coinages in the DHL Corp and the 20C Corp

CORPUS	FREQ. OF -NESS COINAGES (PER 100,000 WORDS)	FREQ. OF -ITY COINAGES (PER 100,000 WORDS)	% OF -NESS WORDS THAT ARE COINAGES	% OF -NESS TYPES THAT ARE COINAGES	% OF -ITY WORDS THAT ARE COINAGES	% OF -ITY TYPES THAT ARE COINAGES
DHL Corp	6.22	0.94	2.2	13.4	0.5	3.9
20C Corp	1.05	0.13	0.7	3.4	0.1	0.6

Figure 1.1 and Table 1.5 above show the relative frequencies of *-ness* and *-ity* coinages in the two corpora. It is clear to see that, compared with other twentieth century writers, *-ness* coinages are considerably more frequent in Lawrence's writing. Though Lawrence coins some terms using the *-ity* suffix, still the *-ness* coinages are far more numerous, with the total *-ness* coinages standing at 73 and the total *-ity* coinages standing at 11. *-ness* coinages also constitute more than 10% of the *-ness* types in the DHL Corp, versus 3% in the 20C Corp, and therefore seem to be an interesting area for contextual stylistic analysis, and a key area of lexical creativity on the part of the author. Table 1.6 (see Appendix) shows a full list of these coinages, which fall loosely into eight semantic categories: coinages 1–8 (life and death, existence and the universe), 9–14 (awareness/consciousness), 15–16 (femininity), 17–26 (romance, sexuality), 27–28 (god and the universe), 29–32 (weather/skies), 33–61 (qualities of people), and 62–73 (other). *-ity* coinages are shown corresponding to the same semantic groupings.

Having grouped these coinages into their loose semantic groups, I will focus qualitatively on the first grouping (life and death, existence and the universe) and analyse them in context in order to investigate their stylistic effects, after a discussion of the relevance and meaning of coinages.

As Neveux argues, (my translation) 'to name in literature truly is akin to causing to exist or creating', and if the writer accepts this power, she remarks, he (my translation) 'recovers the magic dimension of the name, of the *nomen*, and grants himself some of the omnipotence of gods and priests, who alone can give names to things' (Neveux 2004: 171). Nominalisation is one form of 'creating', or assigning an embodied form to a quality, and coinage is another process of linguistic creation. Coinages that make use of these nominalisations in the creation process, therefore, possess a kind of double-creation quality; first there is the embodied form, and then there is the fact that the whole lexeme is unfamiliar to us, encouraging an act of meaning creation, or orientation, within the reader. Moreover, a *-ness* form can embody any attribute, and by giving it a name, by nominalising, it can endow a word with connotations that render it more 'real' than an attribute, which merely describes a quality or characteristic of something. As Katie Wales observes, 'in literary language the effect of a consistent use of a nominalizing style is to render static the potentially dynamic or active; and to reify feelings' (Wales 2001: 272). The reifying of feelings is certainly the end result in many of these passages. The process of *-ness* affixation can be applied to any part of speech, and due to this versatile morphological ability, can 'reify' almost *any* concept. Therefore, we can find no morphological issues with affixing *-ness* to pronouns, nouns that do not normally appear affixed with *-ness*, or even prepositions. Take, for example, *he-ness*, *treeness*, or *in-ness*; though they seem unusual, and rightly so, because they are all coinages, they are still perfectly conceivable by the human mind, as they are constructed of English morphemes. Yet in their conception we are forced almost to 'invent' or to 'create' ideas, exactly *because* the words are unfamiliar to us. Though we can easily perceive the concept of 'the quality, or state of being, of a tree', it is a thought process that is perhaps an unusual one for most, and draws attention to the process of thought itself.

The list below shows each Lawrentian coinage pre- and post-affixation, and from viewing this process we can gain a better understanding of the meaning of the words in question.

1. Pathless → pathlessness (*path + less + ness*)
2. Life-rooted → life-rootedness (*life + root + ed + ness*)
3. Living → livingness (*live + ing + ness*)
4. Unliving → unlivingness (*un + live + ing + ness*)
5. Inhuman → inhumanness (*in + human + ness*)
6. Dishuman → dishumanness (*dis + human + ness*)
7. Death-mad → death-madness (*death + mad + ness*)
8. All-comprehensive → all-comprehensiveness (*all + comprehension + ive + ness*)

Firstly, it is essential to note that all of the examples in the list above, in their stem forms, are comprised of more than one morpheme. Most words in typical English usage contain one to two morphemes; the coinages above, however, in their final forms, contain from three to four units of meaning, and so on a morphological, as well as a semantic, level, these particular words are primed for foregrounding in the mind of the reader. From this foregrounding, we can naturally assume that more attention is paid to the coinages. The greater number of morphemes also entails more in terms of the number of conceptual leaps involved in constructing a meaning for a word. The meaning-making is therefore a longer process, and a longer process still when one considers that a word is new and unusual. Diane Bonds notes that Lawrence is a 'highly ambivalent and philosophical writer' (Bonds 1987: 4), and indeed many critics have noted a philosophical aspect to Lawrence's writing. The exploration and scrutiny of meaning is a fundamental component of the discipline of philosophy, and, I argue, is crucially involved and encouraged by the reading of these Lawrentian coinages.

What is most noticeable about the majority of the passages in question is that whenever a coinage appears, it occurs within a passage where a character, or consciousness, is considering the *nature* of the quality or attribute connoted by the stem of the word, for a considerable length of time:

EXTRACT 1 — Ursula considers the lack of a 'path', or 'direction' in her life. Her sense of 'pathlessness' is due to her lack of 'direction', her coming of age and transition into 'womanhood', the feeling that she 'must go somewhere, she must become something', her sense of a 'cloud of self-responsibility', the 'heavy, numbing responsibility of living an undiscovered life', and her sense of 'obscurity'.

EXTRACT 2 — Aaron meditates on the lily being 'life-rooted' and free of anxiety, something he envies of the flower. His philosophising becomes a contemplation of life itself. The lily's 'life-rootedness' comes from its being 'life-rooted', 'life-central', 'life-living', 'life itself', 'perfectly herself', 'never [...] in the grip of a monomania for happiness or love or fulfilment', and also from the fact that the flower is 'without that strain and anxiety with which we try to weave ourselves a life'.

EXTRACT 3 — Lydia Lensky is contemplating the sense of 'life' in the eyes of her husband. His 'livingness' is due to the feeling of his 'rooted safety', the 'life in him', and his being 'young and very fresh'; all of these qualities serve to constitute Lydia's sense of 'livingness'.

EXTRACT 4 — Mellors' conception of the 'unlivingness' of the middle and upper classes is due to his perceptions of their 'toughness', 'curious rubbernecked toughness', 'which just left him feeling cold and different from them'.

EXTRACT 5 — The sense of the 'inhumanness' of the child's crying is accumulated through the impressions of it being 'intolerable' and 'continuous', the fact that it was 'so impersonal, without cause or object'. This inhumanness then contributes to Brangwen's own sense of 'madness', 'terror', and 'frenzy'.

EXTRACT 6 — Alvina muses on the inhuman quality in Albert's cold stare. This sense of Albert's 'dishumanness' is made up of various impressions formed in the consciousness of Alvina from watching him in the chapel: the fact that he is 'sitting stiff', 'staring flatly', 'staring away from everything' — a conceptual leap, perhaps — as well as his stare being just like the way 'fishes stare'.

EXTRACT 7 — Egbert, having left his family and gone into war, has been wounded in battle. Again, several sense impressions collectively combine to produce this sense of 'death-madness': the fluctuation between being awake and asleep, the knowledge that 'he was killed' yet still being alive, the fuzziness of his sight, the 'clanging pain in his head', his 'laps[ing] away from consciousness', in 'unutterable sick abandon of life', the sense of impending 'doom', the vagueness of his knowledge of his physical state, the 'swinging pendulum of pain', the feeling of 'blood', and the sense that 'the clanging seemed to burst the membrane of his brain, like death-madness'.

EXTRACT 8 — Birkin is contemplating the differences between the 'emotional intimacy' of Hermione and Ursula. His sense of 'all-comprehensiveness' is accumulated from several elements: 'fusion, fusion, this horrible fusion of two beings, which every woman and most men insisted on', the fact that it seems 'nauseous and horrible', and the sense of oppression he feels from the women and the demands they make — 'this hateful tyranny'.

The examples above serve to demonstrate that wherever a *-ness* coinage appears in Lawrence's writing, there is also (my translation) 'a state of consciousness characterised by flexibility, and the impression, on this consciousness-screen, of phenomena that were met fleetingly' (Neveux 2004: 166). Neveux argues that the word 'awareness' characterises this state; however I would argue that the same applies to the examples discussed above. In each case, what we see is a character whose sense of '*x*-ness' is an accumulation of impressions that their consciousness has built up into an idea, which is then nominalised by way of the *-ness* affixation process. As a stylistic formula, it would appear like so:

Character + free indirect discourse + striving to articulate a feeling = x-ness

'Nonce' words are those created to solve a problem of communication, or in other words, to fill a perceived gap in the language with a form that suitably explains the nuance of meaning that the language user wishes to express. What comes along with *x*-ness is also the sense of a self-consciousness to the language used. While there may be an equivalent pre-existing English term for what the character is perceiving, the *x*-ness form is a kind of nonce word for a Lawrentian character's perceiving consciousness. What for Lawrence is 'a pure experience, emotional and passionate, spiritual and perceptive, all at once' (Lawrence, quoted in Neveux 2004: 167) leads to the need to articulate the purity of the moment, and the complexity of the impressions that drift in front of the 'consciousness-screen' (Neveux 2004: 166) of a character. Because these impressions are only impressions, ambiguous and unrefined, the use of an *x*-ness form represents that which the consciousness of the character is attempting to do: create and articulate meaning.

05 Conclusion

As Lawrence wrote in a letter to Blanche Jennings in 1908, he believed that he had to 'flaw [his] English if [he was] to be anything but a stilted, starched person' (Boulton and Zytaruk, 1979). Lawrence's philosophical views on language, and his attempt to create a language for the feelings that expressed the vagaries, complexities, and impermanence of human consciousness, are epitomised in sections of Lawrence's writing that contain *-ness* coinages. What I have demonstrated in relation to Lawrence's literary language as a whole is still only a partial part of a much larger picture. Though corpus linguistic methodologies can make the large-scale analysis of literary texts more feasible, they cannot replace or overtake the role of close analysis and engagement with literary criticism, which will continue to evolve; what I have done is presented my findings on Lawrence's use of a specific suffix, made possible by the existence of computer-based corpus studies.

I have attempted to show, through the use of a corpus stylistic approach, that the use of the suffix *-ness* is an interesting and significant one within Lawrence's literary style, and that *-ness* coinages in particular point us to key extracts which exemplify Lawrentian prose as a whole. *-ness* certainly also displays interesting statistical patterns across the English language generally, as my frequency comparison has demonstrated, most significantly showing a weighted appearance in written and fictional discourse as opposed to spoken, and this discovery is an area of research that appears worthy of further investigation. Crucially, the analysis I have performed of *-ness* coinages is not to suggest that *-ness* coinages are the most important *-ness* forms in Lawrence's literary language, but simply that they are one area in which Lawrentian writing is at its most characteristic. In a letter to the influential critic Edward Garnett, Lawrence writes 'You mustn't look in my novel for the old stable ego of the character' (Boulton and Zytaruk 1979: 183); *-ness* coinages are those which are the site of the ego becoming fluid, breaking down, and transforming into something fluid and unstable — a location where we can perceive, through Lawrence's skills as a writer, the reality of human consciousness.

Word count: 7,580

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06 Appendices

6.1 Coinage frequency tables

Table 1.6 Lawrentian coinages: –ness and –ity (DHL Corp)

#	–NESS WORD	F.	#	–NESS WORD	F.
1	pathlessness	–	38	unnoticeableness	1
2	life-rootedness	1	39	wornness	1
3	livingness	1	40	comfortlessness	1
4	unlivingness	1	41	roundnesses	1
5	inhumanness	1	42	globe-fullness	1
6	dishumanness	1	43	deep-thickness	1
7	death-madness	1	44	beakishness	1
8	all-comprehensiveness	1	45	southernness	1
9	mass-consciousness	1	46	youngness	2
10	semi-consciousness	3	47	agedness	1
11	under-consciousness	1	48	mealy-mouthedness	1
12	momentaneousness	1	49	good-naturedness	1
13	awakeness	1	50	bum-righteousness	1
14	rousedness	5	51	domineeringness	1
15	womanness	2	52	mincingness	1
16	maidenliness	2	53	fuddleness	1
17	affectionateness	1	54	crampedness	1
18	sleep-loveliness	1	55	monkeyishness	1
19	love-oneness	1	56	ikeyness	1
20	sweetnesses	1	57	abidingness	1
21	cunt-awareness	1	58	meannesses	1
22	over-sensitiveness	1	59	commandingness	1
23	over-gentleness	1	60	shut-upedness	1
24	coming-on-ness	3	61	amusedness	1
25	caressiveness	1	62	abstractedness	1
26	over-tenderness	1	63	unusedness	3
27	godlikeness	1	64	forgottenness	1
28	christlikeness	1	65	subjectedness	1
29	under-darkness	1	66	enclosedness	1
30	snow-darkness	1	67	sham-wistfulness	1
31	sun-weariness	1	68	decay-sweetness	1
32	day-wanness	1	69	money-deadness	1
33	silver-greyness	1	70	grundyishness	1
34	semi-blindness	1	71	steepnesses	1
35	shimmeriness	1	72	looliness	1
36	motionlessness	1	73	halfness	2
37	far-awayness	3			

Table 1.6b Lawrentian coinages: –ity (DHL Corp)

-ITY WORD	F.
life-centrality	1
life-quality	1
life-rapidity	1
life-responsibility	1
inter-suggestivity	1
thought-activity	1
disquality	3
humourosity	1
will-to-passivity	1
lercality	1
blood-authority	1

Table 1.7 Coinages in the 20C Corpus

#	-NESS WORD	F.	#	-NESS WORD	F.
1	mountain-sickness	1	9	unworthinesses	1
2	whatness	1	10	roundnesses	1
3	kissing-kindness	1	11	lonelinesses	1
4	superloneliness	1	12	forgetfulnesses	1
5	umbrageousness	1	13	pleasantnesses	1
6	old-fashionedness	1	14	queernesses	1
7	half-darkness	1	15	unpleasantnesses	1
8	pleasingness	1	16	pettinesses	1

Table 1.7b Coinages in the 20C Corpus: -ity

-ITY WORD	F.
calamity-howling	1
curiosity-mongers	1

6.2 Corpora

D. H. LAWRENCE CORPUS

The D H Lawrence Corpus (DHL Corp) is comprised of all fictional work by D. H. Lawrence that was available online from Project Gutenberg: a total of 10 text files, totalling 1,173,187 words.

The White Peacock (1911) 124,719 words
 The Trespasser (1912) 71,477 words
 Sons and Lovers (1913) 161,977 words
 The Lost Girl (1920) 138,318 words
 The Prussian Officer (1914) 9,088 words
 The Rainbow (1915) 186,920 words
 Women in Love (1920) 183,113 words
 England, My England and Other Stories (1922) 65,132 words
 Aaron's Rod (1922) 115,107 words
 Lady Chatterley's Lover (1928) 117,338 words

20TH CENTURY FICTION CORPUS

The 20th Century Fiction Corpus (20C Corp) is comprised of works by eminent twentieth century writers available online from Project Gutenberg: a total of 19 text files, amounting to 1,519,433 words.

E. M. Forster

Howards End (1910) 110,742 words

A Room with a View (1908) 68,046 words

F. Scott Fitzgerald

Tender is the Night (1934) 111,273 words

The Beautiful and the Damned (1922) 127,896 words

The Great Gatsby (1925) 49,320 words

This Side of Paradise (1920) 83,679 words

Ford Madox Ford

The Good Soldier (1915) 76,614 words

Gertrude Stein

Three Lives (1909) 86,219 words

James Joyce

A Portrait of the Artist as a Young Man (1916) 86,091 words

Dubliners (1914) 67,640 words

Joseph Conrad

Heart of Darkness (1899) 39,358 words

Franz Kafka

The Metamorphosis (1915) 22,091 words

The Trial (1925) 84,175 words

Katherine Mansfield

Bliss and Other Stories (1918) 125,548 words

The Garden Party and Other Stories (1922) 58,394 words

Virginia Woolf

Jacob's Room (1922) 55,592 words

Monday or Tuesday (1921) 18,738 words

Night and Day (1919) 167,883 words

The Voyage Out (1915) 138,289 words