

Oppositional language as thematic signals
in the novels of D.H. Lawrence:
A corpus-based examination

Thesis submitted in accordance with the requirements of the University of Liverpool
for the degree of Doctor in Philosophy by Suzanne Marie McClure.

June 3, 2021

Table of Contents

Table of Figures	v
Abstract	vii
Acknowledgements	viii
Chapter 1: Introduction	1
1.1 Thesis Structure	6
Chapter 2: Lawrence the Man	11
2.1 Youth and Education	13
2.2 University Life	19
2.3 Delayed Adolescence and London Life	21
2.4 Renewal through Love	27
2.5 The War Years	31
2.6 Expatriation from Europe	39
2.7 The Final Years	42
2.8 Concluding Remarks	44
Chapter 3: Lawrence the Writer	45
3.1 Posthumous Literary Critical Observations	46
3.2 Lawrence’s Metaphysics	53
3.2.1 Literary Theory Perspectives	55
3.3 Oppositional Lawrentian Themes	59
3.3.1 Native and Industrialised Societies	60
3.3.2 Knowing and Being	64
3.3.3 Male and Female Archetypes	65
3.3.4 Attraction and Repulsion	67
3.3.5 Motion and Inertia	69
3.3.6 Death and Rebirth	70
3.3.7 Light and Darkness	72
3.4 Concluding Remarks	73
Chapter 4: Oppositeness in Language and Discourse	75
4.1 Aristotle and Logical Opposition	76
4.2 Antonymy Classifications	78
4.2.1 Complementary	79
4.2.2 Contrary	81
4.2.3 Converse	83
4.2.4 Reversive	84

4.2.5 Endemicity of Antonyms	84
4.3 Syntactic Frames and Constructed Opposition.....	87
4.3.1 Constructed Opposition.....	88
4.3.2 Syntactic Frames	89
4.3.3 Categories of Opposition	92
4.3.3.1 Opposition through Parallelism.....	93
4.3.3.2 Opposition through Negation.....	94
4.3.3.3 Coordinated Syntactic Frames	95
4.3.3.4 Comparative Syntactic Frames.....	96
4.3.3.5 Concessive Syntactic Frames	97
4.3.3.6 Explicit Syntactic Frames.....	98
4.3.3.7 Replacive Syntactic Frames	99
4.3.3.8 Transitional Syntactic Frames	99
4.4 Keywords and Semantic Domains	100
4.4.1 Review of Linguistic Software Employed	103
4.5 Concluding Remarks	108
Chapter 5: Research Corpora and Methodology.....	110
5.1 Corpora Composition	111
5.2 Corpora Annotation.....	115
5.2.1 Limitations of Corpora Annotation.....	116
5.3 Corpora Interfaces.....	119
5.3.1 Oppositeness Interface.....	123
5.4 Tripartite Methodological Approach	131
5.4.1 Endemicity of Antonyms	132
5.4.2 Oppositional Syntactic Frames	135
5.4.3 Keywords and Semantic Domains	137
5.5 Concluding Remarks	138
Chapter 6: Research Findings and Analysis.....	140
6.1 Endemicity of Antonyms	140
6.1.1 Antonymous Pairs Studied.....	140
6.1.2 Antonym Co-occurrence.....	144
6.1.2.1 Limitation of Dissimilar Word Frequency	149
6.1.2.2 Co-occurrence Statistics	151
6.1.2.3 Endemicity Research Findings	156
6.2 Oppositional Syntactic Frames.....	156
6.2.1 Coordinated Syntactic Frames	159

6.2.2 Comparative Syntactic Frames.....	162
6.2.3 Concessive Syntactic Frames	166
6.2.4 Explicit Syntactic Frames.....	169
6.2.5 Replacive Syntactic Frames	172
6.2.6 Transitional Syntactic Frames.....	174
6.2.7 Additional Explicit Triggers	177
6.2.8 Punctuation as a Trigger of Opposition	180
6.3 Keywords and Semantic Domains	183
6.3.1 Keywords	184
6.3.2 Semantic Domains.....	190
6.3.2.1 Limitations of Semantic Domain Findings	190
6.3.2.2 Overused Semantic Domains	191
6.4 Concluding Remarks	199
Chapter 7: Discussion of Research Findings	201
7.1 Endemicity of Antonyms	202
7.1.1 Sentential Preferred Pairs	207
7.1.2 Oppositional Preferred Pairs	214
7.2 Oppositional Syntactic Frames	217
7.2.1 Society	218
7.2.3 Emotions	223
7.2.3 Male and Female Archetypes.....	225
7.2.4 Spirituality	228
7.3 Keywords and Semantic Domains	231
7.3.1 Keywords	231
7.3.2 Semantic Domains.....	234
7.4 Concluding Remarks	239
Chapter 8: Conclusion.....	241
8.1 Summary of Research Findings.....	242
8.2 Research Limitations	248
8.3 Research Contributions.....	249
8.4 Future Studies	251
8.5 Concluding Remarks	252
References.....	1
Appendix A: Literary Reference Corpus WordSmith Statistics	1
Appendix B: DHL Corpus WordSmith Statistics	1
Appendix C: UCREL Semantic Analysis System	1

Appendix D: Antonymous Pairs Under Study	1
Appendix E: Syntactic Frames of Opposition	1
Appendix F: Rejected Antonymous Pairs.....	1
Appendix G: DHL Corpus Keywords.....	1
Appendix H: Corpora Unmatched Semantic Domains	1
Appendix I: Underused Semantic Domains.....	1

Table of Figures

Figure 1: Lawrentian dualities	66
Figure 2: Aristotelian modern revised square	77
Figure 3: Endemicity co-occurrence statistics	85
Figure 4: Mettinger (1994) syntactic frames.....	89
Figure 5: Jones (2002) syntactic frames	90
Figure 6: Davies (2012) syntactic frames	92
Figure 7: Biber (1988) dimensions	104
Figure 8: Biber (1989) text types	104
Figure 9: Top 30 words in Lady Chatterley’s Lover.....	105
Figure 10: USAS top-level semantic domains	106
Figure 11: USAS subcategories for B: The Body and the Individual.....	106
Figure 12: DHL corpus semantic domains of light and darkness	108
Figure 13: Lawrence novels included in DHL corpus	112
Figure 14: Corpora text types.....	114
Figure 15: Top ten pronouns in Sons and Lovers	117
Figure 16: Corpora interface	119
Figure 17: Lemma gringo.....	120
Figure 18: MAT POS word search	121
Figure 19: MAT TIME adverbial search	123
Figure 20: Oppositeness interface.....	124
Figure 21: Antonym search by sentence	126
Figure 22: Custom word list search	128
Figure 23: Microsoft Access filters.....	129
Figure 24: Syntactic frame selection.....	130
Figure 25: Sentential and oppositional ratios.....	143
Figure 26: Complementary co-occurrence statistics	145
Figure 27: Contrary co-occurrence statistics.....	146
Figure 28: Converse co-occurrence statistics.....	147
Figure 29: Reversive co-occurrence statistics.....	148
Figure 30: W1: W2 ratio	149
Figure 31: Five or more sentential occurrences	151
Figure 32: High frequency pairs	153
Figure 33: W2/Observed ratio.....	154
Figure 34: W1/Observed ratio.....	155
Figure 35: Endemicity statistics	156
Figure 36: High frequency syntactic frames	158
Figure 37: Intimacy scale	168
Figure 38: Corpora top 50 words	185
Figure 39: Lawrence corpus keywords	187
Figure 40: Oppositional semantic domains and keywords	189
Figure 41: Top 50 corpora semantic domains.....	192
Figure 42: DHL corpus overused semantic domains	194
Figure 43: Top ten semantic domains by novel	197
Figure 44: Colour and colour patterns high frequency words.....	198
Figure 45: Speech high frequency words.....	199

Figure 46: High frequency traditional antonyms	206
Figure 47: Keyword "little" R1 concordances	233
Figure 48: Frequency of overused top-level semantic domains.....	235
Figure 49: High frequency words in top-level T: TIME domain.....	236
Figure 50: Overused oppositional semantic domains	238

Abstract

While this analysis of oppositional language signalling literary themes provides an overview of nearly a century of literary critical observations on D.H. Lawrence, this thesis focuses on how the semantic phenomenon of oppositeness is presented linguistically and stylistically within his major novels. A survey of Lawrence's life serves as an introduction to his prose fiction and identifies the personal factors that contributed to his dualistic nature. For Lawrence, man's consciousness is in constant fluxation in an attempt to put into equipoise conflicting forces often brought on by the dehumanising effects of industrialisation.

A scholarly review is offered to highlight the challenges presented in gathering a consensus on the concept of oppositeness, and Lawrence's prominent oppositional themes are surveyed. As it is difficult to examine linguistic features across ten major novels, two annotated corpora totalling over 9.7 million words were created to aid in this investigation, serving as an original contribution to Lawrentian studies and Corpus Stylistics. A tripartite methodological approach and bespoke computer applications are used in this research to identify traditional and unconventional oppositional language, marked keywords, and overused semantic domains in the novels of Lawrence. Both detailed qualitative and quantitative analysis is carried out on these linguistic features to show that recurring themes are often represented by oppositional language and concepts. The merit of this thesis is to argue for a new understanding of how Lawrence's dualist language foregrounds and signals his literary themes, and calls on readers and critics today to appreciate the lyrical, and often repetitive, nature of his writing that explores social, political, and cultural struggles at the turn of the century.

Acknowledgements

I am grateful for having the opportunity to complete a PhD at the University of Liverpool under the supervision of Dr. Paul Simpson and Dr. Victorina Gonzalez-Diaz. Paul's continued enthusiasm and support provided much needed encouragement during the difficult periods of writing this thesis. Early on, Victorina offered guidance on the notion of oppositeness, suggesting I start with Jeffries (2014), and a single chapter became a thesis. As experts in diverse fields of linguistics and stylistics, their guidance has been invaluable.

My family believed in this academic adventure from the beginning, and I promise them this is the last time I will seek a formal education. My parents, Judy, Marilyn and George, deserve a special mention for their emotional and financial support. My daughters, Danielle and Allison, served as early proofreaders and as a constant source of inspiration. All of you continuously reminded me that the trials and tribulations, which come with earning a PhD, are worth the endeavour.

But it is the fight of opposites which is holy. The fight of like things is evil.

-D.H. Lawrence (1968: 375)

Chapter 1: Introduction

We have the word of many literary critics spanning over a century that D.H.

Lawrence was a philosopher-novelist who articulated everyday life questions through oppositional language, symbols, and motifs. His literary protagonists experience conflicting thoughts and emotions, while seeking to find a polarised balance; they often wage battles with themselves, with society, and those they love most. In his novels, Lawrence explores the contrast between man's conscious struggle for a purposeful life against an increasingly industrialised society. The prevalent dualism is expressed through psychological states and relations that often reflect man's desire to return to a life in which meaningful connections are experienced within, and between, individuals. Montgomery (1994) declared that typical literary categorisation must be transcended, and that art and philosophy must be reconceptualised in order to wholly understand Lawrence. His distinct style and repetition of thematic motifs, preoccupations, and plots have led to the adjectival word *Lawrentian*, which describes Lawrence's centrality of purpose.

The critics often rely on the circumstances of Lawrence's life, analysing his writing from a pseudo-biographical or philosophical perspective. Interpretations of his novels often stress the importance of relating his prose to historical facts, such as the loss of civil liberties during World War I (WWI) and the life of colliery workers at turn of the century England. Pinion reflected on Lawrence's childhood spent in the English town of Eastwood:

Given the full perspective, it is easy to see Lawrence's ideas are rooted in his own experience. It goes back to Eastwood: to reflections on his upbringing

and education; to 'the tragedy' of sons and lovers; and to an industrial blight in the lives of English workers and families, the economic and political repercussions of which still bedevil us. (Pinion 1978: 65)

The image of Lawrence as a writer who reflects his personal experiences and philosophy has allowed critics to interpret his texts as semi-autobiographical.

Stewart maintained "we can relate a great deal in the stories to his personal history" but he considered this was not always to Lawrence's advantage (1963: 567).

Lawrence did not deny that he found inspiration from within his own life and it is unlikely that he viewed this as a limiting factor in his creative literary endeavours.

A focus on the linguistic experience of reading Lawrence is often neglected in favour of an interpretation that emphasises Lawrence the philosopher. Kermode and Hollander (1973: 1817) argued that he was a "tempestuous and controversial writer and prophet" while Foster declared Lawrence "a rebellious prophet" who possessed a following of dedicated apologists (1963: 151). As Moore noted, Lawrence was a novelist who was obliged to take on the role of philosopher in order to reach "the whole man" (1951: 316). Lawrence addressed the relationship between the consciousness of man and the novel:

To be alive, to be man alive, to be whole man alive: that is the point. And at its best, the novel, and the novel supremely, can help you.... In life, there is right and wrong, good and bad, all the time. But what is right in one case is wrong in another. And in the novel, you see one man becoming a corpse, because of his so-called goodness, another going dead because of his so-called wickedness. Right and wrong is an instinct: but an instinct of the whole consciousness in man, bodily, mental, spiritual at once.
(Lawrence 1936: 537)

In this passage, Lawrence uses antonymous language and imagery, relying heavily on dualities while recognising the importance of one's existence being in a state of opposition. His novels express a linguistic and thematic interplay of polarity, often

taking his protagonists to poles of psychological and spiritual states. Lawrence declared the novel as “the highest form of human expression so far attained” and believed most novelists had an instructional purpose (1968: 416). Through his protagonists, Lawrence expresses his paradoxical metaphysics and didactic preoccupations, which are established most often in “sympathy, ultimate purpose, human passion” (Ingram 1990: 49).

Many critical evaluations (Sagar 1985; Eggert 2002; Becket 2002) portray Lawrence as a repetitive, dualistic thinker who visualised the human race and its surroundings in terms of contraries. Sagar defined the focus of Lawrence’s metaphysics as conflicting opposites, which are portrayed in his novels through patterns of “stresses and balances” (1985: 137). Lawrence affirmed that contradictions create tension between supposedly fixed concepts and, if perhaps appearing inconsistent with the laws of nature, these concepts were not rendered inherently untrue. Lawrence wrote:

The two great conceptions, of Law and of Knowledge or Love, are not diverse and accidental, but complementary. They are, in a way, contradictions each of the other. But they are complementary. They are the Fixed Absolute, the Geometric Absolute, and they are the radiant Absolute, the Unthinkable Absolute of pure, free motion. They are the perfect Stability, and they are the perfect Mobility. They are the fixed condition of our being, and they are the transcendent condition of knowledge in us. They are our Soul, and our Spirit, they are our Feelings and our Mind. They are our Body and our Brain. They are Two-in-One. (Lawrence 1936: 513)

Numerous critics (Daleski 1965; Cowan 1970; Rylance 2001) found this dualism to be at the centre of Lawrence’s writing. His stylistic tendency to explore contrasting patterns, and to offer radical solutions to conflicting forces, is a dominant feature of his literary style. In his novels, oppositional concepts are often presented in a lyrical

manner and prophetic style, through stylistic devices such as metaphorical language and symbolism.

Lawrence's central ideas are often entrenched in his own experiences and the recurring patterns of his narratives often take a pedagogical tone. He did not withdraw from proscribed subjects such as sexuality and mysticism, but embraced these topics as critical concepts necessary to understand the historical and cultural transformation of the early twentieth century. Leavis (1957) declared it should be obvious to any reader that Lawrence was a social historian who was unsurpassed among novelists. An array of challenges affected Lawrence throughout his life, such as a disharmonious childhood home, poor health that plagued him from birth until death, financial difficulties, and repeated encounters with governmental authorities and global censorship. Eggert surmised that Lawrence was a more impressive writer when these limitations are viewed as "transformed into stimulants" to acknowledge, "how he wrote from his life and how he lived in his writing" (2001: 170).

Lawrence's body of work spans just over two decades, reflecting global social, cultural, political, and religious concerns at the turn of the century. According to West, Lawrence's gift is "to take you where he has been, see what he saw, and, to a lesser extent, feel what he felt" (1950: 105). His views were influenced by the duality of man, manifested through his perceptions of the world he was living in.

This thesis is concerned with Lawrence's use of oppositional language that foregrounds, and acts as, thematic signals. In the identification of linguistic markers that construct authorial preoccupations, Scott (1997) claimed that language should be studied in context alongside as much detail as possible about the writer. Sotirova (2014) argued that interpretation of a literary text by means of a thorough linguistic analysis could be strengthened by considering authorial intention. The language of

Lawrence's novels is the focus of this thesis, but to gain a better understanding of the research findings, the inclusion of his expository works and letters is imperative. Today, there are over 3,000 published pages of personal correspondences and West claimed that Lawrence "achieves as much beauty in his letters as he does anywhere else in his writing" (1950: 84). Wellek (1983) asserted that the real interest of Lawrence's philosophy was a trope of the modern society and that his expository texts act as accompaniments and are intimately linked to his novels. Authorial preoccupations reappear both overtly and subtly throughout his body of work, frequently in lengthy narrative passages.

The hypothesis of this thesis is that Lawrence uses oppositional language to foreground and express his recurring literary themes. This research posits four distinct questions and therefore the results, as a collective whole, allow for a clearer understanding of the phenomenon of opposition in the novels of Lawrence. In this thesis, the word *oppositeness* will be used as an umbrella term, covering traditional and unconventional words and phrases that are conventionally accepted as contrastive; the broader the definition, the more prevalent this device will be found in research results. The various taxonomies employed by different scholars to describe this phenomenon will be discussed in Chapter 4.

Grounded in frameworks of corpus-based methodologies, the characterisation of language and the patterns revealed will be examined in order to evaluate the literary critical position that Lawrence is a polarising author linguistically and thematically. An analysis of oppositional language interpreted as thematic signals, will be researched based on the following four questions:

1. Are there antonymous pairs that co-occur sententially and oppositionally more often than chance would predict, and are they representative of Lawrentian themes as identified by critics?
2. What traditional and unconventional words and phrases does Lawrence place within syntactic frames of opposition, and do they express his literary themes?
3. In comparison to his contemporaries, are there oppositional keywords that signify Lawrentian themes?
4. When compared to contemporaries, do marked semantic domains emerge that can be identified as possessing oppositional language? Additionally, are these domains representative of the literary critical analysis on Lawrence's authorial preoccupations?

The frameworks and methodologies used to answer these questions are founded on the rational and reliable scholarship of modern literary linguistic and stylistic studies. The textual patterning and linguistic evidence revealed will allow for thorough examinations of oppositional language that may be indicative of thematic signalling in the novels of Lawrence.

1.1 Thesis Structure

From a Corpus Stylistics perspective, this research will explore how the opposition in Lawrence's novels is delivered lexically and thematically. A corpus-based approach can deliver results that are relevant to conclusions drawn in literary criticism, and may present new interpretations of texts based on linguistic evidence. The corpus analysis is divided into distinct areas of research that relate to the four specific research questions. To summarise, firstly, the endemicity of traditional antonyms is quantitatively derived with the aim of identifying antonymous pairs inscribed in Lawrence's novels. Secondly, a qualitative examination is performed on syntactic frames, identifying Lawrence's use of oppositional traditional and constructed words and phrases. Lastly, quantitative analyses of keywords and overused semantic

domains are carried out to identify oppositional language and themes that are significantly different from Lawrence's contemporaries.

In discussing Lawrence's intrinsic dualism, critics (Smith 1978; Schwarz 1989; Worthen 2005) often point to his childhood, his experiences at university, his struggle with censorship, and the personal relationships with women that directly affected his writing. Lawrence strived to present the entirety of human experience in terms of associations, with all the conflicts they involved, to reveal his vision of life (Yudhishtar 1969). Lawrence was particularly devoted to the women in his life and possessed a female mysticism himself. As Baldrick noted, Lawrence:

was a true worshipper of women, and indeed understood them as no other writer had done before, partly because he was spiritually female himself. (2001: 266)

A biographical timeline is offered in Chapter 2 with a focus on personal relationships, and how these affected Lawrence's thoughts and stylistic tendencies. Nin (1932 [1964]: 78) suggested that the protagonists in Lawrence's novels are "reflected fragments of him, the creator above all" and West observed that Lawrence often used "friends for material" (1950: 8). Lawrence did not conceal that he found inspiration for his novels from his personal relationships; in his letters, he occasionally referred to people in his life by using the character name he had given them in a novel. Chapter 2 also serves as an introduction to the novels under study, as numerous protagonists are drawn directly from the people in Lawrence's milieu.

The focus of Chapter 3 is the criticism that Lawrence's polarised writing style is entrenched in his metaphysics, which is largely revealed in his expository writings. However, Lawrence believed that his pseudo-philosophy came from the writing of the prose rather than the reverse. A review of literary theories used to evaluate

Lawrence's writings is presented, serving to further emphasise the biographical nature of his body of work. Additionally, this chapter explores literary criticism of Lawrence's dominant themes.

In Chapter 4, a review of linguistics research on oppositeness is provided beginning with its origins in the writings of Aristotle. Introducing taxonomies from different disciplines, relevant theories of traditional and constructed opposition are presented. Numerous studies have been conducted on traditional antonyms and their effect on literary style, but the focus of this study is narrowed to the endemicity of this semantic phenomenon in Lawrence's novels. The concept of constructed opposition is explored and syntactic frames that provide lexical and grammatical indications of opposition are presented. Lastly, a review is undertaken of keywords and semantic domains that can indicate the language of marked thematic signals and authorial preoccupations.

Introduced in Chapter 4 are the corpora and custom-written software programs that I designed to assist in answering the four research questions. The texts that comprise the corpora are defined, exceptions are noted, and the results of programmatic analysis of the homogeneity of the corpora are presented. There are many publicly available prose fiction corpora, but this thesis uses a bespoke reference corpus that reflects the language of written prose from the same period that Lawrence's novels were published. Following the methodology of Mahlberg and Smith (2010), quoted examples from the research corpora will not have page numbers, as these often do not exist for the electronic versions of texts. The corpora provide valuable insights into the novels of Lawrence, but are not the focus of this thesis; the corpora allows for linguistic inspection of the novels and the identification of key differences between Lawrence and his contemporaries.

Additionally in Chapter 5, the tripartite methodology employed in this thesis is presented. The first approach, which examines traditional antonyms, is predominately predicated on research undertaken by Justeson and Katz (1991, 1992) and Jones (2002). The second methodology surveys the syntactic frames identified by Mettinger (1994), Jones (2002), and Davies (2012), and explores theories of constructed opposition based on the research of Jeffries (2014) and Davies (2008, 2012). The third research methodology originates primarily from studies conducted by Rayson (2008), Mahlberg and McIntyre (2011), and Leech (2013), employing a quantitative approach in the identification of keywords and overused semantic domains in Lawrence's novels. A corpus-based approach has been chosen to assist in the analysis of authorial language and preoccupations by allowing whole texts to be examined, leading to the discovery of Lawrence's distinct stylistic tendencies.

The research results are presented in Chapter 6 with a detailed analysis and examples drawn from the novels being studied. For the examination of traditional antonyms, only Lawrence's novels are included because the research question concerns their endemicity and the identification of his preferred pairs. The results of the second phase singularly focus on Lawrence's novels and explore traditional and unconventional opposition in context. Lastly, findings from the keyword and semantic domain analyses are compared against a reference corpus. This tripartite approach not only researches oppositional language acting as thematic signals, but also serves as an evaluation of the literary criticism that positions Lawrence as a thematically polarising author.

In Chapter 7, the research questions are addressed and consistencies in the findings from the three methodological approaches are presented. The discussion reflects on Lawrence's personal experiences and metaphysics, along with the literary

critical observations of Lawrence that are presented throughout this thesis. The results of the first approach will reveal the traditional antonyms that are prevalent in the novels, and their relationship to Lawrence's authorial preoccupations will be established. Secondly, his metaphysics and reoccurring literary themes are shown through an analysis of the words and phrases that reside within syntactic frames of opposition. Lastly, linguistic evidence is presented that demonstrates vital differences in Lawrence's novels in comparison to his contemporaries, serving as evidence of his use of oppositional language and the identification of literary themes.

The thesis concludes with a discussion of the insights gained into the literary critical position that Lawrence's novels possess oppositional language, tropes, and motifs. Provided in this chapter is a summary of the research questions and their relevant results. An explanation is offered on how this thesis serves as an original contribution to Lawrentian studies and Corpus Stylistics, highlighting the significance of the annotated corpora that could be made available to scholars. A discussion is provided on the benefits afforded to other scholars from the rigorous and replicable approaches employed in this research. As Lawrentian studies and Corpus Stylistics will continue to evolve, there is an understanding that this is not the final word on these topics. Therefore, consideration is given to how future research can benefit from the corpora design and methodologies employed herein, offering suggestions for more straightforward approaches.

Chapter 2: Lawrence the Man

This chapter provides an overview of Lawrence's life, detailing personal relationships and factors that contributed to his literary exploration of oppositeness. These intimate circumstances provide insights into the oscillation and patterns of contrast that are often found in Lawrence's writing, setting up a foundation for further analysis in later chapters, as these experiences greatly shaped his dualistic nature. Lawrence believed in mixing autobiography with fiction, which led to his personal conflicts often finding their way into his writing (Chambers 1935 [1980]). The incidences recounted here suggest that, beginning with his parents, Lawrence was often negotiating conflict and was frequently torn between opposing ideas and people.

Lawrence's projected feelings were inextricable from his writing, thus a review of his work is in essence a review of his life (Burgess 1985). In reflecting on the biographical nature of Lawrence's body of work and, in particular the women in his life, Seligmann summarised:

The books are eloquent of his life. The same character by different names, under varying aspects, appears and reappears in the stories, the poems, the plays, the novels. It is a record of the stubbornness of experience subdued with clarity. A youthful love of Lawrence illuminates modern women. Her imprint is upon many of his pages. (Seligmann 1924: 4)

Stewart (1991) claimed that Lawrence is always present in his works through both male and female characters. In Lawrence's prose, the protagonist that most resembles him is often disparaged by another character, which is typically a woman (Kermode and Hollander 1973). Lawrence's life was an endless quest for the unification of dual forces in relationships, and this struggle is manifested in his novels through a diverse range of lexes and motifs.

Lawrence's work is frequently the subject of linguistic and stylistic analysis due in part to the didactic disposition, narrative strategies, and the semi-autobiographical nature of his novels. Schwarz (1989) claimed that Lawrentian studies should examine the effect Lawrence's personal struggles had on his themes and stylistic techniques. The first study of Lawrence, written while he was still alive, made claims about the autobiographical nature of his work:

It is well known that Lawrence is an autobiographical writer in one sense, that he is always 'putting people into books.' He has occasionally made public unforgivable secrets, and he would consider it unforgivable to hesitate to do so for reasons of kindness or gratitude. He does not, that is to say, spare feelings. (Potter 1930: 35)

Lawrence's overwhelming desire to explore extremes can be attributed to his reflective examination of conflicts such as Christianity and Fascism, intellectuals and the working class, and mechanism versus passion. The focus of his novels is often an overt treatment of personal and sexual fulfilment, the dehumanising effects of modernisation and industrialism, and the ensuing impact on interpersonal relationships; his exploration of subjects widely proscribed in the twentieth century troubled him personally and professionally.

Much is known about Lawrence's feelings towards people and events, as he was a prolific epistolarian. The thoughts and emotions Lawrence conveyed in these correspondences often depict conflicting choices, with fluctuating feelings towards others. Stewart complimented Lawrence's writing style, claiming that his letters were "among the finest in the language" (1963: 486). His personal correspondences provide a greater level of depth in understanding Lawrence, the man and writer, and many of them are referenced throughout this thesis.

As the research questions concern Lawrence's oppositional language acting as thematic signals, the following biographical survey shows Lawrence in context

and how his life is directly related to his writing. His authorial preoccupations of oppositeness are ingrained in his life experiences, which ultimately led to the development of his literary style, ideological concerns, and dominant motifs.

Introduced in this chapter are individuals that had an impact on Lawrence's ideals and aided him in the development of his ideologies. What will emerge is a complex picture of Lawrence, a man that was often torn between conflicting beliefs and people.

Included in this chapter is an overview of Lawrence's childhood and his time at university. Following this, Lawrence's professional and personal experiences in London are discussed, along with his tumultuous relationships with women. There is a focus on his courtship and marriage, and the impact these experiences had on his writing. Shortly after Lawrence's wedding ceremony, WWI began and these years were some of the most challenging for him as a writer. After the war ended, Lawrence left England and never lived there again, and a survey of his life as an expatriate is provided. Lastly, the final years of his life are addressed, highlighting the financial difficulties and global censorship that affected his declining health. In summary, this nuanced and detailed account of Lawrence's life will introduce the novels selected for study, reveal his main literary preoccupations, and explain his affinity with oppositeness.

2.1 Youth and Education

Lawrence was born in 1885 in Eastwood, Nottinghamshire, and he was the fourth of five children. He was born with bronchial difficulties, worsened by the air pollution from the ten coalmines surrounding the village. Lawrence's lifelong struggle with lung disease provided exemption from WWI, but ultimately led to his death at 44 years of age. His father, Arthur John Lawrence, worked in coalmines from ten years

of age until his mid-sixties. In contrast, his mother, Lydia Beardsall, came from a family that had once been landowners; Lawrence once referred to her upbringing as “lower bourgeoisie” (1968: 592). Lydia was one of five daughters and the only one to have married into the working class; she felt she had been tricked into marrying Arthur because of his high wages and charm (Worthen 2005). She was a great reader of novels and poetry, and her refusal to speak the local dialect was in part to maintain the social status she felt she had lost with her marriage. In an autobiographical sketch, Lawrence described his mother as “the cultural element in the house” and the woman “whom he loved best on earth” (1968: 300).

Lawrence was in his mid-twenties when he remarked that he was born hating his father, and that intimacy with his mother began in the womb. The conflicting modes of consciousness often found in Lawrence’s novels are a recreation of the disharmony he experienced during his childhood, and his adulthood was conditioned by these conflicts (Stewart 1963). In the semi-autobiographical short story *Odour of Chrysanthemums*, Lawrence expressed his parent’s marital conflicts in the passage below:

“Twenty minutes to six!” In a tone of fine bitter carelessness she continued: “Eh, he’ll not come now till they bring him. There he’ll stick! But he needn’t come rolling in here in his pit-dirt, for I won’t wash him. He can lie on the floor — Eh, what a fool I’ve been, what a fool! And this is what I came here for, to this dirty hole, rats and all, for him to slink past his very door. Twice last week —”

Lawrence viewed his parents as contraries with his mother being a refined, educated, and well-read woman who was in control of her emotions, and his father being an alcoholic labourer who was blithe and selfish. This was the first troubled

relationship that would deeply affect Lawrence's development, both as an individual and as a writer.

In 1898, Lawrence was the recipient of a council scholarship aimed at allowing lower income children to attend a middle-class school. In September, he started at Nottingham High School. Lydia's dream was for Lawrence to enrol, having attended school in Nottingham herself. She would have likely been dismayed when, in the summer of 1901, Lawrence left the school with no qualifications. A few months later, he took a job as a clerk in Nottingham.

In the semi-autobiographical novel *Sons and Lovers*, Lawrence depicts the conflict between his parents and his eventual escape from the overpowering influences of his mother (Kermode and Hollander 1973). In a letter from November 14, 1912, Lawrence wrote that the mother in the novel selected her sons as lovers, adding that the sons eventually became incapable of loving women because the power of their mother was the strongest in their lives and remained pervasive. Beach described the novel as primarily a "story of a mother-fixation" and "almost literally" an autobiography (1932: 379). In the novel, Lawrence divided himself into his literary equivalent Paul Morel, a personification of his former self, and Lawrence as narrator. Paul's experiences covered real events of Lawrence's life and the narrator took on the role of following and assessing Paul's development.

In 1901, Lawrence contracted pneumonia and required several months of rest. He never returned to work as a clerk in Nottingham and later remarked that this illness had permanently damaged his health; he developed the belief that illness originates in "split loyalties and unanswered needs" (Worthen 2005: 24). Part of Lawrence's convalescence had taken place at the rented residence of the Chambers

family, Higgs Farm in Derbyshire, just two miles west of Eastwood. The Lawrence and Chambers families had known one another since Lawrence was a young boy and the children had attended school, as well as chapel, together. Lawrence's experiences at Higgs Farm were more spiritual and abstract than his home life, where Lydia controlled the household with an overemphasis on finances and parental control (Chambers 1935 [1980]; Schwarz 1989). Higgs Farm was a male dominated existence, where the focus was on outdoor physical activity and reading together as a family. In *Sons and Lovers*, Jessie Chambers is fictionalised as Miriam and the paragraph below describes her life on the farm, revealing what Lawrence likely experienced there:

So to Miriam, Christ and God made one great figure, which she loved tremblingly and passionately when a tremendous sunset burned out the western sky, and Ediths, and Lucys, and Rowenas, Brian de Bois Guilberts, Rob Roys, and Guy Mannerings, rustled the sunny leaves in the morning, or sat in her bedroom aloft, alone, when it snowed. That was life to her. For the rest, she drudged in the house, which work she would not have minded had not her clean red floor been mucked up immediately by the trampling farm-boots of her brothers. She madly wanted her little brother of four to let her swathe him and stifle him in her love; she went to church reverently, with bowed head, and quivered in anguish from the vulgarity of the other choir-girls and from the common-sounding voice of the curate; she fought with her brothers, whom she considered brutal louts; and she held not her father in too high esteem because he did not carry any mystical ideals cherished in his heart, but only wanted to have as easy a time as he could, and his meals when he was ready for them.

In this passage, the reference to fictional characters such as Ivanhoe and Guy Mannering are compared to the reality of male dominated farm life. In an earlier part of the novel, Lawrence writes that Miriam viewed herself as a Walter Scott heroine and Paul Morel as "something like a Walter Scott hero, who could paint and speak French, and knew what algebra meant, and who went by train to Nottingham every day." The descriptions are accounts of Lawrence's youthful experiences as he

travelled to school by train, excelled at maths, provided Jessie with French lessons, and discovered his lifelong passion for painting while convalescing on Hags Farm.

After recovering from his illness in October 1902, Lawrence began his teaching career at The British School in Eastwood. He was a pupil-teacher, receiving one hour of instruction each morning and then spending the rest of the day teaching. Lawrence's style was one of liberation rather than dictation and, among other subjects, Lawrence taught poetry. In the spring of 1905, at the age of twenty, Lawrence began to write poetry in earnest; Jessie Chambers was a keen source of motivation and encouragement for him. Many years later, in defending his free verse poetic style, Lawrence would argue for flexible rhythms, with an emphasis on instinct rather than metrical patterns.

From 1902 to 1906, Lawrence was a fixture on Hags Farm, where he and Jessie became inseparable. They shared a love of literature and poetry, spending most of their time together discussing canonical works such as those by Charlotte Brontë, Victor Hugo, and Charles Dickens. At Easter 1906, Lydia gave Lawrence an ultimatum: become engaged to Jessie or cease spending time alone with her. On Easter Monday 1906, Lawrence told Jessie that hers was the only "friendship that's ripened" and that they must continue reading and studying French together (Chambers 1935 [1980]: 67). When Lawrence left her house that evening, he informed her "I have looked into my heart and I cannot find that I love you as a husband should love his wife" (Chambers 1935 [1980]: 70). Later that year, Lawrence wrote an early version of his autobiographical play *A Collier's Friday Night*, which features Lawrence and Jessie as a couple, with Lydia as the jealous mother. Lydia had succeeded in requiring that they were most often chaperoned by a sibling, but just a few months later in June 1906, Lawrence in secrecy gave Jessie the

initial draft of his first novel *The White Peacock*. Jessie did not have a high opinion of the original manuscript, which she described as bookish and unrealistic; throughout their friendship though, Jessie would serve as a sounding board and editor of his writing (Chambers 1935 [1980]).

The White Peacock is mainly autobiographical and is the only novel that Lawrence wrote in the first person, with the Lawrentian character Cyril as narrator. The story includes many of Lawrence's recurring themes such as provincialism, the negative impact of industrialisation, and the difficulties in relationships between mismatched couples such as his parents. E.M. Forster described the reading of the novel as being "in a poem, in a field of flowers that is being mown, in a wood by night, in the throes of adolescence, streaked by cruelty" (1927 [2005]: 185). Most of the novel is set in the area surrounding Eastwood in the fictional town of Nethermere. Below is an extract describing Cyril's return to Nethermere after living in London:

I wandered around Nethermere, which had now forgotten me. The daffodils under the boat-house continued their golden laughter, and nodded to one another in gossip, as I watched them, never for a moment pausing to notice me.... I felt like a child left out of the group of my playmates.... I had done with the valley of Nethermere. The valley of Nethermere had cast me out many years before, while I had fondly believed it cherished me in memory.

This passage reiterates Lawrence's difficulties of sharing comradeship with boys of his own age and his sense of being an outsider in Eastwood. When he had completed the second version of *The White Peacock*, he told Jessie "Everything that I am now, all of me, so far, is in that" (Chambers 1935 [1980]: 82). Once Lawrence went away to university, he never again lived where he had spent his youth, visiting only infrequently. However, Lawrence often returned to Eastwood in his prose, recreating the colliery life and tensions that existed within his family.

2.2 University Life

It was easier for Lawrence to distance himself emotionally from his mother, from Jessie, and from Eastwood when he started at Nottingham University College in September 1906. He was one of 37 entrants to earn a Class I King's Scholarship to study at the training college for teachers. Lawrence maintained throughout his life that he gained nothing from the lectures, and only cynicism had allowed him to tolerate the two years he spent there. In Lawrence's fourth novel *The Rainbow*, the protagonist Ursula Brangwen enters college to become a teacher with a sense of optimism, and expects her fellow students to have "high, pure spirit" and "say only the real, genuine things". Ursula's disappointment with college life broadly represents that of Lawrence's, as their ages and university experiences are very similar. In *The Rainbow*, the professors are described as "not priests initiated into the deep mysteries of life and knowledge" but "only middle-men handling wares they had become so accustomed to that they were oblivious of them". By the start of her second year, Ursula is, as Lawrence was, disillusioned, as shown in the following passage:

The life went out of her studies, why, she did not know. But the whole thing seemed sham, spurious . . . This was no religious retreat, no perception of pure learning. It was a little apprentice-shop where one was further equipped for making money . . . A harsh and ugly disillusion came over her again, the same darkness and bitter gloom from which she was never safe now, the realisation of the permanent substratum of ugliness under everything . . . A sort of inertia came over her. Mechanically, from habit, she went on with her studies. But it was almost hopeless.

Lawrence had entered college in "a mood of wistful anticipation", hoping his studies would fulfil him and provide "contact with things that were vitally alive", but he was disappointed from the beginning (Chambers 1935 [1980]: 76). Like Ursula, Lawrence continued his studies even though he was disheartened; he graduated in 1908 with distinctions in French, Botany, History, Geography, and Mathematics. He

did not earn a distinction in English and there are conflicting reports as to whether he earned a distinction in Education.

Against the backdrop of university, Lawrence began to move away from his youthful religious convictions and towards socialist ideals, identifying particularly with the philosophy of Nietzsche. Potter declared Lawrence's time at university was the beginning of his preoccupation with oppositeness:

He was not going to wander 'between two worlds, one dead, the other powerless to be born. In a life which he began to think of as full of a dead mode of living, what he did was to turn against his dead mode with hatred, convinced that everything connected with it was evil, and believing that what was the opposite to it, what was its counterpart, must be good. This means the beginning of a philosophy, and of that particular species which expresses itself as a philosophy of two worlds. (Potter 1930: 23 italics in original)

While both Lawrence and Nietzsche celebrated meritorious aspects of the Christian ideal, each also condemned Christianity for being created by weak, incapable, and inferior men (Milton 1987). Jessie defined Lawrence's university days as a time of "spiritual fog" and identified Schopenhauer as being influential because his philosophy resembled Lawrence's own divided attitude (Chambers 1935 [1980]: 112). Particularly absorbing to Lawrence was Schopenhauer's idea of *The Will*, and Pinion (1978) claimed that Schopenhauer's influence can be seen throughout *The White Peacock*. Schopenhauer and Nietzsche shared the view that human sexuality is animalistic, born out of a natural desire to perpetuate the species. Both of these philosophers, amongst others, provided Lawrence with insights into human feelings and sensations, notions Lawrence often referred to as "the great impulses". Lawrence's philosophical journey at university strongly influenced his personal life and writing, and this topic will be further explored in Chapter 3.

2.3 Delayed Adolescence and London Life

Lawrence's dualistic nature was evident in his feelings for Jessie; he eventually realised that part of him loved her, and a part was unable to love her in the way she had wished. In 1908, on her twenty-first birthday, he wrote to Jessie "So you must let me marry a woman I can love and embrace and make her the mother of my children." Shortly after Jessie's birthday, Lawrence commenced his first sexual relationship with another woman. In *Sons and Lovers*, Paul discards Miriam and begins a new intimacy with Clara Dawes, a woman estranged from her husband:

But insidiously, without his knowing it, the warmth he felt for Clara drew him away from Miriam, for whom he felt responsible, and to whom he felt he belonged. He thought he was being quite faithful to her. It was not easy to estimate exactly the strength and warmth of one's feelings for a woman till they have run away with one.

The character Clara Dawes is most likely based on Alice Dax, an Eastwood socialist and suffragist; amongst the similarities between them, they were both outspoken and uninhibited. Milne described Clara as the "first of what becomes a characteristic Lawrentian woman" (2001: 200).

In *Sons and Lovers*, Clara's husband, Baxter, is aware of the affair and has a physical altercation with Paul. Pinion declared the scene was "protracted and complicated" but the reconciliation was "human and moving" (1978: 147). Through a series of intertwined events, the three characters come together in a boarding house as depicted in the passage below:

They had dinner, and sat eating nuts and drinking by the fire. Not a serious word had been spoken. Yet Clara realised that Morel was withdrawing from the circle, leaving her the option to stay with her husband. It angered her. He was a mean fellow, after all, to take what he wanted and then give her back. She did not remember that she herself had had what she wanted, and really, at the bottom of her heart, wished to be given back.

Paul inevitably sends Clara back to her husband and allows himself to withdraw from the love triangle. Schwarz asserted that in the novel, Paul's friendship with Clara enabled him, and Lawrence, to mature because "his soul has been fertilized" by the older woman (1989: 89). Alice made the same choice as Clara and stayed with her husband, but she and Lawrence remained lovers until shortly after he met his wife. Jessie knew of Lawrence and Alice's close friendship, but she never believed the two were lovers and thought the story of Clara was imaginary and "an adaptation of elements from three people" (Chambers 1935 [1980]: 202).

Lawrence's polarising nature is also revealed in his decision to seek employment away from Nottinghamshire after university. By leaving a place and people he loved deeply, Lawrence experienced conflicting feelings but also longed to escape. In October 1908, Lawrence took a position as Assistant Master at Davidson Road Boys School in the London suburb of Croydon. Yudhishtar (1969) described Lawrence's move as a step towards independence and the abandonment of his reliance on Lydia. Lawrence's experiences in London shocked and influenced him, as he often witnessed man's capacity to lose all pride (Chambers 1935 [1980]).

Characteristically, Lawrence's sentiments affected his revisions to *The White Peacock*. In the first version, begun in 1908, the character George was a simple, God-fearing landowner with a farming background. After Lawrence began to embrace life in London, George became a "man whose inner growth had been arrested, with the consequent proliferation into decay" (Chambers 1935 [1980]: 118).

Below is an excerpt from the novel that depicts George in this light:

George and I talked for a time while the men smoked. He, from his glum stupidity, broke into a harsh, almost imbecile loquacity George continued his foolish, harsh monologue, making gestures of emphasis with his head and his hands. He continued when we were walking round the

buildings into the fields, the same babble of bragging and abuse. I was wearied and disgusted. He looked, and he sounded, so worthless.

In the rewriting of the story, Lawrence radically altered many of the characters, and most noticeably, added a sarcastic and cruel gamekeeper. The steward Annable is portrayed as violent and brutish, asserting his manhood while flouting idealism and society; Annable is the first “bearer of Lawrentian philosophy” (Hough 1956: 30). The gamekeeper offered a balance to the reserved Lawrentian character and narrator Cyril, as Lawrence reasoned that Cyril was “too much me” (Chambers 1935 [1980]: 117).

In June 1909, Lawrence gave Jessie permission to select and send a few of his poems to the *English Review*; the works were accepted and printed in the November 1909 edition. Jessie also sent *Odour of Chrysanthemums* to the editor, Ford Madox Ford, who recalled that the very title of the story made an impact on him and he immediately felt Lawrence’s power of observation. The story is a recreation of the English Midlands, featuring a dominant mother who has extreme contempt for her alcoholic husband; Lawrence described the story as being full of his childhood atmosphere. Madox Ford strongly encouraged Lawrence to give up teaching and become a writer, believing he had discovered a genius, but Madox Ford also perceived the struggle and conflict that was always within the writer. Having met Lawrence’s father, Madox Ford remarked that Lawrence had misjudged Arthur, as he was not a disreputable person, and only got drunk on occasion. From intimate conversations, Madox Ford believed Lawrence had received puritan values from his mother, contributing to polarised forces fighting an unceasing battle within him:

two beings may have looked out of Lawrence’s eyes – a father-spirit who hoped you would put a little devil in him and a mother-spirit that dreaded you

would lead him outside the chapel-walks and persuade him not to wear flannel next to his skin. (Madox Ford in Nehls 1957: 117)

Madox Ford also encouraged Lawrence to write more about his provincial childhood and the mining community, serving as a source of encouragement to complete the rewriting of *The White Peacock* in October 1909. Although various publishers had asked for first refusal in publishing Lawrence's work, Madox Ford wrote to the publisher William Heinemann and recommended *The White Peacock*; Lawrence earned £50 for the novel, equivalent to almost half a year's salary for his teaching.

In a letter the following month, Lawrence wrote, "I have got a new girl down here". On November 14, he wrote to Jessie "I have almost made up my mind to marry her as soon as I get some money". The woman was a fellow teacher named Agnes Holt. However, by Christmas time, Lawrence told Jessie that the two of them were to be engaged and were going to have sex. Lawrence summarised his feelings for the two women in a letter from January 29, 1910:

She [Agnes] still judges by mid-Victorian standards . . . She refuses to see that a man is a male, that kisses are the merest preludes and anticipations, that love is largely a physical sympathy that is soon satisfied and satiated . . . I have been sick of her some little time. At Christmas an old fire burned [Jessie] up afresh . . . It is the old girl, who has been attached to me so long . . . she lifts up her face to me and clings to me . . . The world is for us, and we are for each other – even if only for one spring – so what does it matter!

To complicate matters, Alice Dax had travelled to London to see Lawrence and, on March 23, he wrote in a letter to Jessie "I was very nearly unfaithful to you. I can never promise you to be faithful. In the morning she [Alice] came into my room, you know my morning sadness." However, Jessie and Lawrence consummated their relationship in May 1910. In *Sons and Lovers*, Lawrence wrote of this experience:

She was very quiet, very calm. She only realised that she was doing something for him. He could hardly bear it. She lay to be sacrificed for him

because she loved him so much. And he had to sacrifice her. For a second, he wished he were sexless or dead. Then he shut his eyes again to her, and his blood beat back again. And afterwards he loved her--loved her to the last fibre of his being. He loved her. But he wanted, somehow, to cry. There was something he could not bear for her sake. He stayed with her till quite late at night. As he rode home he felt that he was finally initiated. He was a youth no longer. But why had he the dull pain in his soul? Why did the thought of death, the after-life, seem so sweet and consoling? He spent the week with Miriam, and wore her out with his passion before it was gone. He had always, almost wilfully, to put her out of count, and act from the brute strength of his own feelings. And he could not do it often, and there remained afterwards always the sense of failure and of death.

The poem *Lilies in the Fire* was written in reference to Jessie and Lawrence's sexual relationship and declares that, for her, sex with him is "a clogged, numb burden of flesh". Lawrence may have associated sex with Jessie to feelings of remorse for betraying his mother. However, in August 1910, only a few months after their first sexual encounter, Lawrence broke off their engagement.

Despite his chaotic romantic life and conflicting loyalties, in April 1910, Lawrence began his second novel *The Trespasser*. The novel is based on a personal tragedy suffered by Helen Corke, a fellow teacher. She had spent five days on the Isle of Wight with her married violin tutor, Herbert Macartney. Two days after Herbert's return to his family home, he hung himself from the back of his bedroom door. After learning of this misfortune, Lawrence befriended Helen, and she lent Lawrence the diary she had kept that summer; her story is largely retold in *The Trespasser*. Helen (Corke 1965) reflected that, while reading *The Trespasser* manuscript, Lawrence's intense concentration, and rare symbolism filled her with wonder and she became in awe of him.

A few months after Lawrence began *The Trespasser*, Lydia was diagnosed with cancer while visiting her sister in Leicester, England. Lawrence was not able to travel often from London to Leicester to be with his mother. Louie Burrows, a

college friend, lived nearby and visited Lydia, reporting to Lawrence on his mother's health. After Lydia was able to return to Eastwood in late September, Louie continued to visit both Lawrence and his mother. On December 3, 1910, Lawrence asked Louie to marry him, but they did not tell Lydia. His mother was in great pain when Lawrence arrived home that evening, and all he wanted was for Lydia to be released from her pain. On December 8, Lawrence and his sister Ada intentionally gave their mother an overdose of morphine and she died two days later. Lawrence's letters to Louie after Lydia's death contain sentiments about his mother such as "and there is gone my love of loves" and "she is my first, great love". It was with this depth of emotional outpouring for the loss of his mother that Lawrence shortly thereafter began to write his third novel, *Sons and Lovers*.

After Lydia's death, Lawrence went back to teaching in Croydon and spent the first few months of 1911 sketching, painting, and possibly working on *Sons and Lovers*. On April 12, Lawrence wrote that he was afraid *Sons and Lovers* would "die a mere conception". Throughout 1911, Lawrence continued working on the novel, and fostering his friendships with Louie, Helen, and Jessie. In November, he developed pneumonia again and was confined to bed for over a month; he never returned to teaching in Croydon. After recovering, Lawrence completely revised *The Trespasser* and wrote in a letter from January 3, 1912, that the manuscript was "heaps and heaps" better. On February 3, Lawrence visited Helen for the last time and on the following day he broke off his engagement with Louie. In a foreword to a collection of poetry, Lawrence wrote the following summary of this period in his life:

Then begin the poems to Helen . . . Then starts the rupture with home, with Miriam . . . And gradually the long illness, and then the death of my mother; and in the sick year after, the collapse for me of Miriam, of Helen, and of the

other woman [Louie] . . . Then, in that year, for me, everything collapsed, save the mystery of death, and the haunting of death in life. I was twenty-five, and from the death of my mother, the world began to dissolve around me, beautiful, iridescent, but passing away substanceless. (1936: 253)

Lawrence was affected throughout his life by divided loyalties to his mother and father, which carried over into his relationships with these women. The health crisis after Lydia's death and the money he had earned from *The White Peacock* provided Lawrence with a sense of freedom to move forward in life as a writer.

On February 29, 1912, Lawrence resigned from his post in Croydon with the intention of teaching abroad and earning a living from writing. He made a very fateful decision to seek career guidance from his French professor at Nottingham University College, Ernest Weekley. Prior to the visit, Weekley told his wife Frieda that Lawrence was a genius, even though only *The White Peacock* had been published. The three of them met at the Weekley home in March 1912. What follows is an account of Lawrence's relationship with Frieda Weekley (née von Richthofen) and the influence she had on his life and writing.

2.4 Renewal through Love

Frieda and Ernest Weekley were married in 1899 and she gave birth to their three children between 1900 and 1904. In 1907, Frieda began an affair with Otto Gross, a psychoanalyst and disciple of Freud (Worthen 2005). Gross belonged to the Munich Cosmic Circle, a group of intellectuals interested in eroticism; they advocated a return to primitive life in response to the degradation of the West, resulting from the rise of Christianity. Gross' ideals espoused what Lawrence was looking for – an intimate and physical relationship with a woman, without sacrificing his individuality (Smith 1978). Frieda was willing to end her marriage to Weekley because she did not feel stimulated intellectually, emotionally, or physically by him. Lawrence was also at a critical period with the recent passing of his mother, his own ill health, and

the resignation of his teaching post in Croydon. On May 3, 1912, Frieda left her husband and three children, and eloped with Lawrence to Germany.

Within a few days of arriving in the German garrison town of Metz, Lawrence was arrested on suspicion of being a British spy. Frieda's father, an impoverished German baron and an official in the civil service, had influential connections and arranged for Lawrence's release. Lawrence had to leave Metz without Frieda, and wrote the poem *Bei Hennef* for her. Below is an excerpt:

You are the call and I am the answer,
You are the wish, and I the fulfilment,
You are the night, and I the day.

The poem illustrates the contrasts that Lawrence had so quickly found in their relationship. Frieda was more pragmatic and described herself as being at odds with Lawrence in both class and race: she a German baroness and Lawrence the son of a collier. She described Lawrence as a Puritan, stern and uncompromising, but she wrote that his love allowed her to live freely and lightly (Lawrence 1935 [1983]).

Lawrence described the conflicts in their relationship in the poem *Argument*:

After much struggling and loss in love and in
the world of man, the protagonist throws in
his lot with a woman who is already married.
Together they go into another country, she
perforce leaving her children behind. The
conflict of love and hate goes on between the
man and the woman, and between these two
and the world around them, till it reaches
some sort of conclusion, they transcend into
some condition of blessedness

The poem is from the collection *Look! We Have Come Through*, which Kermode and Hollander (1973) considered a record of the beginning of Lawrence's relationship with Frieda. Weekley vehemently opposed a divorce, and succumbed only two years

later. Lawrence and Frieda were married in a civil service ceremony at the Kensington Registry Office in London on July 13, 1914.

Numerous researchers (Delavenay 1972; Ingram 1990; Worthen 2005) attributed the change in Lawrence's writing style after the publication of *Sons and Lovers* to his relationship with Frieda. As Lucas summarised:

The first months with Frieda belong to the most productive time of Lawrence's life. She opened the floodgates of his creative process and there seemed to be no bounds to his energy. (1973: 93)

The consecration of his love affair with Frieda awakened in him an even greater range of emotions, ultimately having a profound effect on his novels. Frieda herself felt deeply responsible for the content of his writing and the next phase of Lawrence's career was heavily influenced by her (Drabble 1983). Lawrence once remarked that since he had met Frieda, every female character contained a part of her.

In November 1912, after months of revisions to *Sons and Lovers* and due in no small part to Frieda's influence, Lawrence completed the novel. Symbolically, his relationship with Frieda signified the end of the story he needed to tell, as she was revoking the edict of his mother, as no woman had previously been able to do (Moore 1951; Lawrence 1935 [1983]). In the first year after meeting Frieda, Lawrence wrote numerous letters to various women from his past - Alice, Louie, Jessie, Helen - repeating sentiments such as "I only know I love Frieda", "I never knew what love was before", and "We live as husband and wife". His involvement with Frieda was a confirmation of the finality of his intimate relationships with these women. For Jessie, this afforded a sense of relief and freedom from Lawrence's hold

on her, but she also felt this as a deep emotional blow, comparable to death (Chambers 1935 [1980]).

During 1912 to 1914, the only novels Lawrence published were *The Trespasser* and *Sons and Lovers*. However, numerous short stories, social essays, plays, poems and a travel book were published. Lawrence continued working on *The Lost Girl*, a novel that was two-thirds complete when he set it aside in May 1913 to work on what would become *The Rainbow*. A year later, Lawrence wrote in a letter that he had begun *The Rainbow* “for about the eleventh time”, completing it in May 1914. In an April 1914 letter, he described Frieda’s impact on the novel:

I am sure of this now, this novel. It is a big and beautiful work. Before, I could not get my soul into it. That was because of the struggle and resistance between Frieda and me. Now you will find her and me in the novel, I think, and the work is of both of us.

Frieda suggested the title change from *The Wedding Ring* to *The Rainbow*. In the rewriting of the novel, Ursula came to resemble more closely Frieda and Louie increasingly less. Frieda claimed that readers of *The Rainbow* manuscript accused her of ruining Lawrence’s genius, but she believed this not to be true (Lawrence 1935 [1983]). At this time, Lawrence began to accept that his marriage was not always going to be idyllic. Worthen argued that Lawrence grew more realistic, but responded with intellect and violent anger, which allowed him to switch his focus to “a belief in growth through opposition and conflict” (2005: 156). Stimulated by his marriage to Frieda, Lawrence developed new methods of revealing his vision for life and was able to shed the conventions and restrictions of the past. As Lawrence wrote:

Every dawn dawns upon an entirely new universe, every Easter lights up an entirely new glory of a new world opening in utterly new flower. And the

soul of man and the soul of woman is new in the same way, with the infinite delight of life and the ever-newness of life. . . Sex is the balance of male and female in the universe, the attraction, the repulsion, the transit of neutrality, the new attraction, the new repulsion, always different, always new. The long neuter spell of Lent, when the blood is low, and the delight of the Easter kiss, the sexual revel of spring, the passion of mid-summer, the slow recoil, revolt, and grief of autumn, greyness again, then the sharp stimulus of winter of the long nights. (Lawrence 1959: 99)

In the development of *The Rainbow*, Lawrence moved away from his autobiographical material towards an explanation of theology in terms of interpersonal relationships. From this time forward, Lawrence was searching for a philosophy that would preserve a place for romance and religion, yet it needed to be religious without being Christian, and scientific without being materialistic (Montgomery 1994). Lawrence believed it would be himself and his literary contemporaries who would help liberate the English from Victorianism and rationalism, but many colleagues were not as motivated and passionate for this change to occur.

2.5 The War Years

In July 1914, Lawrence was invited by the publishing firm James Nisbet & Co. to write an interpretative essay on Thomas Hardy. On August 5, while on a walking holiday in the Lake District, England, Lawrence learned of the outbreak of WWI and was deeply affected by the news. In a letter written on September 5, Lawrence wrote, “What a miserable world. What colossal idiocy, this war. Out of sheer rage I’ve begun my book about Thomas Hardy.” Lawrence needed to discover a way to view relationships as the result of conflict between oppositional forces, a notion he felt was required for personal growth. The writing of *Hardy* was to provide a means for formulating his metaphysics through social essays, clarifying what he had sought to express in his prose.

During the writing of *Hardy*, Lawrence referred to the work as *The Signal*, *Le Gai Saver* and *Le Gai Savaire*. In 1882, Nietzsche wrote *Le Gai Savoir* (published as *Die fröhliche Wissenschaft*) which explored his personal struggle with living a tragic existence that was viewed positively as being a deliverance from the masses. Having been influenced by Nietzsche, Lawrence may have wanted to mimic him by writing an autobiographical piece, exploring his own suffering and metaphysics. Leavis (1986) described *Hardy* as not Nietzschean, but owing an indebtedness to Nietzsche, and Lawrence called *Hardy* his “revolutionary utterance” in a letter to Bertrand Russell. Like Nietzsche, Lawrence viewed the social and political problems of his time as a complex set of questions regarding the psychological, cultural, and ontological nature of being (Bell 2001).

The focus of *Hardy* was no longer just a literary review of Hardy and his contemporaries, but emerged as Lawrence’s treatise of his newly developing philosophy. In a discussion of *Hardy*, Eggert described this change in Lawrence and his writing style:

Lawrence developed the idea of historical shifts growing out of a never-ending process of conflict . . . an eternal opposition which, in its shifting balances, affords opportunities for the self’s leap into the unknown . . . which emerges from the opposition. Lawrence’s analysis is essentially benign at this state; there is a process without taut polarisation. (Eggert 2002: liii)

In a December 1914 letter, Lawrence wrote that the book was a “sort of a story of my heart or a Confessio Fidei [confession of faith]”. In the text, Lawrence’s religious convictions merge with his fiction, containing broad generalisations without evidence to bestow “the critic’s voice over the author’s” (Schwarz 1989: 199). The writing of *Hardy* provided the impetus for Lawrence to expound his metaphysics and

to view more clearly his vision for *The Rainbow*. Reading the works of Hardy helped to educate Lawrence, as noted by Kinkead-Weekes:

the presentation of beings, related to the great background of nature, embodied in concretely rendered physical existence and consciousness, yet capable of revealing the “allotropic” play of the impersonal forces that were to be the deepest concern of *The Rainbow*. (Kinkead-Weekes 1968: 381)

Through the final rewriting of *The Rainbow* in May 1915, Lawrence’s exploration of polarised topics began to emerge and eventually became the main structure of *Women in Love*, the sequel novel.

Throughout 1915, Lawrence continued working on *Hardy* and began the six-part social essay *The Crown*, a work that again draws heavily on Nietzsche. The essay was to be published in *The Signature*, a subscription-only fortnightly magazine that was founded by Lawrence, Katherine Mansfield, and John Middleton Murry. Lawrence wrote in a September letter that he hoped *The Signature* would be the seed of great change and the beginning of a new religious era. The magazine was issued on October 4, October 18, and November 4, but the complete essay was not published because the publication of the magazine ceased. The expository piece *The Crown* is an articulation of Lawrence’s move away from psychology and ethics to metaphysics, drawing on his themes of opposition as a central focus (Ford 1965; Smith 1978; Schneider 1986).

The Crown is the story of a lion and unicorn, and their battle for the crown, which Lawrence viewed as the symbol of the true self. The dualism presented in the story is a conflict, displayed as a strife in which a victory for either side will result in an ending of life. In *The Crown*, Lawrence used numerous references to Christian saints, Biblical characters, and the teachings of Christ to help explain his metaphysics. In February 1915, Lawrence admitted in a letter to E.M. Forster that

his Biblical references were chosen because he was not inventive or creative enough to do otherwise. Below is a passage that illustrates the Biblical theme and lexical oppositeness that Lawrence increasingly displayed in his writing:

Love and power, light and darkness, these are the temporary, conquest of the one infinite by the other. In love, the Christian love, the End asserts itself supreme: in power, in strength like the lion's, the Beginning re-establishes itself unique. But when the opposition is complete on either side, then there is perfection. It is the perfect opposition of dark and light that brindles the tiger with gold flame and dark flame. (Lawrence 1968: 370)

In *The Crown*, Lawrence developed the concept of opposites, which would collapse into nothingness if the opposition did not exist.

Roberts and Moore (1968) claimed Lawrence's fiction often developed from an essay, which acted as an explanation for the prose. Hobsbaum (1981) declared the following passage from *The Rainbow*, a footnote to *The Crown*:

His blood beat up in waves of desire. He wanted to come to her, to meet her. She was there, if he could reach her. The reality of her who was just beyond him absorbed him. Blind and destroyed, he pressed forward, nearer, nearer, to receive the consummation of himself, he received within the darkness which should swallow him and yield him up to himself. If he could come really within the blazing kernel of darkness, if really he could be destroyed, burnt away till he lit with her in one consummation, that were supreme, supreme.

For Lawrence, two entities must be in conflict in order to keep them polarised, and this was symbolised by the crown and rainbow. Lawrence explained that the rainbow is "the iridescence which is darkness at once and light, the two-in-one; the crown that binds them both" (1968: 373). In writing *The Crown*, Lawrence was able to more easily transition from *The Rainbow* to *Women in Love*, because of his exploration of polarisation and the oppositional theme of destruction and creation (Kinkead-Weekes 1968).

In September 1915, *The Rainbow* was published, but had to be quickly withdrawn from sale. The book had been described in various newspapers as indecent, and in the London newspaper *The Star* James Douglas declared, “The wind of war is sweeping over our life . . . A thing like *The Rainbow* has no right to exist in the wind of war”. Catherine Carswell, a friend of Lawrence and book reviewer for ten years at the *Glasgow Herald*, praised the book and was subsequently banned from writing for the paper. The publisher, Methuen, had withdrawn all advertisements for *The Rainbow*, but had not informed Lawrence. He learned of the censorship difficulties in the last week of October 1915 from his friend W.L. George who had contacted Methuen to enquire about the removal of the publicity for the book.

On November 3 and 5, police went to Methuen’s office to confiscate copies of the novel. On November 13, the Bow Street Magistrates Court in London ordered all copies of the book to be burned by a public hangman. On November 5, the Lawrences had received passports for the United States, the fees having been paid for by literary friends and patrons. However, they did not travel at this time and it is speculated that Lawrence remained in England to fight the suppression of *The Rainbow*. This was the beginning of Lawrence’s struggle with censorship and English authorities, and these conflicts would plague him for the rest of his life.

In December 1915, Lawrence once again fell ill and wrote in a letter that he wanted to go to the United States in a few months’ time. Unable to secure the appropriate visas, the Lawrences rented a farmhouse in Cornwall and a few months later Mansfield and Middleton Murry rented the adjacent cottage. The Lawrences arrived in the village of Higher Tregertthen on December 30, 1915, a move viewed positively by Lawrence, as described in a letter written on that day:

This is my first move outwards, to a new life. One must be free to love, only to love and create, and be happy. One can feel it here, that it can come to pass – one is much nearer to freedom – the freedom to love and to be completely happy.

Just a few months later on February 1, 1916, Lawrence wrote a scathing letter describing the Cornish people as mindless, living purely for social advancement and money and even stated “They ought all to die”. This was followed with a confession that Lawrence had not really seen much of the people, but he “knows what they are like”.

As was often the case after stressful and emotional events, that winter Lawrence became seriously ill and suffered a mild paralysis, affecting his ability to write. While convalescing, the British musician Philip Heseltine stayed with the Lawrences for seven weeks and his girlfriend Minnie Lucie Channing joined them for nearly four weeks. Much to Mansfield and Middleton Murry’s discontent after the failure of *The Signature*, Lawrence entered into a new joint venture with Heseltine. The project was called *Rainbow Books and Music* and they sought funds for the private printing and circulation of books and music. In the preliminary pamphlet, they proposed *The Rainbow* as the first book to be printed, since the novel had been unjustly suppressed. Of the 600 circulars distributed, there were only 30 replies and the project quickly collapsed.

In a letter written in April 1916, Heseltine described Lawrence as a horribly distorted thinker who was a subtle and deadly poison and, by May, the friendship had ended. As Lawrence occasionally took revenge by putting adversaries recognisably into his books, Heseltine and Channing found themselves in *Women in Love* as the unsavoury characters of Halliday and Pussum. Below is a passage involving Halliday and the Lawrentian character of the novel, Birkin:

The Halliday party was tipsy, and malicious. They were talking out loudly about Birkin, ridiculing him on every point, particularly on his marriage.

This retelling was based upon an incident reported to Lawrence, involving Heseltine mocking Lawrence's poetry in a London café, where Mansfield approached from another table and forcefully removed the book from Heseltine's hands. After *Women in Love* was published, Heseltine took legal action for defamation and was awarded £50 in damages.

Between the suppression of *The Rainbow* and the completion of the final draft of *Women in Love* in October 1916, only a travel book and a collection of poems were published. Lawrence wrote in a December 1916 letter that he had willingly divested himself of friends and had no connections anywhere, but he felt more confident and free. However, amidst the war and the quarrels with friends, Lawrence became more cynical, bitter and lonely (Moore 1951; Kinkead-Weekes 1968). On January 9, 1917, Lawrence wrote to his agent J.B. Pinker that he no longer wanted to write for the English, and expressed his desire to visit New York to write a series of essays on American literature. The Lawrences applied for visas to the United States, but they were once more refused on February 12, 1917.

In June 1916, Lawrence had been granted a complete exemption from serving in WWI and was rejected from active duty again the following year. In a letter discussing the military medical examinations, he referred to them as a loathsome performance and called those in government "fools" that made him want to spit with disgust. Lawrence felt hostility and contempt not just towards German militarism, but also for the English authorities that he encountered during these examinations and of his time in Cornwall. The Cornwall residents of Higher Tregerthen did not trust Lawrence and his German wife and, by August 1916, the Lawrences and their

mail were under surveillance for allegedly spying on behalf of German U-boats, which were active off the coast of Cornwall. On October 12, 1917, the Lawrences were ordered out of Cornwall under the Defence of Realm Act of 1914; they were given only three days to vacate and move to an unprohibited area of England. Frieda (1935 [1983]) stated she and Lawrence felt like criminals when they left the village, and she believed that Lawrence changed forever from that point onward.

Lawrence was friends with the American poet H.D. (Hilda Doolittle) and her husband Richard Aldington, a British officer on the Western Front. The couple lent the Lawrences their London flat where they stayed for just over a year after their departure from Cornwall. Within just two months of being in London, the Lawrences were visited by the Criminal Investigation Department, an experience Lawrence described as hateful, humiliating, and degrading. Kermode and Hollander (1973) stated Lawrence's personal experiences with government agencies during the war deeply affected his fiction. Below is a passage from his eighth novel, *Kangaroo*, where the Lawrentian man is the protagonist Richard:

He had been in Germany times enough to know HOW much he detested the German military creatures: mechanical bullies they were. They had once threatened to arrest him as a spy, and had insulted him more than once. Oh, he would never forgive THEM, in his inward soul. But then the industrialism and commercialism of England, with which patriotism and democracy became identified: did not these insult a man and hit him pleasantly across the mouth? How much humiliation had Richard suffered, trying to earn his living! How had they tried, with their beastly industrial self-righteousness, to humiliate him as a separate, single man? They wanted to bring him to heel even more than the German militarist did.

In the opening paragraph of the chapter, the period of 1916 to 1919 is referred to as one of living under a reign of terror in England, being in a constant state of semi-fear of both the criminal public and criminal government, and an arduous time for anyone

with an independent soul. West described this chapter as a “superb gusher” that came from Lawrence’s subconscious (1950: 90).

Lawrence continued his revisions to *Women in Love* and likely began *Aaron’s Rod*, a novel Becket (2002) described as a restatement of Lawrence’s metaphysics that had been first presented in *The Rainbow* and *Women in Love*. In a February 1918 letter, Lawrence wrote that *Aaron’s Rod* was a daft novel that was progressing slowly and fitfully. Leavis referred to the novel as a letter written by Lawrence to himself that was filled with “the spirit of unembarrassed tentativeness” (1957: 35). Lawrence experienced financial difficulties throughout 1918, and in July at the invitation of Oxford University Press, he began the textbook *Movements in European History*. Lawrence’s cyclic theory and preoccupation with history manifesting itself in an unremitting cycle of death and rebirth is stated most clearly in this work (Cowan 1970). A few months later, Lawrence was introduced to the editor of *The Times Educational Supplement* who asked him to write a series of articles on education. However, only four of these essays were accepted and the rest were rejected on the grounds of the writing being too deep and more suited to a book form. Lawrence was again called for a medical re-examination in September 1918, and was upgraded to secondary work for the war effort, but the war ended before he was called to serve.

2.6 Expatriation from Europe

Almost one year after Armistice Day, Lawrence sailed for the European continent from Dover. He only returned to England on three subsequent occasions, totalling just twelve weeks of the remaining ten and a half years of his life. Lawrence had become greatly disillusioned with British government and society, and wanted to return to Italy where he and Frieda had spent time together after their elopement.

While staying in Italy, Lawrence worked tirelessly on *Women in Love*, *Aaron's Rod*, and *The Lost Girl*, novels that reflect Lawrence's disillusionment with English society and marriage. Lawrence had abandoned the manuscript for *The Lost Girl* in 1914 while in Bavaria, not having it returned to him until February 1920. He repeatedly wrote in personal correspondences that the novel amused him and he was quick in finishing it; he completed the proofs in August and *The Lost Girl* was published in England on November 25, 1920. At the same time, Lawrence revised *Women in Love*, which was released in America on November 9, 1920. Additionally, he worked on *Aaron's Rod* which he completed in May 1921. As Worthen (2005) noted, the difficulties inherent in human relationships became a trope in Lawrence's writing from this period on, with *Aaron's Rod* reflecting his marriage with Frieda. Leavis (1957: 39) described the novel as "the purest Laurentian autobiography", noting that the male Laurentian character deserts his English family for a life on the European continent.

After leaving Sicily, the Lawrences arrived in Sydney, Australia, on May 4, 1922, where they stayed until August 10 of the same year, when they subsequently set sail for California. Lawrence wrote *Kangaroo* in Australia and *The Plumed Serpent* in North America and these, along with *Aaron's Rod*, are considered to be his leadership novels (Hobsbaum 1981; Michelucci 2017; Worthen 2005). The three novels are semi-autobiographical and were mostly written while Lawrence was on the continent where the stories take place. Kermode declared *Kangaroo* a "naked self-portrait" and a mixture of fact and uncensored fantasy (1973: 99). The themes in the novels revolve around the calamitous consequences that industrialisation can have on civilisation, which Lawrence could personally identify with because of his childhood. Lawrence claimed that advanced cultures, in particular the English and

Americans, were incapable of authentic feelings because of the deadness in their imaginative vision and intuitional perception (Lawrence 2004).

In *Kangaroo*, America is labelled “the bald eagle of the north bristling in every feather” and one of the two great diseases in the world, the other being Bolshevism. Lawrence wrote in the novel, “Bolshevism only smashes your house or your business or your skull, but Americanism smashes your soul”. Lawrence’s desire to live on the American continent was a spiritual search to connect with a native culture that he believed represented the antithesis to modernity and industrialism. Middleton Murry observed that Lawrence had persuaded himself that the Native Americans possessed “the new mode of love and hatred” and in Lawrence’s imagination, they were his “soul-brothers” (1932: 227). Cowan claimed Lawrence’s journey to America was a “quest of the hero of romance” which became a dominant structural and thematic feature of his fiction (1970: 1). Lawrence intended to at last write his American novel, motivated to experience and seek inspiration from the native people and societies.

Lawrence’s preconceived ideas influenced his initial account but, over time, he developed a more authentic sense of the American continent’s native people, which is explored extensively in *The Plumed Serpent*. West described the novel as an attempt to compensate for Lawrence’s bitter disappointment with finding in Mexico only “the dead carcass of a religion” (1950: 96). Lawrence had two 4-to-6 month stays in Mexico while on the North American continent and while there began *The Plumed Serpent*. In February 1925, Lawrence collapsed in Mexico and was diagnosed with tuberculosis, which delayed his planned March 10 voyage back to Europe. Lawrence finally left North America in September 1925 and never returned

due to his failing health, visa regulations, and the unpleasant experiences he endured while crossing the border between Mexico and the United States.

2.7 The Final Years

From November 1925 to June 1928, the Lawrences primarily resided in Italy.

Lawrence was fascinated with the ancient Etruscan people, whom he described as “jolly” and he believed they lived their own lives without the desire to dominate or govern other people or cultures. Frieda recalled that Lawrence’s fascination with Etruscans greatly affected his last novel, *Lady Chatterley’s Lover*:

He had done it . . . and future generations will benefit, his own race that he loved and his own class, that is less inhibited, for he spoke out of them and for them, there in Tuscany, where the different culture of another race gave the impetus to his work. (Lawrence 1935 [1983]: 172)

Lawrence began this final novel in October 1926. In an April 1928 letter, he wrote that the world would find the novel improper because sex is viewed as something shameful, but to him the novel was beautiful, tender, and frail.

In December 1928, Lawrence began rewriting *Lady Chatterley’s Lover* for the third and final time, and described the book as a declaration of the phallic reality but not pornographic. In *A Propos of “Lady Chatterley’s Lover”* Lawrence wrote:

Two rivers of blood, are man and wife, two distinct eternal streams, that have the power of touching and communing and so renewing, making new one another, without any breaking of the subtle confines, any confusing or commingling. And the phallus is the connecting link between the two rivers, that establishes the two streams in a oneness, and gives out their duality a single circuit, forever. (Lawrence 1959: 101)

In February 1928, both his American and United Kingdom publishers rejected the expurgated version, waiting until after Lawrence’s death in 1930 to publish an even more expurgated version. In March 1928, Lawrence self-published *Lady Chatterley’s Lover* in Florence, Italy. One thousand copies were printed for the

American and British market, but customs officials in both countries seized the books. As Lawrence had not obtained a copyright for the novel, numerous pirated copies were produced worldwide. Following Joyce, who in the spring of 1929 had the banned *Ulysses* published in Paris, Lawrence had *Lady Chatterley's Lover* printed for the English-speaking residents of Paris.

In 1929, a book of reproductions of Lawrence's paintings was offered through a private publication scheme, selling out even before printing. To coincide with the publication, some of the paintings were exhibited at the Warren Gallery in London. Due to failing health and the fear of being arrested because of the self-publication of *Lady Chatterley's Lover*, Lawrence did not attend the exhibition opening on June 15, 1929. However, Frieda travelled to London for the opening, which was deemed a success, as over 12,000 visitors viewed Lawrence's artwork. On July 5, four copies of the reproduction book and 13 of the actual paintings were seized and held in a prison cell, until Frieda secured their release with the promise that the artwork would never be displayed in England again. The seizure of the paintings and the negative reception of *Lady Chatterley's Lover* gravely affected Lawrence's already failing health.

On September 23, 1929, to ease the complications of Lawrence's declining health, the Lawrences arrived in Bandol on the coast of southern France. On February 6, 1930, Lawrence was moved to Ad Astra Sanatorium in the French commune of Vence, where he died of tuberculosis on March 2. Only ten friends arrived in Vence in time for the funeral and no eulogies were offered. At the head of his grave stood the image of a phoenix, made from coloured pebbles found on Bandol beach. In *The Crown*, Lawrence explains his ensign:

the phoenix in her maturity becomes immortal in flame. That is not her perishing: it is her becoming absolute: a blossom of fire. If she did not pass into flame, *she* would never really exist. It is by her translation into fire that she is the phoenix. Otherwise, she were only a bird, a transitory cohesion in the flux. (Lawrence 1968: 384 italics in original)

Lawrence had first drawn a phoenix for friends in December 1914; the mythical bird became his espoused emblem and adorned many of his books. Burgess observed that Lawrence had searched the world looking for cultures and societies that were free from the influences of the “commercial and industrial heresy of the West”, but that he never found them (1985: 170).

2.8 Concluding Remarks

This chapter has highlighted experiences in Lawrence’s life that contributed to his dualistic nature and oppositional linguistic tendencies. Beginning with his family and continuing into his personal relationships, particularly with women, the oscillating metaphysics that are keenly developed throughout his oeuvre have been given a foundation in this autobiographical chapter. As Lawrence often wrote what he lived, this chapter has also served as an introduction to the ten novels that are under study in this thesis. Key characters and story settings have been introduced which appear in extracts presented throughout this thesis. Through his writing, Lawrence clarified his conflicting thoughts and ideologies, and this will be discussed further in Chapter 3; posthumous critical observations of Lawrence’s didactic and oppositional literary preoccupations are presented, taking up where this chapter ends.

Chapter 3: Lawrence the Writer

For nearly a century, critics have discussed Lawrence's stylistic tendency to explore the extremes in human nature and interpersonal relationships. For Lawrence, the shifting dualism and determination to think through polarised positions grew out of the incessant process of conflict that emerged from his exploration of oppositeness (Eggert 2002). On the subject of oppositeness, philosophy, and being a novelist, Lawrence wrote:

It is such a bore that nearly all great novelists have a didactic purpose, otherwise a philosophy, direct opposite to their passional inspiration. In their passional inspiration, they are all phallic worshippers. . . Yet all of them when it comes to their philosophy, or what they think-they-are, they are crucified Jesuses. What a bore! And what a burden for the novel to carry. But the novel has carried it. (Lawrence 1968: 417)

Throughout his varied literary achievements, there are repeated examples of his metaphysics, focusing on conflicting beliefs being equal. Above all other forms of literature, Lawrence most treasured the modern form of the novel, as he believed the novel demanded the "trembling and oscillating of the balance" (1936: 529).

The didactic and doctrinal nature of Lawrence's writing reveals a vast exploration of dualistic psychological notions, and commenting on this propensity, Scholes and Kellogg noted:

A didactic work may illustrate complacently a moral truism, or put to the most strenuous kind of examination the most problematic and profound ethical and metaphysical questions. (1966: 106)

Scholes and Kellogg claimed this stylistic leaning stemmed from Lawrence's struggle to be a rebel, as well as a prophet and artist. Lawrence's preoccupations dismantled traditional modes of thought to create fictional worlds consisting of dichotomies and either-or paradigms (Ingram 1990). The importance of conflict and

the validity of both forces in the opposition are signified in Lawrence's writing, through repeated patterns and tropes.

The aim of this chapter is to examine Lawrence's metaphysics, demonstrating how it influenced his writing. The chapter begins with an examination of the dominant ideologies present in his works, and how these were often rooted in personal experiences as shown in Chapter 2. Following, there is a discussion of the metaphysics conveyed in his novels with a review of literary theoretical models that are often used to analyse his writing. This chapter concludes by identifying Lawrence's dominant oppositional literary themes and ideological preoccupations.

3.1 Posthumous Literary Critical Observations

Lawrence's place in the annals of Modernist writers has fluctuated during and after his lifetime, as he remains a controversial author. Lawrence did not seem to belong in his own time, but was more of a phenomenon who would appear across a wide stretch of time (unsigned review in *Glasgow Herald* 1930 [1979]). Obituary notices for Lawrence appeared around the globe and ranged from adulations to violent verbal attacks on the man and the artist; some obituarists expressed an animosity that was rare for such occasions (Draper 1979). Writer and editor Squire wrote what was likely one of the cruellest necrologies of all:

On the strength of his awareness of his own independence and sincerity he became as self-righteous and pontifical as the narrowest Puritan of them all. The notion that, after all, somebody else might be partly right never seemed to cross his mind: it was this self-sufficiency that enabled him to lampoon in novels people who had thought him their friend but had not realized that they had established no contact with him. He was as haggard and burning as John the Baptist: but he did not know what he was prophesying.
(Squire 1930 [1979]: 332)

Ninety years onwards, Squire's error in judgement is clear when he claimed that for the next generation most of Lawrence's works "may be regarded as preposterous and

even boring” and “the best of him will live and the rest of him will die and be easily forgotten and forgiven” (1930 [1979]: 334). Expressing an alternative opinion, Rosenfeld’s (1930 [1979]) obituary claimed Lawrence, more than any novelist before him, was the poet of the whole man because he recognised the human spirit of life possessed a capacity for self-determination. Rosenfeld added that Lawrence’s highest merit was incisive juxtaposing of concrete expressions, and that keenly felt emotions were expressed with intensity. Numerous obituaries identified Lawrence’s dualistic nature such as in *Glasgow Herald* which stated his works were always permeated with a sense of polarisation and “his own philosophy made him recognize his duality and shrink alternately from contact with different sides of himself” (unsigned review 1930 [1979]: 329).

Stewart claimed the biggest mistake critics make in analysing Lawrence’s style is treating his rhetoric as acquiescent to his philosophy, adding he was easy to misinterpret because he was an oracle and “like most prophets he can be readily mocked” (1963: 487). In a BBC radio broadcast, E.M. Forster (1930 [1979]), who once referred to Lawrence as the greatest imaginative novelist of his generation, conveyed his opinion that Lawrence was not being read enough or in the correct way. E.M. Forster surmised that those who were reading Lawrence did so in a myopic and fervent fashion, as if he was a god whose intention was to change society and humanity, attributing Lawrence’s duality to a “queer make-up” (1930 [1979]: 349). American literary critic Thompson praised Lawrence’s dualistic insights into the division between reason and instinctive urges in human nature. Thompson stated that Lawrence knew the reconciliation of the two to be difficult, and compared Lawrence to “one with the religious seers of the past” in his ability to realise the depth and bitterness of this conflict (1931 [1979]: 349).

Perhaps Lawrence's greatest advocate following his death was Nin (1932 [1964]), who chose to ignore the trend to examine Lawrence from a biographical perspective, instead focusing on the stylistic features of his writing. Prominent Lawrentian scholar Moore (1951) hailed Nin's book as one of the most valuable written on Lawrence, due to her discussions on the texture of his literary style. Arnold (1958) concurred, stating that her analysis contained original interpretations of Lawrence. Nin offered the following insights into Lawrence's consideration of oppositeness:

The love and hate alternating in men and women, as in *Women in Love*, is due to the same profound sense of oscillation, of flux and reflux (Herakleitos), revulsions and convulsions, *mobility*. *The becoming always seething and fluctuating*. (1932 [1964]: 32 italics in original)

Truth had a more vagabond air, and dwelt in chaos and oscillation. (1932 [1964]: 34)

Within the limits of his personal universe, then, by inward contemplation, he discovered the personally experienced cycle of birth, life, disintegration and renewal. (1932 [1964]: 86)

Nin referred to Lawrence's stylistic polarity as his chief occupation, and described his extremes as a struggle for equipoise between life and death, love and hate, and destruction and creation. Lawrence was always aware of the struggle for balance between men and women, and this was the basis for his portrayals with these themes (Nin 1932 [1964]).

In 1931, Middleton Murry wrote *Son of Woman*, a powerful posthumous evaluation of Lawrence that stemmed from their complex friendship. The book put forth an unfavourable view of Lawrence from a biographical-subjective perspective. Middleton Murry explained the book title in a subsequent republished edition:

This is the story of one of the greatest lovers the world has known: of a hero of love, of a man whose capacity for love was so great that he was afraid of it

. . . . This fierce and devouring flame of love would burn him up; it did burn him up. He was half burned away by it before the great fear took hold of him: a fear as mighty as the love which caused it. So he strove to kill his love; he fled away from it, he hid his face from it, he sought oblivion from it: in woman. (Middleton Murry 1932: 13)

Baldick contended *Son of Woman* was Middleton Murry's "greatest betrayal" and described the book as an analysis of the prophetic Lawrence, which explores his sexuality, loathing of women, and his "failure to become a second Jesus Christ" (2001: 256). T.S. Eliot (1931 [1979]) praised *Son of Woman* as brilliant and destructively critical, referring to the book as a history of Lawrence's failure.

Middleton Murry was widely criticised for his portrayal of Lawrence, and in the preface to a special edition of the book, he wrote that he had expected a negative response, but due to the outcry amongst supporters, he was forced to discover and face the reality of Lawrence. Middleton Murry concluded:

I had and have no secret information, no backstairs knowledge. I knew Lawrence as a man, but the knowledge gave me no key to his work. In the work I found the key to the man – the inmost reality of the man, that had eluded and baffled and tormented me when we were friends, or enemies, together. (Middleton Murry 1932: 11)

Later, Middleton Murry (1957) declared that to praise Lawrence's work objectively, an aesthetic approach must not be taken, and he concluded that *Sons and Lovers* was a masterpiece. In the introduction to his collection of Lawrence's letters, Huxley wrote:

In *Son of Woman*, Mr. Middleton Murry has written at great length about Lawrence – but about a Lawrence whom you would never suspect, from reading that curious essay in destructive hagiography, of being an artist. For Mr. Murry almost completely ignores the fact that his subject – his victim, I had almost said – was one whom "the fates had stigmatized 'writer'". (Huxley 1932 [1956]: x)

Huxley declared that Lawrence was first an artist and that he must be written about as an artist, otherwise his life will seem explicitly strange; he claimed Lawrence's

gift was an acute awareness of the divine mystery of the world, which he rendered in literary art. Aldington (1951) supported this viewpoint by stating Lawrence was above all a great literary artist, and Kermode and Hollander (1973) wrote that Lawrence's stories were reflective of his thought, which provided for deeper and richer prose.

Lawrence's novels were not commercially successful during his lifetime and he remained underappreciated as a novelist for the two decades following his death because "readers considered him irrelevant" (Moore 1964: 10); his reputation was primarily as an author of obscene prose and artwork. Leavis (1976) claimed that due to the war, there was not an educated reading public at the time of Lawrence's death. However, Baldick (2001) attributed Lawrence's decline in popularity to pressing global economic and political disruptions of the Thirties; numerous authors were not being read because of global uncertainty, as well as practical reasons such as paper restrictions that made the publication of many literary works impossible. Draper attributed Lawrence's diminution to books written by Seillière (1936) who portrayed him as being proto-fascist, and Tindall (1939) whose criticism of him was "urban mockery" (Draper 1979: 26). A few close friends defended Lawrence, such as Aldington and Huxley, but most critics viewed him as either an artist that wrote aesthetic works, or as a prophet and moralist who was condemned for "not living up to the critic's conception of an artist–novelist" (Yudhishtar 1969: 4).

After the Second World War, Lawrence's staunch criticism of capitalism and modern industrial civilisation once again became significant. Demand for his works soared in England, as well as in foreign countries where he was becoming part of the English literary canon. By 1951, over 600 books, essays, and articles had been written about Lawrence. In the late 1950s journal *Essays in Criticism*, reviews of

Lawrence's social essays, poems, novels, and short stories outnumbered most other authors and reference to his work was common. Numerous writers (Draper 1979; Yudhishtar 1969; Mathews 2009) attributed Lawrence's post-war resurging popularity to a collection of letters and essays published by Leavis as "the foremost defender of Lawrence's literary work" (Baldick 2001: 256). Leavis suggested Lawrence should be given serious study in an effort to develop an effective appreciation of his genius, and to correct the misconceptions and misrepresentation purported after his death. He defended Lawrence against the criticism that, because of his working-class background, Lawrence was envious of Cambridge society. Leavis found accusations such as this to be ludicrous and without foundation, and claimed the comprehensive system of British literary opinion brought the function of criticism into abeyance. He took a new and corrective view on Lawrence as an artist, and declared him "the great creative genius of our age and one of the greatest figures in English literature" (Leavis 1957: 367).

Hough (1956) published a study of Lawrence's major novels, short stories, poetry, and metaphysics. He wrote that reality existed only as conflicts for Lawrence, and that he struggled in expressing this doctrine, so Lawrence chose, as a non-professional philosopher would do, to return repeatedly to his dichotomy expressed by pairs such as light and dark, consciousness and feeling, and knowledge and nature. Lawrence's dual reality was not a model of sexual duality, as many viewed it. Hough (1956) believed that Lawrence's dualism was not a mere dichotomy, but instead a conflict with the two sides set in contrast and in active opposition, such as two people expressing the fluxation and revulsion of feelings towards one another.

In light of acclaim such as that attributed by Leavis and Hough, the 1950s witnessed numerous critical debates about Lawrence, with a significant shift away from a biographical emphasis and towards Lawrence the writer; Lawrence of the 1950s was a fashionable and pervasive presence because his themes were strikingly contemporary (Matthews 2009). A group of working-class intellectuals and Leavis' devoted ex-students, known as Leavisites, started an influential Lawrence revival. Some of these individuals, such as literary intellectuals Richard Hoggart and Raymond Williams, played a critical role in the 1960 trial of *Regina v. Penguin Books*, which allowed *Lady Chatterley's Lover* to be published in unexpurgated form for the first time in British history. E.M. Forster also testified at the trial and declared that Lawrence's novels "dominate terrifically" a place in contemporary literature, labelling him a preacher who believed in what he preached (Rolph 1961: 112). Hough was the first witness called for the defence and testified that Lawrence's habit of repetition, and in particular of sexual scenes, was a stylistic choice to convey to the reader the development of Lady Chatterley's awareness of her own self.

The *Regina v. Penguin Books* trial took place at the beginning of the sexual revolution and feminist social movements in England. Lawrence's honest portrayal of a female spiritual and sexual awakening was extremely relevant. Ultimately, the trial was not a debate of whether *Lady Chatterley's Lover* was obscene, but whether or not it had literary merit, as it could therefore not be judged obscene. Ironically, decades earlier, Lawrence professed that no one knew what the word obscene meant and that "What is pornography to one man is the laughter of genius to another" (1936: 170). The lead counsel in the trial, the future Lord Chancellor Gerald Gardiner, declared that Lawrence's message was about an England that was ill

because of the machine age, an attachment to money and personal stresses, and that Lawrence proposed a re-establishment of interpersonal relationships, particularly between a man and woman in love (Bedford 1959 – 1960 [2016]). Whether the trial was the beginning of the Lawrence revival or the culmination of it is often debated, but the 1960s saw more widespread popularity and esteem for Lawrence than he ever experienced in his lifetime (Spilka 1963; Kermode and Hollander 1973).

In the last few decades of the twentieth century, Lawrence's reputation in academia declined, which was unexpected due to his importance in literary and cultural agendas (Sargent and Watson 2001). However, in the twenty-first century, there has been an emerging re-awareness of Lawrence's contribution to English literature, and his writings are examined as being on the leading cusp of the Modernist movement. According to Booth, the biggest factors contributing to this are the publication of his personal letters and "the way his texts resisted easy capture by literary theory as deployed in the 1980s and early 1990s" (2009a: 1).

3.2 Lawrence's Metaphysics

In a letter dated April 16, 1913, Lawrence wrote of his desire to "subdue his art to a metaphysics" in an attempt to help English people to have more sense. Readers and critics alike have been drawn to Lawrence's stylistically charged conventions, which are often achieved through centrality of themes and patterns of language that reappear throughout his body of works. As language operates within socio-political contexts, this has the potential to reflect and construct ideology (Simpson 1993). In a discussion of the conjunction of literary style and ideology, Carter and Nash stated:

Instead of reproducing existing ideologies, it could be said to be a mark of literary texts that they serve to provoke readers to penetrate the ideological formations which control the ways we think, feel and behave. Ideology is nearer the surface in some texts than others although it is not necessarily any more easily uncovered. As we have seen, this may be precisely because such

texts present such an obvious and commonsense picture of the way things are that the picture goes unchallenged and unresisted.
(Carter and Nash 1990: 56)

Ideology can be implicitly expressed by the stylistic choices an author makes through linguistic features that build meaning such as semantics, metaphors, and modality.

Sotirova asserted that discourse of the narrator and a character is “the most intricate form of representation” due to a syntactic and semantic fusion, and as the author does not actually speak the utterance, language can be used to express social and ideological positions (2011: 12). Stylistic choices made by an author can often hide or disclose certain beliefs, strengthening authorial intentions.

Lawrence was aware that his metaphysics often found their way into his writing, especially in *Fantasia of the Unconsciousness*. In this work, Lawrence first expressed his dualism of blood and mind consciousness, or the polarity of being and living (Becket 2002). In a foreword to the book written on October 21, 1921, Lawrence discussed his philosophy and its relationship to being an artist:

it seems to me that even art is utterly dependent on philosophy: or if you prefer it, on a metaphysic. The metaphysic or philosophy may not be anywhere very accurately stated and may be quite unconscious, in the artist, yet it is a metaphysic that governs men at the time, and is by all men more or less comprehended, and lived.taria

If critics find failure in the taming of his art, this can be traced to the division between Lawrence’s aesthetic creativity and his commitment to address issues of morality, politics, and religion (Vivas 1960). Scholes and Kellogg (1966) proposed that Lawrence’s attempt to narrate his metaphysics created structural weaknesses in point of view, and that only his skill with stylistic and linguistic texture made the effort acceptable. Lodge (1990) maintained that Lawrence’s fiction was consistent, while using an authorial narrator to frame and present the action to the reader, adding

this was a dominant characteristic that set him apart from the Modernist movement.

In the following section, Lawrence's ideologies as expressed in his writing are considered from literary theory viewpoints.

3.2.1 Literary Theory Perspectives

Literary critics may examine a text through various lenses to provide alternative insights, unearth new understandings, and enable further discussions. Of theoretical models that examine the relationship between ideology and literature, the Marxist tradition is often relied upon because it contains a systematic attempt to relate the two (Moriarty 2006; Booth 2009b). Some Lawrentian scholars (Kettle 1977; Holderness 1982) have examined his writings from a Marxist viewpoint. Marxist criticism of literature became popular in the 1930s, first using the term "ideology" in relation to literature. One focus of Marxist criticism is man's realisation of his freedom through the forces of nature and society. For Marx, ideology was the foundation of all beliefs and ideas in relation to a lived experience where social and political will is exerted, thus providing a means to correlate cultural phenomena with a societal base. Kettle, a Marxist professor of literature, declared that Lawrence's popularity in literary studies was because of his ability "to convey what he himself called 'the relation between man and his circumambient universe, at the living moment'" (1977: 282).

During Lawrence's lifetime, modern ideas and attitudes were shifting and his personal views changed on topics such as the sexes, politics, and literary art and his beliefs were often situated in the exigencies of class struggle. After Lawrence's death, British Marxist critics drew a negative picture of Lawrence the writer, and this viewpoint gained popularity throughout the 1930s (Booth 2009b; Rylance 1990). In *Kangaroo*, Lawrence wrote the following about Marx and communism:

All this theoretical socialism started by Jews like Marx, and appealing only to the will-to-power in the masses, making money the whole crux, this has cruelly injured the working people of Europe.

Conservatives or bolshevists or Labour Party--they're all alike: they all want to grab and have things in their clutches, and they're devilish with jealousy if they haven't got them.

Communism was a bubble that would never even float free and iridescent from the nasty pipe of the theorist.

Passages such as these most likely would have been offensive to a Marxist critic who viewed Lawrence's over-romanticised style as being rooted too deeply in interpersonal struggles, thus proving irrelevant to the social and political movements.

St. John Sprigg was a Marxist critic whose book *Studies in a Dying Culture* (Caudwell 1938 [1971]) was published posthumously under the pseudonym Christopher Caudwell. St. John Sprigg joined the Communist party of Great Britain in 1934, wrote the Caudwell books in the two years that followed, and was killed in 1937 while fighting for the International Brigade in the Spanish Civil War. Caudwell believed the tension between man and nature was at the heart of human existence, and that literary art marshalled thought and individual free will in this struggle. The chapter on Lawrence in Caudwell's book is titled *A Study of the Bourgeois Artist* and Lawrence probably would have been dismayed by this. In *Aaron's Rod*, Lawrence described a bourgeois family as follows:

Then a sort of boulevard where bourgeois families were taking the Sunday afternoon walk: stout papas, stout, pallid mamas in rather cheap black fur, little girls very much dressed, and long lads in short socks and round sailor caps, ribbons fluttering. Alien they felt, alien, alien, as a bourgeois crowd always does, but particularly a foreign, Sunday-best bourgeois crowd.

Caudwell surmised that Lawrence hated the bourgeois culture yet was bourgeois in his belief that man could find freedom in social relations, such as having the proper

friends or the right woman. Caudwell referred to Lawrence as a literary prophet and propaganda artist, suggesting that his writing was rooted in “private phantasy” and “commercialised muck” (1938 [1971]: 48). His primary argument against Lawrence was the repeated theme of returning to a more primitive life, a concept Caudwell viewed as an unreal solution rooted in the trivial selfishness of bourgeois culture, which would not ultimately help civilisation. He accused Lawrence of being an individualist and an angry revolutionary, who could not see that the bourgeois tragedy was a proletarian renaissance.

Contemporary researchers (Sargent and Watson 2001; Becket 2002; Sotirova 2004) examine Lawrence’s prose fiction from the viewpoint of discourse theorist Mikhail Bakhtin’s model of the sociology of literature. In his theory of the novel, Bakhtin considers linguistic choices from the perspective of three components – utterance, speaker, and addressee – all of which contribute equally to the construction of meaning. Bakhtin argued that literary works were comprised of autonomous declarations, made by at least two participants instead of a single authorial voice. He called this negotiation of meaning a *dialogic* process, taking place through dialogue and involving more than once voice. In Lawrentian scholarship, there are frequent claims that Lawrence’s prose fiction is structured dialogically (Fleishman 1990; Bell 2001; Sotirova 2004).

Bakhtin’s reflection on authorial philosophising and intrusions being transformed through the power of the narrative “into dramatic elements tested on the larger play of values” applies clearly to Lawrence’s *Women in Love* (Bell 2001: 190). Lodge elaborated on Lawrence’s authorial interventions in *Women in Love*:

Thus the novel literary ends, the dialogue between the hero and heroine still continuing. It began with a dialogue, between Ursula and Gudrun, about the

pros and cons of marriage. In between there are scores of similar scenes, where couples, threes, quartets and larger groups of people conduct debates on issues that are general and abstract and yet of vital importance to the chief characters. Although Rupert Birkin is the principal spokesman for Lawrence's own ideas in the novel, and a kind of self-portrait, he is not allowed to win these arguments. There are no winners. *Women in Love* is not a *roman à thèse* [thesis novel]. It has not got a single *thèse*, but several, of which Lawrence's treatment is remarkably even-handed. (Lodge 1990: 98 italics in original)

As mentioned in Section 2.5, Birkin is the Lawrentian man in the novel, and Ragussis (1978) believed Birkin applied a metaphysical outlook to life and was the closest to a self-portrait of Lawrence. The existential complexity of Lawrence's array of principal characters in *Women in Love* is reminiscent of Bakhtin's dialogic orientedness of human relations, which is a fundamental principle in Lawrence's metaphysics (Schneider 1986; Bell 1996). Fleischman noted of Lawrence's dialogic stylistic tendencies:

If the dialogical is taken from Bakhtin's full meaning, Lawrence is not merely relieved of his stylistic embarrassments but shown in all his strength as a master of language. For in his novels, the language of fiction is deployed to foreground and criticize the human uses of language, particularly those of modern Western culture. (Fleischman 1990: 112)

Often in the dialogue of the novels, there is a merging of character voices with an authorial narrator, especially when the dialogue is of an intellectual nature. Below are extracts from *Women in Love* that illustrate Lawrence's dialogism through traditional antonyms and oppositional language:

'But your passion is a lie,' he went on violently. 'It isn't passion at all, it is your WILL. It's your bullying will. You want to clutch things and have them in your power. You want to have things in your power. And why? Because you haven't got any real body, any dark sensual body of life. You have no sensuality. You have only your will and your conceit of consciousness, and your lust for power, to KNOW.'

He looked at her in mingled hate and contempt, also in pain because she suffered, and in shame because he knew he tortured her. He had an impulse to

kneel and plead for forgiveness. But a bitterer red anger burned up to fury in him. He became unconscious of her, he was only a passionate voice speaking.

'Spontaneous!' he cried. 'You and spontaneity! You, the most deliberate thing that ever walked or crawled! You'd be verily deliberately spontaneous—that's you. Because you want to have everything in your own volition, your deliberate voluntary consciousness. You want it all in that loathsome little skull of yours, that ought to be cracked like a nut. For you'll be the same till it is cracked, like an insect in its skin. If one cracked your skull perhaps one might get a spontaneous, passionate woman out of you, with real sensuality. As it is, what you want is pornography—looking at yourself in mirrors, watching your naked animal actions in mirrors, so that you can have it all in your consciousness, make it all mental.'

These passages illustrate Lawrence's recurrent narrative of human *will*, which is made synonymous with *conceit of consciousness*. The negative near synonyms of *hate, contempt, pain, torture, angry* and *fury* are juxtaposed with *suffered, shame, forgiveness, and passionate*. In the final paragraph, Lawrence contrasts *deliberateness* with *spontaneity* through lexical repetition. These passages are an illustrative example of Sotirova's (2006) observation on the Bakhtinian dialogicity that can be found within Lawrence's novels, displaying a range of moral principles, thoughts, and ideas through multiple characters.

3.3 Oppositional Lawrentian Themes

The next section explores the oppositional metaphysics that permeate Lawrence's prose fiction and expository works. As ideology is expressed by language, authors and readers of literature cannot avoid being interlinked by the ideologies expressed in prose (Carter and Nash 1990). Evidence of the pervasiveness of Lawrence's ideology and the need to revisit his often polarising literary themes is provided in the following sections. Becket (2002) described conflict for Lawrence as being a necessity that guided his thoughts and Hough (1956) observed that his reality existed as an oppositional pair. As shown in Chapter 2, Lawrence was often negotiating

conflicting influences in his life, evoking a direct effect on his exploration of contrasting themes and motifs.

Lawrence's use of linguistic and stylistic opposition helps to define and add depth to his novels, while simultaneously providing a platform for exploring his literary preoccupations. Below is an observation of these dualistic tendencies in Lawrence:

What is insisted on, however, time and again, is both the fact of opposition and the necessity for its existence, to the point indeed of turning the conflict into a *raison d'être* . . . It is this concept of the tension of opposites and the relation which Lawrence wishes to see established between the contending forces that have a direct bearing on his art. It is not easy to describe the nature of the relation precisely since Lawrence expresses his intuitions symbolically. (Daleski 1965: 21 italics in original)

Lawrence creates oppositional situations in his novels, often relying on the characters and not just the narrator to pass judgement. However, often the narrator reports on a character's attitude or social position, and this variation in point of view adds to the textual structure of the novel.

In the next six sections, prominent oppositional themes found within the novels of Lawrence are presented; the word of literary critics is offered alongside Lawrence's own commentary. The pervasiveness of Lawrence's authorial preoccupations is illustrated with excerpts from the novels under study. The identification of these recurring themes will be referenced in Chapters 6 and 7 when analysing and discussing the research findings.

3.3.1 Native and Industrialised Societies

This section will review Lawrence's literary theme of primitive societies contrasted against a mechanised modern world, serving as an illustration of how assertions

permeate the various forms his writing took. Lawrence's ideologies often existed in narrative passages, as in the example below from *Women in Love*:

New machinery was brought from America, such as the miners had never seen before, great iron men, as the cutting machines were called, and unusual appliances. The working of the pits was thoroughly changed, all the control was taken out of the hands of the miners, the butty system was abolished. Everything was run on the most accurate and delicate scientific method, educated and expert men were in control everywhere, the miners were reduced to mere mechanical instruments. They had to work hard, much harder than before, the work was terrible and heart-breaking in its mechanicalness.

In this extract, the colliery life Lawrence experienced in his youth is contrasted with what he envisioned for the future of the coal industry, due to America's imported mechanisation. Lawrence explicitly demonstrates this claim through the lexical triggers of opposition *changed* and *reduced*; the colliery butty system is contrasted with a scientific method; and the mechanical miners are juxtaposed against educated experts. This passage is an illustrative example of a narrative, clearly rooted in the authorial stance of social and ideological doctrine, which stems from a biographical perspective.

During his time in Cornwall, Lawrence started reading Whitman and other American writers in preparation for his journey to America. In August 1917, he began working on a series of essays, which would eventually become *Studies in Classic American Literature*, henceforth known as *Studies*. Eight of the American essays were published in the *English Review* between November 1918 and June 1919, and they formed the backbone of *Studies*. Most of the original essays were revised while in Sicily in 1920, and then once again in the fall of 1922 after his arrival in America.

Just before beginning his American revisions, Lawrence wrote in a September 29, 1922, letter that America “only excites the outside of me. That’s how it is. It is all a form of running away from oneself and the great problems.” In the introduction to *Studies*, Lawrence declared the two specialties of America to be plumbing and saving the world, adding that America’s material realities were instantiated in the likes of the telephone, tinned meat, and Charlie Chaplin. Sherman was often sympathetic in his criticism of Lawrence, but when discussing *Studies* he declared, “I suspect that our younger literati will tell him that his coal-heaver style was quite the thing ten years ago, but now it is regarded as rather out of date” (1923 [1979]: 213). The theory underlying *Studies* is rooted in Lawrence’s belief that the American ideal is fabricated, alongside the acknowledgement of its inherent potential.

Arnold wrote that towards the end of the war, America was for Lawrence “a refuge, a paradise compared with England” but Lawrence had no misconceptions about American materialism or industrialism (1962: 6). Middleton Murry stated that, as far back as 1918, Lawrence had no desire to go to America because industrial America terrified him, and speculated on what Lawrence may have been hoping to find:

He is going to America to find it. But what he means by America is something totally different from what ordinary men understand by the word: it has nothing to do with the completely mechanised civilisation which the word generally connotes. America is the country of the Red Indians and the Aztec; both of whom the America we know has utterly denied.
(Middleton Murry 1932: 228)

Lawrence (1971) claimed conventional American freedom was nothing more than a free mob that would lynch those that disagreed with it. His desire to live on the American continent was a spiritual search to connect with a culture that he believed

represented the antithesis to modernity and industrialism, which uniquely belonged to the indigenous people.

As discussed in Chapter 2, Lawrence was intrigued by societies that had not been affected by modern industrialisation, and sought inspiration from native people and their societies. His preconceived ideas influenced his initial account but, over time, he developed a more authentic sense of the America's native people, which is explored extensively in *The Plumed Serpent*. These sentiments are a dominant theme in the novel and appeared in his personal letters as shown below:

And sometimes she wondered whether America really was the great death-continent, the great No! to the European and Asiatic, and even African Yes!
The Plumed Serpent

Was it the great death-continent, the continent that destroyed again what the other continents had built up? The continent whose spirit of place fought purely to pick the eyes out of the face of God? Was that America?
The Plumed Serpent

Letter dated December 17, 1922: But there is no inside life throb here [America] – none – all empty – people inside dead, outside bustling (sometimes). Anyhow, dead and always on the move. Truly, I prefer Europe.

Letter dated December 30, 1922: Charmless America! With your hard, vindictive beauty, are you waiting forever to smite death? Is the world your everlasting victim? I don't believe there will ever be any inside to American life – they all seem so dead – till they are all destroyed.

Letter dated September 24, 1923: America exhausts the springs of one's soul. I suppose that's what it exists for. It lives to see all real spontaneity expire.

Located in these excerpts are traditional antonyms such as *yes: no, destroyed: built up*, and *inside: outside*, which strengthen the expression of his tropes. There is a metaphorical and lexical repetition of death, and the blaming of America for the problems of the world. Lawrence was unable to separate his writing from his personal beliefs “within a complex cultural situation at a particular historical time”

(Williams 1988: ix). In *The Plumed Serpent*, stylistic polarity is a primary concern in the exploration of Lawrence's common literary themes of primitive and modern societies, and death and rebirth.

This section has shown how Lawrence's personal preoccupations repeatedly found their way into the various forms of his writing. In particular, his novels often embrace and encode his experiences at the time of writing, with his prose becoming "the record of a flow of thought" (Hobsbaum 1981: 86). Lawrence viewed the modern conscience as juxtaposed between traditional Victorian and post-Romantic thinking, and contemporary industrialised values. Booth (2009a) claimed Lawrence was the foremost literary Modernist to view modernity as being deeply harmful to both society and the individual.

3.3.2 Knowing and Being

Much has been written about Lawrence's examination of the states of being and knowing (Gordon 1981; Schneider 1986). Eggert (2001) claimed Lawrence's polarised writing oscillated between mental knowing and a spontaneous life of the senses. Lawrence expressed himself in polarities when he described the dualism of blood-consciousness or being, and mind-consciousness or knowing. In *Studies*, Lawrence described these two states:

KNOWING and BEING are opposite, antagonistic states. The more you know, exactly, the less you are. The more you are, in being, the less you know. This is the great cross of man, his dualism.
(Lawrence 1962b:196 capitalisation in original)

Lawrence's preoccupation with the theme of knowing and being was a direct manifestation of his personal experiences, and Eggert (2001) claimed Lawrence drove these emotions and states to extremes. The Lawrentian theme of knowing and

being will not be researched in this thesis, and an explanation is provided in Section 6.3.2.1.

3.3.3 Male and Female Archetypes

There is no consensus of when the thematic exploration of extremes began to appear in Lawrence's writing, but many critics point to the period of 1913 to 1915 (Sagar 1985; Schneider 1986; Eggert 2002). Lawrence's shift in writing style embodied his newfound metaphysics, which relied heavily on dualities and the importance of life being full of oppositional forces. Throughout *The Rainbow*, Lawrence explored the reversal of male strength and female compliance amongst a variety of dynamic characters, as illustrated in the passage below:

In the close intimacy of the farm kitchen, the woman occupied the supreme position. The men deferred to her in the house, on all household points, on all points of morality and behaviour. The woman was the symbol for that further life which comprised religion and love and morality. The men placed in her hands their own conscience, they said to her 'Be my conscience-keeper, be the angel at the doorway guarding my outgoing and my incoming.' And the woman fulfilled her trust, the men rested implicitly in her, receiving her praise or her blame with pleasure or with anger, rebelling and storming, but never for a moment really escaping in their own souls from her prerogative. They depended on her for their stability. Without her, they would have felt like straws in the wind, to be blown hither and thither at random. She was the anchor and the security, she was the restraining hand of God, at times highly to be execrated.

In this extract, Lawrence expresses the traditional gender dichotomy of women being supreme, angelic, and stable at home, with men dominating the external world.

One of Lawrence's beliefs was the destruction of man's instinctual nature through the repression of sexuality, believing this needed to be brought into balance with intellect (Moore 1951). Lawrence (1968) described sex as an equilibrium between men and women, which is achieved through the oppositional feelings of attraction and repulsion that pass through neutrality and then into new recurrences of

attraction and repulsion. Shown in Figure 1, Hough (1956) and Daleski (1959) identify Lawrence’s oppositional preoccupations, and both critics stated the left column of their list represents masculine traits and the right, female traits.

Hough (1956: 224)		Daleski (1959: 9)	
Light	Dark	Light	Darkness
Sun	Moon	Stalk	Root
Intellect	Blood	Doing	Being
Will	Flesh	Idea	Body
Male	Female	Male	Female
Love	Law	Love	Law
Spirit	Soul	Spirit	Soul
Mind	Senses	Mind	Senses
Consciousness	Feelings	Emotion	Feeling
Moon	Sun	Purpose	Feeling
Knowledge	Nature	Knowledge	Nature
Motion	Inertia	Will-to-motion	Will-to-inertia
The Son	The Father	Son	Father

Figure 1: Lawrentian dualities

Daleski suggested that the list is an index of Lawrence’s thought process, with a clear indication that the duality between men and women is at the heart of his polarised belief system. Below is an excerpt where Lawrence comments on oppositeness between men and women:

For it is as if life were a double cycle, of men and of women, facing opposite ways, travelling opposite ways, revolving upon each other, man reaching forward with outstretched hand, woman reaching forward with outstretched hand, and neither able to move till their hands have grasped each other, when they draw towards each other from opposite directions, draw nearer and nearer, each travelling in his separate cycle, till the two are abreast, and side by side, until [eventually] they pass on again, away from each other, travelling their opposite ways to the same infinite goal. (Lawrence 1985: 61)

With a particular focus on male and female archetypes, Lawrence exposes the duplicitous nature of interpersonal relations, which often result in uncertainty and struggle. Nin (1932 [1964]) noted that Lawrence was always conscious of the

oscillating rhythm that exists between men and women. In *The Rainbow*, Lawrence writes:

She could limit and define herself against him, the male, she could be her maximum self, female, oh female, triumphant for one moment in exquisite assertion against the male, in supreme contradistinction to the male.

This passage makes use of antonyms *limit: maximum* and the repetition of *male: female*. In *Hardy*, Lawrence makes frequent references to the oppositional forces of male and female, both of which exist in conflict within everyone; the female should be considered the force of “Law” and the male as the force of “Love” (Kinkead-Weekes 1968). The solution for Lawrence is conflict, a condition of growth that allows men and women to move through, and beyond, the struggle of interactive human consciousness.

3.3.4 Attraction and Repulsion

For Lawrence, duality extended through everything in the universe and the most primary polar law is that of attraction and repulsion (Yudhishtar 1969). To live harmoniously, Lawrence believed creative and destructive impulses must be equipoised. Lawrence declared:

In point of style, fault is often found with the continual, slightly modified repetition. The only answer is that it is natural to the author: and that every natural crisis in emotion or passion or understanding comes from this pulsing, frictional to-and-fro, which works up to culmination.
(Lawrence 1968: 276)

For Lawrence, the novel pivots upon man’s quest for wholeness, and the conflicts and strains in relationships between man and woman, parent and child, and man and nature. Lawrence elaborated on this belief in a passage filled with oppositional language:

In life, there is right and wrong, good and bad, all the time. But what is right in one case is wrong in another. And in the novel you see one man becoming a corpse, because of his so-called goodness, another going dead because of his so-called wickedness. Right and wrong is an instinct: but an instinct of the whole consciousness in a man, bodily, mental, spiritual at once. And only in the novel are *all* things given full play, or at least, they may be given full play, when we realize that life itself, and not inert safety, is the reason for living. For out of the full play of all things emerges the only thing that is anything, the wholeness of a man, the wholeness of a woman, man alive, and live woman. (Lawrence 1936: 538)

This passage also serves to illustrate Lawrence's use of antonymous repetition to deepen and intensify his metaphysics. His belief that attraction must be put in balance with repulsion is revealed, allowing both impulses to exist harmoniously.

Beach (1932) asserted that in Lawrence's writing, it was common to find an evaluation of electrical phenomena such as positive, negative, and polarisation. Lawrence invented the compound word *star-polarity*, which described the perfect foundation for relationships, expressing contrary psychological forces such as attraction and repulsion. Chung (1989) referred to this Lawrentian state as *star-equilibrium*, the balance resulting from the polarisation of the relations between man and woman. Nin used similar language in describing Lawrence's view of a fulfilled life as the "axis of his world, the light, the gravitation and electromagnetism" (1932 [1964]: 17). In a passage from *Women in Love*, Lawrence uses the repetition of *flicker* and the antonyms as *repulse: attract* and *frightened: fascinated* to describe Ursula's feelings towards her husband:

He was so attractive, and so repulsive at one. The sardonic suggestivity that flickered over his face and looked from his narrowed eyes, made her want to hide, to hide herself away from him and watch him from somewhere unseen. 'Why are you like this?' she demanded again, rousing against him with sudden force and animosity. The flickering fires in his eyes concentrated as he looked into her eyes. Then the lids drooped with a faint motion of satiric contempt. Then they rose again to the same remorseless suggestivity. And

she gave way, he might do as he would. His licentiousness was repulsively attractive.

This passage illustrates how Lawrence's polarising language can be found in his portrayals of sexual and emotional relationships. In describing human impulses and sensations, Lawrence evokes the strong emotions of his characters through a linguistic exploration of psychological states and relations.

3.3.5 Motion and Inertia

In his essay *Why the Novel Matters*, Lawrence wrote about the importance of people not living static lives, and declared that if the one he loves does not change, then he shall no longer love them. He proclaimed that people can learn how to live, and develop an instinct for life, by reading novels and that it is important for characters to grow and change in the same way that people must do. Below is an extract from *The Plumed Serpent* where repetition and parallel structures are used to signify the cyclical nature of life:

Who treads down the path of the snake in the dust shall arrive at the place; in the path of the dust shall arrive at the place and be dressed in the skin of the snake: shall be dressed in the skin of the snake of the earth, that is father of stone; that is father of stone and the timber of earth; of the silver and gold, of the iron, the timber of earth from the bone of the father of earth, of the snake of the world, of the heart of the world, that beats as a snake beats the dust in its motion on earth, from the heart of the world.

As in this passage, it is often through repeated patterns of language that Lawrence expresses his doctrine on the necessity of opposition to live a full life. The concepts of inertia and paralysis are explored extensively in *Lady Chatterley's Lover*, particularly in describing Connie's realisation that she does not love her husband. The word *inertia* is used in descriptions of Connie's first and second visits to the home of her lover, Mellors:

In the wood all was utterly inert and motionless, only great drops fell from the bare boughs, with a hollow little crash.

But she was getting cold; yet the overwhelming inertia of her inner resentment kept her there as if paralysed.

Both of these events take place when Connie is about to commence her affair with Mellors, and they convey a sense of hesitation. Lawrence identified the Will-to-Inertia as female, and Will-to-Motion as the male spirit, declaring the female a positive one and male the negative spirit. In *Hardy*, Lawrence described life as consisting of “the Will-to-Motion and the Will-to-Inertia”, and declared that man’s experiences and knowledge are a result of these two wills, adding that they are never in perfect balance or accord (1985: 59).

3.3.6 Death and Rebirth

One of the most common Lawrentian preoccupations identified by critics is death and rebirth, often expressed with Biblical motifs such as the phoenix rising. Gordon referred to this as Lawrence’s tranquil interlude, and added that this theme “like the idyllic moment almost always in Lawrence” is a metaphorical death that is followed by a spiritual rebirth (1981: 370). Hall surmised that in *Lady Chatterley’s Lover*, Lawrence’s intention was to explore his common narrative of mechanical consciousness, brought on by “the dead hand of industrial capitalism”, in contrast to a mystical sexual awakening (1960: 32). Baldick claimed Lawrence’s authorial preoccupation in the novel was bodily resurrection, along with the repeated message of “shedding of old skins and selves for new” (2001: 253).

Lawrence’s treatment of motifs and patterns are often rooted in reflections on the apocalypse and the hope of regeneration; for Lawrence, the notion of destruction is fused with the idea of creation. In *The Crown*, Lawrence wrote:

Destruction and Creation are the two relative absolutes between the opposing infinities. Life is in both. Life may even, for a while be almost entirely in one or almost entirely in the other. For life is really the two, the absolute is the pure relation which is both. If we have our fill of destruction, then we shall turn again to creation. (Lawrence 1968: 404)

Lawrence needed radical solutions to his universal questions, which were often polarised choices “between purity and filth, between truth and falsehood, between life and death, between God's way and the way of the world” (Schneider 1986: 87). The integration and assimilation of opposition in Lawrence's novels is often represented through dramatic symbols, and this is particularly true in *The Plumed Serpent*. The masculine feathered serpent Quetzalcoatl is a representation of Lawrence's theme of death and rebirth because the creature illustrates both self-annihilation and self-creation.

In explaining Lawrence's rage at the outbreak of WWI, Schneider stated, “It was necessary for Lawrence to undergo, once again, the sort of death and resurrection that he had experienced after his mother's death and his rebirth through love” (1986: 90). When describing the war in his correspondences, Lawrence wrote of his personal resurrection, and his fragile and tender hope that all men would rise again to walk healed and new on earth. In these letters, he expounded on man's compulsory struggle, or crucifixion, before man could be satisfied by gaining new wings and securing his resurrection. Lawrence used the phrase *the Absolute* to refer to the ultimate quest of man and described the search in terms of creation, good, evil, life, death, and resurrection. As Lawrence explained:

But once he thinks, he must have the Absolute, the Eternal, Infinite, Unchanging. And Man is stirred into thought by dissatisfaction, or unsatisfaction, as heat is born of friction. Consciousness is the same effort in male and female to obtain perfect frictionless interaction, perfect as Nirvana. It is the reflex both of male and female from defect in their dual motion.

Being reflex from the dual motion, consciousness contains the two in one, and is therefore in itself Absolute. (Lawrence 1936: 446)

Chung (1989) reported that Lawrence used different key words for his vision of this truth, and these included a rainbow, phoenix, crown, morning star, and the Ultimate Whole. Leavis viewed these concepts as symbolic representations of Lawrence's paradoxical contradiction of "faith-in-life overhung by frightening menace" (1976: 127). Throughout the novels, there is repetition of Biblical and phoenix motifs, which for Lawrence represented destruction and rebirth.

3.3.7 Light and Darkness

As Potter (1930) observed, for every one person that reads Lawrence, ten people think he uses the word *dark* as often as Dante uses the word *light*. Hobsbaum described the vividness of his writing as being often psychological in nature and "drawn from darkness and light; from gestation and death; from violent changes, used as metaphor, in the organs of the body; from flame, flood, chaos and regeneration" (1981: 54). Below are three examples where Lawrence uses *light* and *darkness* with various stylistic techniques such as parallelism and metaphor:

It seems, she said, as they stared over the darkness of the sea, where no light was to be seen—it seemed as if you only loved me at night—as if you didn't love me in the daytime.

Sons and Lovers

Resistant, she knew she was beaten, and from fear of darkness turned to fear of light.

The Rainbow

And he felt the light of love dying out of his eyes, in his heart, in his soul, and a great, healing darkness taking its place, with a sweetness of everlasting aloneness, and a stirring of dark blood-tenderness, and a strange, soft iron of ruthlessness.

Kangaroo

The first example presents a simple contrast of love through *dark: light*. In the second sentence, the pair is used transitionally in the parallel structure "fear of". The

last extract uses metaphorical language for a reflection on love. In the novels, the theme of light and darkness is often presented in contrastive terms through metaphorical language and lexical repetition.

In *The Crown*, Lawrence declared that while dualities in life exist, he is “framed in the struggle and embrace of the two opposite waves of darkness and light” (1968: 377). Below is a passage from *The Crown* that illustrates his preoccupation with the words *light* and *dark*:

And when we have come to the fulness of our strength, like lions which have been fed till they are full grown, then the strange necessity comes upon us, we must travel away, roam like falling fruit, fall from the initial darkness of the tree, of the cave which has reared us, into the eternal light of germination and begetting, the eternal light, shedding our darkness like the fruit that rots on the ground. (Lawrence 1968: 368)

The duality explored in *The Crown* is an abstract presentation of conflict and reconciliation, which is often represented symbolically. Lawrence employs objects to signify the “opposite tension” that is necessary to maintain equilibrium (Chung 1989: 73). Lawrence’s use of oppositional language through lexis such as *light* and *darkness* are arrayed across his novels in a variety of contexts, from skin and clothing colour, to vivid imageries of the natural world.

3.4 Concluding Remarks

Presented in this chapter are posthumous literary observations of Lawrence’s didactic and oppositional literary preoccupations, taking up where Chapter 2 ended. The metaphysical and prophetic writing style identified by critics was explored, highlighting his stylistically charged dualist language. Two literary critical perspectives provided insights into Lawrence’s ideologies being linguistically conveyed throughout his oeuvre. Lastly, this chapter offered insights into seven pervasive oppositional Lawrentian themes, providing a foundation for the

categorisation in the Chapter 6 of the research findings and the ensuing discussion presented in Chapter 7. In the following chapter, the focus moves away from Lawrence, towards a review of oppositeness in language and discourse.

Chapter 4: Oppositeness in Language and Discourse

The lexes used amongst individual researchers to describe oppositeness has an expansive history, ranging across disciplines such as philosophy, mathematics, and linguistics; this presents a challenge in gathering a consensus on ubiquitous terms such as *antonyms* and *antonymy*. As Murphy noted, “a complete logical taxonomy of opposite relations does not exist” and added that many accepted categories are rife with overlap (2003: 198). Philosophers tend to favour terms such as *dichotomy* and *bivalent*, while mathematicians may prefer *bipolarity* or *bivariate*, and semanticists more commonly use *polarised* and *antonymy*. Thus, the classification of oppositeness has largely been categorised based on theoretical differences, and research in this area has created numerous subtypes.

The taxonomy varies greatly, most strikingly with the lexeme *antonymy*. Attempts at a logical classification of antonymy have been met with criticism across disciplines, due to being a concept often based on individual intuition, which varies between researchers (Jones 2002). Izutsu (2008) claimed scholars in the field of linguistics have been led astray in their usage because of the lack of an agreed upon classification system. Lyons (1977: 271) observed, “It is a moot point just how many dichotomous relations should be held to fall within the scope of antonymy.” Therefore, what follows in this chapter is a review restricted to relevant studies that were selected for the purpose of providing clarity to the concept of oppositeness as presented in this thesis.

A brief overview of logical opposition based on the theories of Aristotle is provided in Section 4.1. An examination of lexical opposition and four common subcategories of traditional antonymy are discussed in Section 4.2. The subject of constructed or unconventional opposition is surveyed, and eight categories are

presented in Section 4.3. The final section of Chapter 4 is a review of Corpus Stylistics approaches that can reveal oppositional language, authorial preoccupations, and literary themes. The discussions presented allow for the creation of a framework that is founded in established research for the lexical, syntactical, and thematic study of oppositeness in the research corpora of this thesis.

4.1 Aristotle and Logical Opposition

The Greek philosopher Aristotle was a student of Plato and is considered the forerunner in the study of opposition (Jones et al. 2012; Schang 2012). Around 40 BC, Andronicus of Rhodes structurally ordered six books on the subject of logic written by Aristotle to be formed into a collection known as *The Organon*. Primarily contained in two of these works - *On Interpretation* and *Prior Analytics* – were Aristotle’s writings on the logic of opposites in the spoken and written word. On this subject, Aristotle (*Prior Analytics*) wrote, “If then every single statement may truly be said to be either an affirmation or a negation, if it is not a negation clearly it must in a sense be an affirmation”. The persuasiveness of getting a reader to adopt a purported viewpoint by “representing it as a complementary opposite to something clearly undesirable” goes back to at least Aristotle, who went beyond the examination of logic and included linguistics in the debate (Jeffries 2014: 132).

Regarding the importance of naming the syntactic structure of opposition, Aristotle (*On Interpretation*) declared that the terms *noun*, *verb*, *denial*, *affirmation*, *proposition*, and *sentence* need to be defined in order to understand the concept. His logical analysis depended on every sentence having the same structure, consisting of a subject and a predicate, permitting the affirmation or denial for a single predicate for a single subject in an assertion, and allowing for the label of true or false. Aristotle used the terms *contradictory* and *contraries*, terms that are still used today

in the study of antonymy. Aristotle stated the proposition “every man is good” includes the contrary “no man is good” and the contradictory “not every man is good”. The negation of a predicate creates a contradiction, and the assertion of a predicate creates the denial of its contrary, caveated by the fact that both contrarian predicates may not be true.

Based on logic such as this, Aristotle wrote about positive and negative propositions, and declared that there are four types of sentences, which must include a subject and predicate, to represent opposition. This resulted in The Square of Opposition, or the Aristotelian Square, which has been modified over time and remains the subject of debate. The illustration offers four basic types of propositions: universal positive (SAP), universal negative (SEP), particular positive (SOP) and particular negative (SIP). A current revised version is shown in Figure 2 (Parsons 2017).

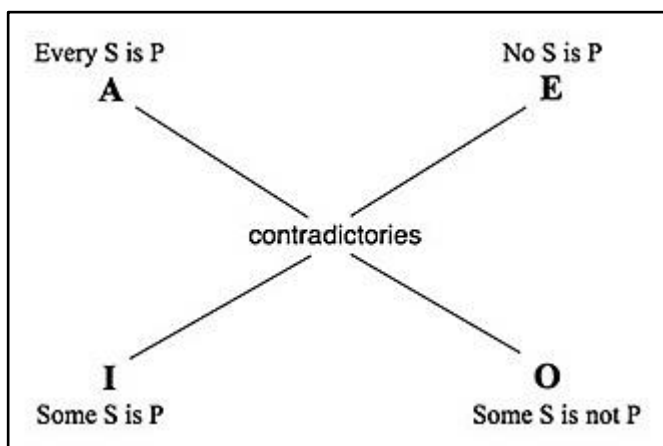


Figure 2: Aristotelian modern revised square

Aristotle provided a logical framework to study propositions, articulating the polarising nature of opposition. Although based largely on truth and falsehood, it provides a starting point for exploring the impact of different syntactic transformations in our present language, such as quantifiers and modality. As Jeffries (2014) pointed out, the caveat is that the logical properties are likely

unrealised in everyday language use, and Murphy and Andrew (1993) believed this to be a conceptual phenomenon rather than a linguistic one. This opinion is shared by Mettinger who affirmed that there is a relationship between logic and linguistics, but suggested opposition of reality and thought, and semantic opposition, should “not be mixed, as has been done much too frequently in previous studies” (1994: 15). As shown in the following sections, the study of the lexicalisation of oppositeness in natural language has moved away from its origins, which are grounded in Aristotelian logic.

4.2 Antonymy Classifications

The terminology used to describe lexical opposites varies amongst researchers, describing different linguistic phenomena. Likely, the most common term fraught with ambiguity is the most traditional view of opposition – *antonymy*. Simplistically, antonymy identifies words that have dissimilar meanings where a semantic contrast relation exists between them (Murphy 2003). Simpson (2014) defined *lexical antonyms* as a pair of words that have opposite meanings or senses such as *always: never*. Jeffries (2014) defined conventional usage of antonymy as a pair of lexemes with a semantic relationship that varies by one maximally divergent semantic component. For example, the traditional antonyms *strong* and *weak* semantically refer to strength, but are at different ends of the spectrum.

Numerous authors (Cruse 1986; Mettinger 1994; Jones et al. 2012) have claimed that oppositeness is the most common of the sense relations. This simplicity allows the words to be easily learned, and is therefore a pervasive part of our written and spoken language; there is a natural human tendency to categorise experiences into a relationship of dichotomous contrasts (Lyons 1977). Unlike synonyms, antonyms generally have one commonly acceptable pairing because they are

intuitively felt as close, yet are maximally separated, as the words exist at the poles along the sense relation dimension of difference (Cruse 1986). In this thesis, a discussion of polysemy is not presented due to the antonymous pairs under study representing the most simplistic sense relation; examples from Lawrence's novels will be interpreted from a stylistic perspective without analysis of the lexical representation of polysemous expressions.

The notion of opposition goes beyond antonymy, incompatibility, and two words not being true together. Jones claimed the categorisation of these pairs can be interesting and useful for labelling, but offered the following warning:

The more restrictive the categories become, the more tenuous grows the link between the technical term "antonymy" and the universally recognised concept of "opposites". (2002: 20)

As mentioned in Chapter 1, the term *oppositeness* will function as an umbrella term for words and phrases that are understood to have meanings that are conflicting or contrastive in a given context. What follows in this section is a discussion of four major subcategories of lexical oppositeness. These categories will be repeated in Chapter 6 to provide the framework for examining the research results on the endemicity of traditional antonyms in the novels of Lawrence.

4.2.1 Complementary

Complementary opposites are stereotypical pairs that are easily taught and understood as they divide a concept into two mutually exclusive components; if we assert one term then the other must be denied, as they are incompatible. Examples of common complementary opposites are *right: wrong* and *exit: enter*. Jeffries (2014) provided various terminology for this type of opposition: mutual exclusivity, excluded middle, binaries, and stereotypical opposites. These refer to a conceptual

occurrence where two words express poles on the lexical spectrum without any values occurring in the middle, and thus are considered non-gradable; the assertion of one implies the denial of the other. The word pairs are considered semantically incompatible or mutually exclusive, as reflected in the relationship that both could not hold true simultaneously; if one word of the pair is applicable, the other is not.

Complementaries can be nouns, verbs, or adjectives, although they are most often the latter two. An example of adjectival complementaries is if someone is *awake*, then they are not *asleep*. In relation to verbs, examples include if an animate object is *inhaling*, it cannot be *exhaling*, or it cannot be *staying* as well as *going*. Stereotypical examples of nouns that are mutually exclusive are *man: woman* and *human: nonhuman*. This last example brings up the literalness of this category, as there are people that feel they are both male and female. Below is an example from *Women in Love* using the complementary adjectival opposites *attractive* and *repulsive*:

He was so attractive, and so repulsive at one.

Using the preposition “at one”, Lawrence is showing the human emotion of experiencing two conflicting emotions simultaneously. Complementary opposites “divide the universe-of-discourse” into two subsets, which follows the predication that one word of the pair implies negation of the other (Lyons 1977: 271). This is similar to Aristotle’s contradictories, in that **Some S is P** and **No S is P** cannot both be true or false; the negation of one term of the pair would make the pair synonymous.

4.2.2 Contrary

Contrary opposition occurs when two words or concepts are connected through a range of relative terms typically involving a comparison. These two terms are often used interchangeably and Lyons summarised the reasoning behind this:

The distinction between contradictories and contraries corresponds to the distinction of ungradable and gradable lexemes within the class of lexical opposites in a language, but it implies more widely; and the fact that gradable antonyms can generally be taken as contraries, rather than contradictories, is a consequence of gradability, not its cause. (Lyons 1977: 73)

This category of antonymy has been labelled *contrary* (Jones et al. 2012) and *gradable* (Jeffries 2014), while Murphy described it as “particularly representative of the phenomenon of binary lexical contrast” (2003: 189). In this section, the terminology employed by the quoted author(s) will be used.

Jeffries (2014) claimed gradable antonyms are the most common type of conventional opposition in the English language. For example, the lexical antonyms *hot: cold* represent two ends of a temperature spectrum with lexes such as *lukewarm* and *cool* representing various points along the continuum. Cruse (1986) referred to gradable opposites as antonyms, and focused his research on decontextualized examples of pairs of words that are widely accepted as such. To provide an example with the antonyms *good: bad*, if a meal is declared as *not bad*, this does not necessarily imply that the meal was *good*. A predicate can be considered gradable if, in the description of a state or action, it can be held to be true to a lesser or greater degree (Murphy 2003).

Regarding the interpretation of contrary opposites, Simpson cautioned “in keeping with other sorts of lexical meaning, context will be an important determinate” (1997: 73). On the lexical level, contrary opposites are closely and inherently associated with one another. The category of contrary antonyms differs

from complementary where the negation of one implies the existence of the other, as in, if someone is *not dead* then they are *alive*. However, the complementary opposites *alive: dead* can also be contrary when occurring with an adverbial downtoner, as in the passage from *The Plumed Serpent*:

Wait, with a soul almost dead, and hands and heart of uttermost inert heaviness, indifference.

In this example, Lawrence uses three semantically related concepts – almost dead, inert, and indifference. According to Cruse (1986), complementary adjectives are not normally gradable except when modified by intensifiers, often with one of the pair being more easily gradable than the other; *dead* is less gradable than *alive*. As one antonym does not dismiss its oppositional pair, they are both easily modified and can take comparative and superlative forms. Below is an example from *Sons and Lovers*, with the adverbial modifier *very* for the near-synonyms *dreary* and *sad*, with the modified adjective *tender*:

Very dreary at heart, very sad, and very tender, his fingers wandered over her face pitifully.

In this example, *dreary* and *sad* are placed in an unconventional opposition to the non-traditional opposite *tender*, using parallelism. Adjectives such as *sad* highlight the simple properties that these adjectives describe, making them “more straightforwardly antonymous” (Murphy 2003: 190).

Contrary oppositeness is assessed in linear terms based on the corresponding varying degrees between two poles. Opposition through comparatives implies gradability through constructions such as *X less than Y*, and *X more than Y*. In the examples below from *Aaron's Rod* and *Women in Love*, X and Y are opposed through coordination, which implies incremental possibility:

Men have got to stand up to the fact that manhood is more than childhood . . .

Humanity is less, far less than the individual, because the individual may sometimes be capable of truth, and humanity is a tree of lies.

In the first example, Lawrence is using complementary opposites *manhood*: *childhood*, but the gradability is established between these two concepts with the lexical oppositional trigger *more than*. In the second example, *truth*: *lies* is combined with the near-antonyms *humanity*: *individual*, and the contrary form of these terms is found through coordination.

4.2.3 Converse

Converse antonyms occasionally are referred to as mutually dependent oppositional pairs because a relationship between them must exist, such as *husband*: *wife* and *landlord*: *tenant*. Simpson referred to this category as relational opposition and declared this to be “best conceived as an alliance of ‘converseness’ rather than true ‘oppositeness’” (1997: 73). In this way, a single notion, concept, or state has only two ways of being described and each term is considered in opposition to the other; they do not exist on a continuum. Murphy summarised this by stating, “converseness involves two sides of a relationship” (2003: 198). Thus, the negation of one term of the pair simultaneously negates the other term, as both are needed to define the relationship. For example, with the pair *parent*: *child*, if there is no child then the other individual would not be considered a parent. Cruse made a similar point in that:

when one member of a pair is substituted for the other in a sentence the new sentence can be made logically equivalent to the original by interchanging two of the noun phrase arguments. (1986: 231)

It follows then that the sentence “The child was happy about the new puppy.” presupposes the child has a parent. Jeffries views this type of opposition as logical,

as two opposing perspectives are given to a single condition and these are “consistently relevant to each other” (2006: 175).

4.2.4 Reversive

The category of reversive refers to directional propositions such as *up: down* and words sometimes modified by prefixes such as *un-*, *in-*, and *dis-* as in the pairs *unbutton: button*, *valid: invalid* and *respect: disrespect*. This classification of opposition primarily pertains to verbs, and implies a change in direction in a literal or abstract sense, or the reversal of a process. As Cruse maintained, the most basic example of reversive opposites are “intransitive verbs whose grammatical subjects denote entities which undergo changes of state” as in the binary pair *live: die* (1986: 227). Below is an example from *Aaron’s Rod* where Lawrence explicitly uses the reversive pair in a declaration of “the greatest difference” that exists in the world:

I do indeed, all the difference in the world—To me, there is no greater difference, than between an educated man and an uneducated man.

In this sentence, Lawrence is expressing a commentary on the value of formal education being insignificant, as is discussed in Section 2.2. The category of reversive antonymy is relatively small, but encompasses many conventional antonyms that express a change between absolute and relative states. Additionally, reversives are often cited as examples of oppositional pairs that overlap categories. Murphy concluded that this category “only confuses the taxonomy” of opposition, providing the example of *north: south* as belonging to reversives, converses, and contrary antonyms depending on their usage (2003: 197).

4.2.5 Endemicity of Antonyms

This section will provide a literature review relating to the first research question of this thesis:

Are there antonymous pairs that co-occur sententially and oppositionally more often than chance would predict, and are they representative of Lawrentian themes as identified by critics?

The concept of endemcity in linguistic studies is primarily concerned with the extensiveness of a particular semantic phenomenon such as antonymy. Studies of endemcity generally focus on levels of occurrence within a given context such as spoken or written language. Through statistical measures based on word frequency and co-occurrence rates, researchers can provide evidence on the endemcity of a semantic feature of language. These measurements and corresponding explanations are shown in Figure 3.

Word Pair	W1 Freq	W2 Freq	W1: W2	Expected	Probability	Observed	Obs/Exp	W2/Obs	W1/Obs
Where:									
Word Pair	The pair of antonyms under investigation with the more frequent of the two being W1								
W1 Frequency	The frequency that W1 occurs in the corpus								
W2 Frequency	The frequency that W2 occurs in the corpus								
W1: W2	The ratio of W1 Freq / W2 Freq								
Expected	The number of sentences which could be expected to feature both words (Frequency W1/Total words in corpus) * (Frequency W2/Total words in corpus)								
Probability	The probability that observing by chance as many or more co-occurrences than are actually observed								
Observed	The number of sentences in which both antonyms appear								
Obs/Exp	Indicates rate of co-occurrence greater than chance would allow								
W2/Obs	Indicates proportion of less frequent antonym (W2) sentences which also feature W1 The smaller the number, the stronger the likelihood W2 will co-occur with W1								
W1/Obs	Indicates proportion of more frequent antonym (W1) sentences which also feature W2 The smaller the number, the stronger the likelihood W1 will co-occur with W2								

Figure 3: Endemcity co-occurrence statistics

In determining the endemcity of a semantic feature, research findings allow significant claims to be made on how widespread the linguistic phenomenon is present in a given body of text or corpus. It also allows for the identification of preferred pairs or good opposites contained within a corpus.

Jones (2002) studied 56 pairs and used a 280-million-word corpus, the largest corpus employed to date in antonymous endemcity studies. Jones also found higher levels of intrasentential co-occurrence between adjectival antonyms, which justified “the attention traditionally paid to antonymous members of this word class” (2002:

109). However, Jones offered a word of caution on quantifying the endemicity of antonymy in a corpus:

Then there is the even greater problem of counting: in order to arrive at an estimate of the pervasiveness of antonymy within a corpus, one would need to identify every single antonymous pair in use, then retrieve every sentence . . . to eliminate those in which the word pair do not function antonymously. (Jones 2002: 104)

This point is illustrated in a sentence from *Women in Love*, “I was becoming quite dead-alive, nothing but a word-bag”. The traditional pair *alive: dead* occur as a compound adjective, instead of being located in a syntactic frame of opposition. Another concern is that, while *alive* is an adjective, *dead* can be an adjective, noun or adverb; differences in co-occurrence can vary greatly when the words in the pair belong to different word classes. The antonyms *alive: dead* also illustrate the issue of one word frequently being used in idiomatic expressions such as *over my dead body*, *dead of night*, and *back from the dead*. Morphology also accounts for frequency variations, with the root word of the pair appearing significantly more often in the English language than its morphological counterpart. For example, the word *intelligent* occurs 34 times more often in the novels of Lawrence than the word *unintelligent*.

The process for selecting antonyms under investigation has varied amongst researchers, but many are heedful of a historically significant study carried out by Deese (1964). Deese believed the 40 pairs of antonyms he researched followed a linguistic rule:

The notion of contrast implies one member of the pair should have its associative meaning most strongly determined by the other and that the relationship should be reciprocal. Therefore, all pairs of words in which the stimulus to one is the most frequently occurring response to the other are contrasting pairs. (Deese 1964: 349)

The antonyms chosen by Deese were considered important due to their frequency in the English language and the rate at which they co-occur sententially. Mettinger (1994) researched a much larger number of antonyms, identifying 350 pairs selected from the 1972 edition of *Roget's Thesaurus of English words and phrases*. Jones' (2002) corpus-based study of antonymy considered the pair selection strategies used by Deese (1964) and Mettinger (1994), but found neither strategy ideal and claimed an exhaustive list would never be produced as the definition of antonymy varies amongst linguists.

4.3 Syntactic Frames and Constructed Opposition

Opposition in context occurs when a relationship is drawn specifically from the surrounding words or phrases. This section will address the second research question posited in this thesis:

What traditional and unconventional words and phrases does Lawrence place within syntactic frames of opposition, and do they express his literary themes?

The various types of constructed opposition discussed in the following section reveal how this occurs through grammatical and semantic means, and by the use of syntactic frames. As Jones et al. stated:

Describing antonymy in terms of maximal similarity and minimal difference means that words may have different antonyms in different contexts depending on which of the words' properties are most relevant to contrast within a particular context of use. (Jones et al. 2012: 3)

Syntactic frames or contextual clues can trigger semantic opposition in context.

Jeffries (2010) cautioned that syntactic triggers should not be viewed as categories of opposition, but instead as an indication that there may exist a contextually constructed pair of unconventional opposites. The examples of constructed opposition provided in this thesis are affected by contextual factors, including

knowledge of traditional antonyms, as well as Lawrence's stylistic and linguistic preferences, and his ideological positioning as discussed in Chapters 2 and 3. A survey of constructed opposition follows in Section 4.3.1, along with relevant studies that categorise syntactic frames, and these are presented in Section 4.3.2. Based on the literature review presented in this chapter, the typology and taxonomy that is used to explain key concepts in this thesis is offered in Section 4.3.3.

4.3.1 Constructed Opposition

Constructed opposition differs from traditional lexical antonymy in the frequency that opposition can be demonstrated to occur between entire phrases, clauses, and sentences. The structural and semantic devices responsible for creating constructed opposition is the same for literary and non-literary texts, as they similarly create semantic relations, and share common semantic features (Jeffries 2014). Thus, the greater the knowledge a reader has about conventional lexical pairs strengthens and permits constructed opposites in literary texts to be interpreted as such. The context of lexical and constructed opposites influences both the associative and affective values, as do their logical properties in relation to one another (Simpson 1993). These relations exist beyond words, as they are often represented as concepts and sometimes in an unorthodox manner. Below is a passage from *Women in Love* to illustrate this point:

To lie down and roll in the sticky, cool young hyacinths, to lie on one's belly and cover one's back with handfuls of fine wet grass, soft as a breath, soft and more delicate and more beautiful than the touch of any woman; and then to sting one's thigh against the living dark bristles of the fir-boughs; and then to feel the light whip of the hazel on one's shoulders, stinging, and then to clasp the silvery birch-trunk against one's breast, its smoothness, its hardness, its vital knots and ridges—this was good, this was all very good, very satisfying.

With vivid and metaphorical language, Lawrence has created multiple oppositions in a single sentence using repetition and parallelism. In the beginning of the passage,

Lawrence uses the semantically related words *cool, fine, soft, delicate, and beautiful* to create a serene image. He then uses the words *dark, bristles, whip, and stinging* to create a much starker image, but ties them together by stating that conflicting scenes are satisfying when brought together. Within the passage, the traditional pair *smoothness: hardness* is used to describe the trunk of a tree, while the syntactic trigger *X more than Y* is used to contrast the pleasant experience of rolling in vegetation, set against the touch of a woman. These types of temporary contextual or constructed pairs illustrate the need for a lexical trigger, or a syntactic frame to create the opposition.

4.3.2 Syntactic Frames

Mettinger's (1994) research suggested that in many cases, opposites in texts are found in a contiguous arrangement and that this placement puts them in a syntactically definable environment. He examined 350 pairs of antonyms in a corpus of 43 English crime fiction novels. He located 161 pairs and classified them into syntactic frames of opposition, which are shown in Figure 4.

Syntactic Frames
X and Y
neither X nor Y
X or Y; whether X or Y; either X or Y
X or (= 'and') Y
not X, (but) Y
X, not Y
X rather than Y; X-er than Y; Y-er than X
X turns (in)to/becomes Y
from X to Y
X,Y (connectorless placement)

Figure 4: Mettinger (1994) syntactic frames

Mettinger's results revealed that the contrast of X: Y pairs is based on their context. However, not all of his examples fit neatly into the categories, as only 38.5 percent of the pairs occurred in these ten syntactic frames. Jones (2002) observed that by

today's standards, Mettinger's corpus was small and stylistically uniform, as Agatha Christie wrote 34 of the 43 novels studied, but he acknowledged the research to be of value because the findings conclusively showed that antonymy can be categorised based on context.

A more detailed study was undertaken by Jones (2002) using corpus data to search for traditional antonyms. Examining a 280-million word corpus of broadsheet newspaper journalism from a seven and quarter year period, 56 pairs of traditional antonyms were found to co-occur sententially in 2,844 sentences. The study revealed a systematic classification of the various syntactic structures based on form and function, resulting in the identification of the frames shown in Figure 5.

Category	Syntactic Frame
Ancillary	None
Coordinated	X and Y; X or Y; neither X nor Y; X as well as Y; both X and Y; either X or Y; neither X nor Y; whether X or Y; how X or Y; X and Y alike
Comparative	more X than Y; X is more [adj] than Y; X rather than Y
Distinguished	the difference between X and Y; separating X and Y; a gap between X and Y
Transitional	from X to Y; Turning X to Y; X gives way to Y
Negated	X not Y; X instead of Y; X as opposed to Y
Extreme	the very X and the very Y; either too X or too Y; deeply X and deeply Y
Idiomatic	a familiar idiom such as easy come, easy go

Figure 5: Jones (2002) syntactic frames

Jones considered the categories of ancillary and coordinated to be major classes of antonymy, as they occurred 38.8 percent and 38.5 percent, respectively. As the next highest percentage was only 6.8, the remaining syntactic frames were categorised by Jones as minor classes of antonymy.

Jones (2002) opened up the possibility that oppositional concepts most likely include more than just purely lexical antonyms and could consist of entire phrases and clauses. As Jones clarified:

Although these examples are semantically, syntactically and grammatically distinct, it can be argued that the antonymous pair of each contributes to a

larger contrast; that the antonyms themselves are not the primary contrast of the sentence, but are actually responsible for signalling a more important opposition (usually instantial) between another pair of words, phrases or clauses. (Jones 2002: 45)

As Davies observed, Jones' taxonomy and syntactic frames have aided in the identification of situational or contextual antonymy, primarily through the category of ancillary antonymy whereby a "familiar antonymous pair is effectively acting as a lexical signal that we should interpret a non-antonymous pair contrastively" (2007: 73).

Jones' (2002) work provided the foundation for Davies (2007, 2008, and 2012) who used a qualitative methodology to search for syntactic frames as triggers for unconventional oppositional concepts. Davies' (2012) corpus contained 62,088 words retrieved from 79 printed news reports from the United Kingdom, covering two political protests. His choice of topic was based on the historical nature of protests being emotionally driven, and thus being depicted in the news in a rhetorical polarised fashion. Davies stated:

If oppositions are as omnipresent as many studies suggest, then it seems reasonable to assume that the common frames in which canonical oppositions co-occur will also structure the way we process noncanonical variations. (Davies 2012: 46)

Davies created eight categories of syntactic triggers, keeping only three of Jones' (2002) original typologies, and these are shown in Figure 6.

Category	Syntactic Frame
Negated Opposition	X not Y; not X,Y
Transitional Opposition	X turns into Y; X becomes Y
Comparative Opposition	more X than Y; X is more A than Y
Replacive Opposition	X rather than Y; X instead of Y; X in place of Y
Concessive Opposition	X but Y; despite X, Y; while X, Y; although X,Y; X, yet Y
Explicit Opposition	X contrasted to Y; X opposed to Y; the distinction/division/difference between X and Y; X against Y
Parallelism	No specific frames; use of repetitive structures
Binarized Opposition	whether X or Y; either X or Y

Figure 6: Davies (2012) syntactic frames

To illustrate Davies' concept of unconventional oppositeness, below is an example he provided to illustrate the category of negated opposition:

We are not a colony, we are an equal and valued part of this nation.

In this sentence, the syntactic frame *not X, Y* sets in opposition a perception of colonised people contrasted with being an equal and valuable part of society. The X is lexical, representing the concept of being unequal and undervalued, whereas the Y component is an extended noun phrase, representing a constructed opposite.

4.3.3 Categories of Opposition

Often the relationship between oppositions does not fall neatly into just one syntactic frame category and it can sometimes be based on a combination of frames. Syntactic frames of opposition are often polyfunctional and a univocal form-function correlation should not always be assumed. For example, qualifying the words *while* and *against* as concessive and explicit triggers, respectively, is not always correct but it also does not invalidate the contrast. However, a systematic means of identifying and categorising triggers of opposition is needed to demonstrate the pervasiveness of this phenomenon within the novels of Lawrence. What follows is a review of mechanisms by which textual opposition can be structured and is principally based on the typology provided by Jones (2002) and Davies (2012) as discussed in the preceding section.

Oppositional syntactic frames serve the function of triggering both traditional and constructed opposition. In the case of contextually generated pairs, they are more easily recognisable by readers when they exist in a familiar frame such as *X not Y*, or *X rather than Y*, as the opposition is explicit and a preference for X over Y can be easily interpreted. The syntactic and semantic textual structures that frame constructed opposites require the reader to rely on their prior knowledge of conventional pairs in order to interpret the text (Jeffries 2014).

4.3.3.1 Opposition through Parallelism

Opposition through parallelism does not possess specific syntactic frames, but instead relates to the contextual juxtaposition of oppositional words and phrases. Parallelism is a form of repetition that aids in the cohesiveness of a text; the parallel structures invite the reader to search for a meaningful connection (Short 1996). According to Davies (2007), the close proximity of two concepts or notions in a parallel structure connects them grammatically and semantically. Below is a sentence from *Kangaroo* that illustrates this point:

The greater the love, the greater the trust, and the greater the peril, the greater the disaster.

This parallel structure is a very straightforward example with repetition of *the greater the* in conjunction with the semantically related words *love* and *trust*, which are placed in contrast to *peril* and *disaster*. In the sentence below from *Aaron's Rod*, one element of the parallel structure (*there was*) is missing, and instead is replaced by punctuation:

There was no life-courage: only death-courage.

In this instance, opposition occurs with a negative and positive parallel structure, along with the traditional pair *life: death*, presented as alternatives. Jones (2002: 56)

claimed parallelism can act as a contrastive device and Davies (2012) noted that repetition is used to create constructed opposition in parallel structures.

4.3.3.2 Opposition through Negation

In the strictest sense, negation is the verification that a predicate X is in opposition to its negation not-X. The syntactic frame *X not Y* implies mutual exclusivity within the context where the opposites are actualised. Jones identified negation as the “purest form” of these relationships (2002: 88). Opposition is closely related to negation, but the structural triggers for opposition are not applicable to complementary pairs; there is an inherent implication of oppositeness in a statement such as *I am alive* so that one would not say *I am alive and not dead*. However, in contrary opposition, if a person is not happy this does not necessarily imply that they are sad. In the following sentence from *The Plumed Serpent*, similarities between men and women are declared, before an opposition is constructed by the syntactic frame *but X not Y*:

Men and women alike danced with faces lowered and expressionless, abstract, gone in the deep absorption of men into the greater manhood, women into the greater womanhood. It was sex, but the greater, not the lesser sex.

The coordinating conjunction *but* denotes a contrast so that when used in negation, a negative contrastive syntactic frame is created. Additionally, Lawrence uses the parallel structure of *into the*, with the comparative adjective *great(er)* being ascribed to men. Lawrence’s intended meaning is somewhat unclear, but he is likely to be declaring men the greater sex. The example below from *The Plumed Serpent* is similar, although the sentence is framed as *not X but Y*:

And the soldiers and the officers and clerks of the Jefatura, watching her with fixed black eyes, saw, not the physical woman herself, but the inaccessible, voluptuous mystery of man's physical consummation.

Here, Lawrence is setting the physical appearance of a woman in juxtaposition with what men think when they regard her. This negated contrastive frame emphasises the mutual exclusivity of seeing a woman as *herself*, contrasted against the male sexual desires that develop when appraising a woman. The use of *but* in a syntactic frame can signal something unexpected and this may have been Lawrence's intention.

4.3.3.3 Coordinated Syntactic Frames

This category of structural opposition relies on contrastive coordinating conjunctions such as *but*, *or*, *so*, and *yet*. The conjunction *and* also has the potential to create opposition through coordination by revealing two conflicting, but co-existent states that logically should not be able to co-exist. Below is an example from *Kangaroo* where Lawrence uses *and* in this manner:

As alone and as absent and as present as an aboriginal dark on the sand in the sun.

The three adjectives *alone*, *absent*, and *present* are semantically related in the sense of belonging, but *present* is at the other end of the semantic scale.

Structural frames using lexical triggers such as *between* can show opposition through coordination. For example, the prepositional phrase *between X and Y*, results in complementary pairs being established in a mutually exclusive opposition. Below is an example from *Sons and Lovers* to illustrate this construction:

He loved to feel himself between the noise of it and the silence of the sandy shore.

In this, Lawrence creates a conflict using traditional antonyms *noise* and *silence*. Similarly, the frame *X is Y* containing the disjunctive coordinate *but* allows the grammatical subject to be poised in opposition.

The following passage from *Aaron's Rod* is prefaced with polarity through the syntactic frame *either X or Y*. A choice is offered between *rule* or *love*, prior to the coordinating conjunction *and* setting up the opposition:

We MUST either love, or rule. . . . And men must submit to the greater soul in a man, for their guidance: and women must submit to the positive power-soul in man, for their being. (capitalisation in original)

In the second sentence, there are two parallel structures *must submit to the* and *for there* wherein constructed opposition is realised through the conjunction *and*. The conventional pair *men: women* foreground the created opposition of *greater soul in a man* against *positive power-soul in man*. Additionally, the unconventional pair *guidance: being* could reveal that men are considered closer to a state of being than women, and therefore only need guidance.

4.3.3.4 Comparative Syntactic Frames

This category includes X: Y pairs that are contrasted in terms of a concept, and therefore primarily involve nouns and noun phrases. The examples presented below from *The Lost Girl* and *The Plumed Serpent* illustrates this point with both traditional and constructed pairs:

He decided it was better to be a manufacturer than a tradesman.

The two women had this in common, that they felt it was better to stand faithfully behind a really brave man, than to push forward into the ranks of cheap and obtrusive women.

In the first sentence, Lawrence is making the comparison between two employment options, noting a preference for the manufacturing sector. In the second example, there is a constructed opposition with the X: Y pair of *stand faithfully behind a really brave man: push forward into the ranks of cheap and obtrusive women*. This metaphorical example uses the more conventional opposites of *stand: push* and *man:*

women in the noun phrases, but a contrast is presented, and the X of the pair is privileged in both examples.

Common syntactic frames for the comparative category include *X more than Y*, and *X is more [adj] than Y*. With the inclusion of an adjective, a conceptual comparison is explicitly stated for the pair in relation to the adjective. This category also includes traditional morphological and reversive antonyms such as *intelligent: unintelligent* and *known: unknown*. However, in these frames there is often no distinction or preference for one word of the pair over the other.

4.3.3.5 Concessive Syntactic Frames

Concessive opposition relies on concessive conjunction terms such as *while*, *despite*, and *although*, which Izutsu (2008) referred to as connectives of opposition.

Additionally, phrases such as *and then again* or *in spite of* are also considered concessive. The opposition is presented as mutually exclusive non-gradable complementaries. Davies (2012) made the distinction that this category primarily consists of subordinators, and that qualitative examination is often required to fully understand the complexity of the opposition being triggered.

Concessive syntactic structures can represent a contrast between two states, concepts, or circumstances, such as *X though Y*. In the sentence below from *Women in Love*, Lawrence uses three types of created opposition with the concessive phrase *in spite of*, the negated *not* and the transitional *change from*:

She knew that, in spite of his playfulness, his eyes could not change from their darkened vacancy, they were the eyes of a man who is dead.

The pair *playful: dead* would traditionally be considered mutually exclusive.

However, because of the transitional opposition, this pairing merely represents a change from one state to another that will not take place. This extract illustrates

Davies' (2008) observation that concessive opposition often involves contrasts between phrases and clauses.

4.3.3.6 Explicit Syntactic Frames

This category primarily involves verbs that make an explicit mention of an oppositional state or contrast. Examples of these syntactic frames include *X opposed to Y*, *X against Y*, and *difference between X and Y*. In these frames, lexemes such as *oppose*, *compare*, and *divide* reference a difference between X and Y, and can be marked with the preposition *between*. In this category, Jeffries (2014) included the phrase *treading a fine line*, and Jones (2002) used the example of *a gap between*.

Below is a sentence from *Women in Love*, expressing explicit opposition that employs both traditional and constructed opposition:

He was looking at the handsome figure of the other man, blond and comely in the rich robe, and he was half thinking of the difference between it and himself--so different; as far, perhaps, apart as man from woman, yet in another direction.

Lawrence creates a contrast between two men and then restates that there is a difference between them, almost as significant as the difference between a man and a woman. Jones et al. (2012) declared *between X and Y* to be the favoured frame of this category; this is particularly true when the frame is preceded by a noun such as *difference* and the comparison usually involves an abstract concept.

Davies (2007) noted that in the explicit category, the writer's intended preference for X or Y is often revealed through various devices such as a formal tone or pre-modification by adjectives. This point is illustrated in the sentence below from *Women in Love*:

“There's the whole difference in the world,” he said, “between the actual sensual being, and the vicious mental-deliberate profligacy our lot goes in for.”

The X: Y pair in this example is *being: profligacy*, but Lawrence pre-modifies them with the pair *actual sensual: vicious mental-deliberate*, expressing a clear preference for the X slot. Jones declared that an overt distinction such as this for the favoured term of the pair is a “larger statement” of the writer’s message (2002: 81).

4.3.3.7 Replacive Syntactic Frames

Replacive constructed opposition is accomplished through the naming of two apparently incompatible states or notions, and is identifiable through syntactic frames such as *X instead of Y*, and *X rather than Y*. In the extract below from *Kangaroo*, Lawrence uses the replacive frame *X in place of Y* to create his recurring theme of material wealth contrasted against actually living:

The men with soul and with passionate truth in them must control the world’s material riches and supplies: absolutely put possessions out of the reach of the mass of mankind, and let life begin to live again, in place of this struggle for existence, or struggle for wealth.

The use of parallelism with *struggle for* turns *existence* and *wealth* into near-synonyms while contrasting them with *living*; the argument can be made that Lawrence’s intention is to state how possessing wealth was not living, but merely existing. Replacive opposition is positioned functionally between negation and comparison, and often represents stark mutually exclusive alternatives (Davies 2008).

4.3.3.8 Transitional Syntactic Frames

Jones’ (2002) study of conventional antonyms identified syntactic frames as expressing movement or change from an antonymous concept, location, or state, which transitions to another. Davies (2012) defined the function of this category as a transformation from one state to another, which could be canonical or otherwise. An example from *Kangaroo* illustrates this type of fabricated alteration between nouns:

Would you not hold your tongue for fear you lost him, and change from being a lover, and be a worshipper?

In this sentence, Lawrence is showing a non-conventional transitional change from a *lover* into a *worshipper*. This example is illustrative of what Mettinger referred to as a “mutation” which represents a change into a potential future state or condition (1994: 54). With constructed oppositions, Davies found that this category contained both phrasal and clausal forms, “owing to more reliance on semantic content” (2012: 62).

Numerous lexemes can trigger transitional opposition. For example, the lexeme *turn* can become a syntactic frame as in *X turn(s/ed) in/to Y* and *turn from X to Y*. Below is an example of *X turned into Y* from *The Trespasser*:

It was his little beloved that drank his being and turned it into music.

This is illustrative of a metaphorical, context-based opposition using the conventional pair *being: music*. Similarly, the lexemes *become* and *change* can also act as transitional lexical triggers as in *X becomes Y*, or *X change(s/ed) in/to Y*. In the example below from *Women in Love*, Lawrence repeats the traditional antonyms *good: bad* in the frame *change from X to Y*:

Always the quick change from good to bad, bad to good.

As illustrated in these examples, the pairs contained in conventional transitional syntactic frames are most often nouns, with other word classes rarely appearing.

4.4 Keywords and Semantic Domains

This section examines research in Corpus Stylistics that identifies narrative and authorial preoccupations, highlighting these as potential clues to oppositional

language in thematic signalling. In what follows, the third and fourth research questions are addressed:

In comparison to his contemporaries, are there oppositional keywords that signify Lawrentian themes?

When compared to contemporaries, do marked semantic domains emerge that can be identified as possessing oppositional language? Additionally, are these domains representative of the literary critical analysis on Lawrence's authorial preoccupations?

Corpus Stylistics provides a foundation for exploring the relationship between language and style by identifying broader patterns. Yazdanjoo et al. (2016) concluded that computational linguistic software could assist in the interpretation of textual structures and meanings. Advances in linguistic software enable the identification of significant stylistic patterns that would not otherwise be discernible in large texts such as novels (Carter 2010). This type of software primarily focuses on significant lexes, largely from a quantitative perspective that can then lead to qualitative analysis of stylistic features. For example, Ikeo concluded that the narrative of *Lady Chatterley's Lover* was predominantly from Lady Chatterley's perspective "in terms of both the quantity and quality of the descriptive details" (2016: 178). This conclusion was based on lexical analysis, which showed that 2 and 3-word clusters with *want* and *know* are most often attributed to Lady Chatterley (59% and 39%, respectively).

Linguistic software can assist in the comparison of lemmatised word frequency lists and, utilising a reference corpus, disproportionally used content words may reveal central themes. These keywords can contribute to the identification of thematic literary associations and patterns of "aboutness" as well as stylistic features of a text (Mahlberg 2007: 196). The qualitative and quantitative

analysis of keywords and their concordances can be particularly valuable in the identification of prevailing themes. For example, Leech (2013) was able to claim that Woolf favoured plural nouns in describing her experiential world, observing a significant distinction in her use of present tense instead of the traditional past tense narrative that is typically found in fiction. An examination of keywords can expose critical grammatical words and significant differences in authorial choices.

In addition to identifying lexical patterns, linguistic software can identify both overused and underused semantic domains, aiding in a Corpus Stylistics analysis of large texts by identifying dominant themes (Walker 2010). Semantic domains can be viewed as triggers for thematic concerns, as a greater number of keywords are grouped together, revealing results that may not appear in a keyword analysis (Mahlberg and McIntyre 2011). The Corpus Stylistics research questions addressed by Leech, regarding the value of computational linguistic software to automate a comparison of texts, were as follows:

How far can this automated procedure help to identify salient features of literary style? How far can phenomena which are statistically salient in the text be considered foregrounded from the point of view of literary theme and appreciation? (Leech 2013: 15)

Leech concluded that the features underlined by the stylistic analysis clearly have thematic significance. A study by Busse et al. (2010) also confirmed that computational semantic domain research results could provide a starting point to explain the important themes of texts. Vathanalaoha and Jeeradhanawirn (2015) claimed corpus-based approaches could substantiate literary critical observations and provide pragmatic evidence for the determination of literary themes. Through the

identification of keywords and marked semantic domains, oppositional language that is indicative of recurring thematic signals may be revealed.

4.4.1 Review of Linguistic Software Employed

Three prominent corpus linguistics applications were chosen to aid in the computational and quantitative research of this thesis: Multidimensional Analysis Tagger (MAT) (Nini 2019); WordSmith (Smith 2016); and Wmatrix (Rayson 2019). Each of these software packages offer different descriptive metadata and allow the results to be exported in various useful file formats. In Corpus Stylistics research, there is typically a need for a reference corpus to allow any results concerning the study corpus to be statistically measured against. Using WordSmith, Berber Sardhina (2000) found that a reference corpus five times larger than the study corpus yields keywords similar to a corpus that is 100 times larger.

The MAT software includes a copy of the Stanford POS software (Toutanova et. al. 2003), which is used to tag major POS (noun, verb, adjective) and produce a preliminary grammatical analysis. The software then expands the Stanford POS markings by identifying linguistic features used by Biber (1988). This additional step results in assigning POS sub-classes such as singular and plural nouns. For example, the Stanford tagger considers the words *nothing* and *none* as general nouns, whereas the MAT tagger more narrowly identifies them as indefinite pronouns. This additional processing aids in the identification of linguistic features for MAT genre analysis.

MAT is based on Biber's (1988, 1989) multi-dimensional analytical approach and is a powerful tool for text register analysis. The programming methodology used by MAT involves identifying linguistic features such as parts-of-speech (POS), verb

tenses, and post modifications of noun phrases. Based on features such as these, a text is given a score for each of the six Biber (1988) Dimensions shown in Figure 7.

Text Type	Example Genres
Intimate Interpersonal Interaction	Personal conversations
Informational Interaction	Interviews, personal letters and spontaneous speeches
Scientific Exposition	Highly technical academic and official discourse
Learned Exposition	Academic and official discourse to convey information
Imaginative Narrative	Romance and general fiction, and written speeches
General Narrative Exposition	News discourse, biographies, and science fiction
Situated Reportage	Online commentaries of events in progress
Involved Persuasion	Spontaneous speeches and interviews

Figure 7: Biber (1988) dimensions

Using the Biber Dimension scores, the text is then assigned a Biber (1989) text type from the list shown in Figure 8.

Dimension	Description
1	Involved and Informational Discourse
2	Narrative and Non-Narrative Concerns
3	Context-Independent Discourse and Context Dependent Discourse
4	Overt Expression of Persuasion
5	Abstract and Non-Abstract Information
6	On-line Informational Elaboration

Figure 8: Biber (1989) text types

For example, a text with a high score in *Dimension 4: Overt Expression of Persuasion* will contain many modal verbs that can express likelihood and certainty (amongst other features). Therefore, with unmarked scores in the five other categories, the text would belong to the Involved Persuasion text type, which represents argumentative or persuasive language.

Amongst other features, WordSmith provides type, token, and the type-token ratio (TTR) information for a text. As TTR shows the lexical density of a text, the higher the figure, the greater the variety of lexical words. WordSmith can also be used to create word frequency lists, which are valuable in general corpus analysis

and in the creation of keyword lists. To illustrate this point, Figure 9 shows the 30 most frequently occurring words in *Lady Chatterley's Lover*.

Rank	Word	Freq	Rank	Word	Freq
1	THE	5,562	16	WITH	1,052
2	AND	4,095	17	SAID	941
3	A	2,933	18	HAD	868
4	TO	2,804	19	AT	826
5	OF	2,735	20	THAT	826
6	HE	2,354	21	HIM	779
7	SHE	2,344	22	FOR	763
8	WAS	2,162	23	AS	730
9	IN	1,786	24	ON	718
10	IT	1,732	25	NOT	665
11	HER	1,731	26	ALL	625
12	YOU	1,382	27	SO	593
13	I	1,369	28	THEY	581
14	HIS	1,088	29	BE	580
15	BUT	1,078	30	CONNIE	559

Figure 9: Top 30 words in *Lady Chatterley's Lover*

Highlighted are nine personal pronouns, which often indicate stylistic features such as an informal narrative with a focus on personal relationships. By comparing word frequency between corpora, disproportionally used words, or keywords, can be revealed, exposing narrative concerns.

Wmatrix (Rayson 2019) was developed at the University Centre for Computer Corpus Research on Language (UCREL) at Lancaster University. This application functions by identifying vital data that is critical for textual analysis because it does not disregard grammar and therefore makes lexical distinctions. For example, Wmatrix POS tagging would identify *dance* in *She went to the dance* as a noun, but in *She danced alone* it would be tagged as a verb. Additionally, Wmatrix can identify multi-word expressions (MWE) such as proper nouns and common phrases. For example, in *Aaron's Rod*, the MWE *Sir William* is tagged as NNB:

PRECEDING NOUN OF TITLE and *of course* is considered an RR: GENERAL ADVERB.

The UCREL Semantic Analysis System (USAS) feature of Wmatrix is a hierarchical framework with 21 major discourse fields that are loosely based on the *Longman Lexicon of Contemporary English* (McArthur 1981); the top-level categories of USAS semantic domains are listed in Figure 10.

B1	Anatomy and physiology
B2	Health and disease
B2+	Healthy
B2-	Disease
B3	Medicines and medical treatment
B3-	Without medical treatment
B4	Cleaning and personal care
B4+	Clean
B4-	Dirty
B5	Clothes and personal belongings
B5-	Without clothes

Figure 10: USAS top-level semantic domains

The words within a domain classification are connected with the same perceptual notion and include synonyms, antonyms, hypernyms, and hyponyms. These top-level domains are further subdivided into finer semantic categories, resulting in 453 total categories, which are listed in Appendix C. To illustrate the functionality of subclassifications, the domains belonging to top-level B: THE BODY AND THE INDIVIDUAL are shown in Figure 11.

A	General and Abstract Terms	N	Numbers and Measurement
B	The Body and the Individual	O	Substance, Materials, Objects and Equipment
C	Arts and Crafts	P	Education
E	Emotion	Q	Linguistic Actions, States and Processes
F	Food and Farming	S	Social Actions, States and Processes
G	Government and the Public Domain	T	Time
H	Architecture, Buildings, Houses and the Home	W	The World and Our Environment
I	Money and Commerce in Industry	X	Psychological Actions, States and Processes
K	Entertainment, Sports and Games	Y	Science and Technology
L	Life and Living Things	Z	Names and Grammatical Words
M	Movement, Location, Travel and Transport		

Figure 11: USAS subcategories for B: The Body and the Individual

More detailed information is provided for the subclassifications through the addition of plus or minus sign(s) to the top-level B annotation, which indicates a positive or negative position on the semantic scale. For example, in *The Rainbow*, the word *pain* is the most frequent word within B2: HEALTH AND DISEASE and *pain* is assigned one minus sign (B2-: DISEASE). The words *recovered* and *strapping* are also assigned the semantic tag of B2, but they are assigned one plus sign (B2+: HEALTHY), placing them on the positive side of the semantic scale of health and disease. Research by UCREL has shown that the USAS tagging feature of Wmatrix operates at a 92% accuracy rate (Rayson 2008).

One of the most common inferential statistical tests of keyness in corpus linguistics is log-likelihood (LL) and the majority of computational linguistic software uses this statistical measurement. This test can be used to report on the research findings of keyword and semantic domain analysis, as it indicates the objects being measured are indeed key and subjective judgements do not need to be relied upon on this determination (McIntyre and Walker 2019). If the number of these types of items is few, then the LL measurement is potentially unreliable, further emphasising the need for a reference corpus five times larger than the size of the study corpus. The statistical test that WordSmith and Wmatrix use to ascertain keyness is log-likelihood (LL). The greater the LL value, the higher the level of significance and confidence, thus increasing the reliability of the results. The statistical test includes nominalisation as part of the formula, which decreases the possibility that results have occurred by chance.

An illustration of the LL statistical measure is shown in Figure 12, which examines the literary claim presented in Section 3.3.7 that “light and darkness” is an oppositional Lawrentian theme.

Semantic Domain	Examples	LL	Significance
W2 Light	light(s), sunlight, shone, sunshine, shining	232	Very highly significant
W2- Darkness	dark, darkness, darkly, darker	2,277	Very highly significant

Figure 12: DHL corpus semantic domains of light and darkness

This shows that words belonging to these two semantic domains appeared significantly more often in the DHL corpus than in the Literary Reference corpus. The results of such deviations from linguistic norms can be quantified to locate potential stylistic foregrounding, which is contingent upon some form of quantitative observation about what is normal (Simpson 2014). Because the LL for these two domains is exceedingly higher than the commonly accepted threshold of 15.13, the assertion can be made with above 99.99% certainty that the concepts of light and darkness are an extreme narrative concern in the novels of Lawrence in comparison to his contemporaries.

4.5 Concluding Remarks

This chapter has presented a review of established frameworks and research on oppositional language and discourse, providing the basis for the tripartite methodological approach presented in the following chapter. A brief overview is offered on the historical context of logical opposition based on the writings of Aristotle, leading to a discussion of the difficulties in determining a logical classification of antonymy. Four major subclassifications and the statistical measures used to study endemicity were presented to provide clarification for the presentation of research results in Chapter 6. The second methodological approach that explores syntactic frames of opposition is discussed, alongside a review of constructed, or non-traditional, lexical opposition. Eight categories of syntactic and lexical structures that frame contrasting words and phrases is provided, employing representative examples from the novels of Lawrence. Lastly, a review of keywords and semantic domains has been presented, allowing for the quantification of broad

patterns of language and literary style. The three computational linguistic applications used in this research are explained, accompanied by an description of the LL statistical measurement that can indicate statistically significant findings. In the following chapter, the corpora used in this thesis are presented along with a discussion of annotation, and the tripartite methodological approach used to answer the four research questions is discussed.

Chapter 5: Research Corpora and Methodology

This chapter presents the corpora and methodologies chosen to research the hypothesis that Lawrence uses oppositional language to foreground and express his recurring literary themes. The methodologies presented in this chapter were selected in order to establish a relationship between Lawrence's preoccupations with oppositeness, the scholarship of which is discussed in Chapter 4. Presented in Chapter 2 are relevant biographical factors that affected Lawrence's dualist nature, with a review of Lawrence's ideological proclivities and literary themes provided in Chapter 3. What follows here in Chapter 5 is a detailed description of the creation, content, and functionality of the research corpora and presents the tripartite methodological approach.

Corpus methodologies aid in the systematic identification of language features, which would not always be possible through qualitative analysis alone. Using software to analyse text offers various approaches for systematically documenting what may otherwise be invisible by just close reading (Stubbs 2014). Results from corpus-based research can consolidate intuited impressions, and provide detailed views of recurring patterns of literary style by providing empirical evidence to derive generalisations (Simpson 2014). The necessity to use computational linguistic tools is due to the large amount of text being studied, and the need for comparative texts to highlight linguistic and stylistic differences in the novels of Lawrence. As summarised by Mahlberg and McIntyre:

A major benefit of using corpus techniques to aid stylistic analysis is that this practice enables us to address what has long been an issue with the analysis of prose fiction. This is the problem of length and the fact that most prose texts are simply too long for the stylisticians to deal with. (Mahlberg and McIntyre 2011: 205)

The application of Corpus Stylistics research methodologies can function to complement traditional methods of literary criticism; they do not replace literary or textual analysis, but instead work in conjunction to quantify linguistic features and arrive at generalisations about the language within a text.

What follows is a general methodology for the study of oppositional language that can foreground and signal literary themes, and this can be replicated, reproduced, and applied to other types of discourse. In Section 5.1, an explanation is provided for the rationale behind the research corpora composition. The three computational linguistic software applications used to analyse and annotate the research corpora are discussed in Section 5.2. The functionality of the custom-written programs designed to retrieve information from the research corpora is presented in Section 5.3. In Section 5.4, the research questions are restated and explanations are provided on the tripartite approach used in the examination of the endemism of antonymy; the identification of traditional and constructed words and phrases that exist within oppositional syntactic frames; a comparative analysis of keywords and marked semantic domains; and the identification of overused domains as indicators of literary themes in the novels of Lawrence.

5.1 Corpora Composition

One of the requirements for the creation of the research corpora was to incorporate texts from the public domain, as it is important that no copyright issues exist if the research corpora is made available on an open platform. Public domain texts have been released by major publishing houses, but the intellectual property rights have expired or are no longer applicable. The texts that are contained in my corpora were retrieved from Project Gutenberg Australia (n.d.), and there is no publishing or edition information available for Lawrence's novels used in this study.

The procedure for obtaining and storing the digital texts was a simple Microsoft Windows select all (Ctrl-A), copy (Ctrl-C) and paste (Ctrl-V) process. Each text was from the Project Gutenberg website copied by chapter, and stored in a Microsoft Access table, along with book title, chapter, and paragraph number. This manual process automatically parsed the text so that each paragraph is a single entry or row in a Microsoft Access table. As the corpora are used for linguistic and stylistic analysis of an author's work, text outside the main story such as forewords and epilogues were excluded. This process resulted in 1,424,321 tokens and 690,921 types being contained in the study corpus. The prose fiction written by Lawrence that is included is listed in Figure 13, henceforth known as the DHL corpus.

Book Title	Published
The White Peacock	1911
The Trespasser	1912
Sons and Lovers	1913
The Rainbow	1915
The Lost Girl	1920
Women in Love	1920
Aaron's Rod	1922
Kangaroo	1923
The Plumed Serpent	1926
Lady Chatterley's Lover	1928

Figure 13: Lawrence novels included in DHL corpus

Following other Lawrentian scholars (Daleski 1965; Yudhishtar 1969; Kermod 1973; Sagar 1985), four of Lawrence's works that are occasionally considered novels are not represented in the DHL corpus. This includes *The Boy in the Bush*, which is based on a manuscript given to Lawrence by Australian novelist M.L. Skinner. The pair worked together, but the story is often considered as being conceived and written by Skinner. Daleski (1965) chose to omit this collaborative effort due to the difficulty in identifying Lawrence's contribution to the text; Lawrence's changes to

the final two chapters were so drastic that Skinner is known to have wept upon reading the manuscript (Nehls 1957).

Lawrence had wanted *Mr. Noon* to be serialised and sent the first part to his publishers in February 1921, but this is considered an unfinished novel. For reasons unknown, the work was not sold, and *Mr. Noon* was published posthumously in the form of long short stories. The texts *The Fox* and *St. Mawr* are most often considered novellas and have been excluded based on their word counts. The novel that is included in the DHL corpus with the fewest words is *The Trespasser* with over 70,000 words. *The Fox* had fewer than 9,000 words when originally published in 1920 in a British fiction magazine. *St. Mawr* has just over 57,000 words and Kermode and Hollander declared this to be the greatest of Lawrence's "short novels" (1973: 1817). Ragussis (2014) considered *St. Mawr* a principal novel that was structured around contrasts, but admitted this novella is most often excluded from Lawrence's major works.

With the guideline discussed in Section 4.4.1 that a reference corpus should be five times larger than the study corpus, and the DHL corpus totalling over 1.4 million words, the reference corpus needed to contain over seven million words. Based on text file size in bytes, I estimated that 85 selected novels would result in at least seven million words; the 85 novels contain over 8.2 million tokens and 988,282 types. As the reference corpus, hereafter known as the Literary Reference corpus, needed to provide an accurate picture of language and stylistic features present during the publication period of Lawrence's novels, only those originally published in the English language between 1911 and 1928 are included. Thirty authors from America, Australia, Britain, and Ireland are represented in the Literary Reference corpus and Appendix A contains a list of these novels. Henceforth, the term

research corpora will refer to both the DHL corpus and the Literary Reference corpus.

A significant number of canonical works from Modernist authors such as Hemingway, Joyce, and Woolf are not part of the Literary Reference corpus primarily due to public domain laws. In Australia and the U.K., literary texts typically enter the public domain 70 years after the author's death. For texts published outside of the U.K., the *rule of shorter term* applies, meaning the shorter period of 70 years or the time required by the public domain laws of the country of first publication. As the corpora were created in 2017, authors alive after 1947 such as E.M. Forster (D: 1970), William Faulkner (D: 1962), and Ezra Pound (D: 1972) are not in the public domain unless special permission has been granted. Since at least seven million words of English prose fiction published between 1911 and 1928 were required to comprise the Literary Reference corpus, some of the texts included are from non-Modernist authors. Additionally, as Project Gutenberg Australia was used for the texts included in the corpora, many canonical works have not been transcribed digitally and are therefore unavailable.

In the creation of the research corpora, ensuring that the texts were homogenous was critical. This was confirmed by using the MAT software and the distribution of text types for the research corpora is shown in Figure 14.

Text Type	Freq
DHL Corpus:	
General Narrative Exposition	2 (20%)
Imaginative Narrative	8 (80%)
Literary Reference Corpus:	
General Narrative Exposition	39 (46%)
Imaginative Narrative	38 (45%)
Involved Persuasion	8 (9%)

Figure 14: Corpora text types

The General Narrative Exposition and Imaginative Narrative categories indicate that the texts use narration to deliver their message, with Imaginative Narrative presenting an extreme concern. The General Narrative Exposition contains genres such as biographies and science fiction; *The Rainbow* and *The Plumed Serpent* were identified as this type due to these stories being informationally dense. Imaginative Narrative genres include romance and general fiction, which make up the majority of the DHL corpus. Eight novels in the Literary Reference corpus were identified as Involved Persuasion, which is representative of argumentative texts. These include novels written by G.K. Chesterton, Norman Douglas, Theodore Dreiser, Sinclair Lewis, and H.G. Wells. After reviewing the Biber Dimension scores and the topics explored, the novels identified as Involved Persuasion were deemed appropriate for inclusion in the Literary Reference corpus.

5.2 Corpora Annotation

The 95 novels that comprise the research corpora were annotated using computational linguistic software to obtain linguistic level details of the texts, allowing for the identification of linguistic features and patterns that can be used in quantitative analysis and qualitative stylistic assessments. The Literary Reference corpus provides a “norm” to compare Lawrence against, and is instrumental to the identification of his linguistic and stylistic deviations. Each text in the research corpora was processed by the three linguistic software packages reviewed in Section 4.4.1: MAT, WordSmith, and Wmatrix. As discussed, MAT analyses sets of language features and then groups these associated patterns into one of six dimensions. WordSmith is frequently employed in corpus-based research for the identification of keywords and concordances in a text. Wmatrix is used to identify POS and semantic domains and will be used to determine keywords and semantic domains in the research corpora. The WordSmith statistics for the Literary

Reference corpus are listed in Appendix A and the DHL corpus statistics are found in Appendix B.

5.2.1 Limitations of Corpora Annotation

Not all text in the DHL corpus is suitable for annotation by linguistic software. As discussed in Chapter 2, Lawrence travelled extensively and his writing is often fixed in biographical experiences. The existence of dialects and foreign words are a critical component of his novels, acting as structuring devices to provide cohesion and represent orality. In *Sons and Lovers*, the principal character of Lawrence's father, Walter Morel, only speaks in an Erewash Valley dialect, just as Arthur Lawrence did in the family home. Below is an example of this speech:

It's a good 'un, you may back yer life o' that. I got it fra' Bill Hodgkisson. 'Bill,' I says, 'tha non wants them three nuts, does ter? Arena ter for gi'ein' me one for my bit of a lad an' wench?' 'I ham, Walter, my lad,' 'e says; 'ta'e which on 'em ter's a mind.

Some words and phrases in the passage are easy to interpret, such as *yer* for *your* and *fra'* for *from*, while the phrase *aren't you for giving* is more difficult, being presented as *Arena ter for gi'ein'*. In a Wmatrix analysis of 71 lines of Walter's direct speech, the top three semantic domains assigned were Z99: UNMATCHED (20%), Z8: PRONOUNS (19%) and Z5: GRAMMATICAL BIN (16%). In Figure 15, the top ten words from the Z8: PRONOUNS category are listed.

Word Freq	
i	28
yer	27
it	17
he	11
his	9
me	7
my	7
'im	6
you	5
thy	5

Figure 15: Top ten pronouns in *Sons and Lovers*

As shown, Wmatrix is capable of tagging some regional dialect words, such as *yer* and *'im*, and archaic words such as *thy*. However, over 36% of the words in the direct speech of Walter Morel belonged to domains that were not useful in linguistic analysis. Because of limitations such as this one, Wmatrix allows for a custom dictionary to be created to annotate a higher percentage of words and MWEs.

The USAS tagging of the DHL corpus resulted in 4.5 percent of the words or multiword expressions being identified as Z99: UNMATCHED. This can largely be attributed to Lawrence's use of dialect, foreign words, and proper nouns, with the latter making up the largest percentage in this category. For example, the name *Alvina* occurs 1,257 times in *The Lost Girl* and all of these entries belong to Z99: UNMATCHED. To improve the accuracy and reliability of this research, identifiable unmatched words such as *Alvina* were added to a Wmatrix custom dictionary, such as *Alvina* being assigned to the semantic domain Z1: PERSONAL NAMES. In total, I added 343 words and MWEs to the custom dictionary, reducing the Z99: UNMATCHED category for the DHL corpus from 4.5 percent to 2.6 percent.

Wmatrix assigns multiple semantic tags to a word, but in this research only the first tag will be used, which offers a 91% accuracy rate (Rayson 2019b). In the

example below from the DHL corpus, the word *make* illustrates the problem of examining more than one tag per word.

Word	USAS Semantic Tag
make	A1.1.1 A9+ A2.2 S6+ A3+ A9- X9.2+ X6+

Eight tags were assigned to the word *make* with five belonging to the USAS category A: GENERAL AND ABSTRACT TERMS; one to S: SOCIAL ACTIONS, STATES AND PROCESSES; and two to X: PSYCHOLOGICAL ACTIONS, STATES AND PROCESSES. However, these three top-level semantic domains do not share similar abstract notions. The first tag assigned to *make* is A1.1.1: GENERAL ACTIONS/MAKING, providing a high level of confidence that the word *make* is representative of this domain. Therefore, to simplify programmatic and reporting functions, all semantic tags apart from the first one will be disregarded in the research results.

The DHL corpus was annotated by Wmatrix in March 2017 and the Literary Reference corpus in May and June 2017. In an attempt to obtain the most accurate information from Wmatrix, the DHL corpus was tagged again in November 2019 and this most recent information is used in this research. An email was sent to Dr. Paul Rayson, the initial developer of Wmatrix, enquiring if USAS tagging had changed significantly since May 2017. Below is a section from his emailed response:

Over the last two years, there haven't been any changes to the main system dictionaries, but I'm working on a paper with Sheryl Prentice to work out a method to systematically update the semantic lexicons, so there will be a larger update in the next 12 months or so, although I'll probably allow users to choose the version of the lexicons for comparability reasons.
(Rayson 2019a)

Based upon this information, I decided that the results produced by Wmatrix would not be significantly affected by comparing the DHL corpus annotated in November 2019 to the Literary Reference corpus tagged in May and June 2017.

5.3 Corpora Interfaces

To assist with quantitative and qualitative analyses, I have written a bespoke application interface using Microsoft Access to provide for easy retrieval of the annotated corpora. Different computerised techniques were involved in the creation of the interface, including Microsoft Visual Basic for Applications (VBA) and Microsoft Structured Query Language (SQL). The main menu of the corpora interface is shown in Figure 16.

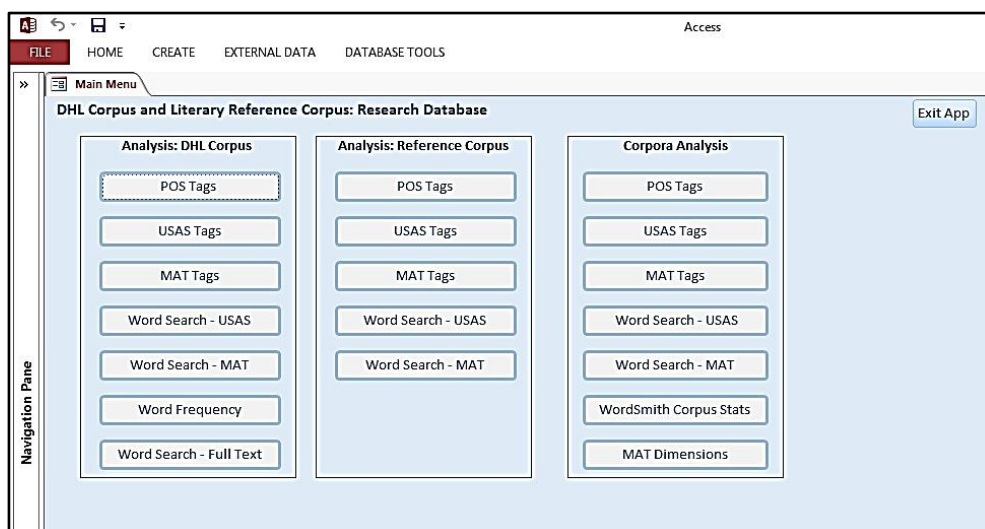


Figure 16: Corpora interface

In this application, the search functionality is very similar for the DHL corpus and Literary Reference corpus, and there is an option to view combined corpora information. One difference is that the DHL corpus can be searched for specific words contained within a novel. Figure 17 illustrates the word search feature for the lemma *gringo* in *The Plumed Serpent*.

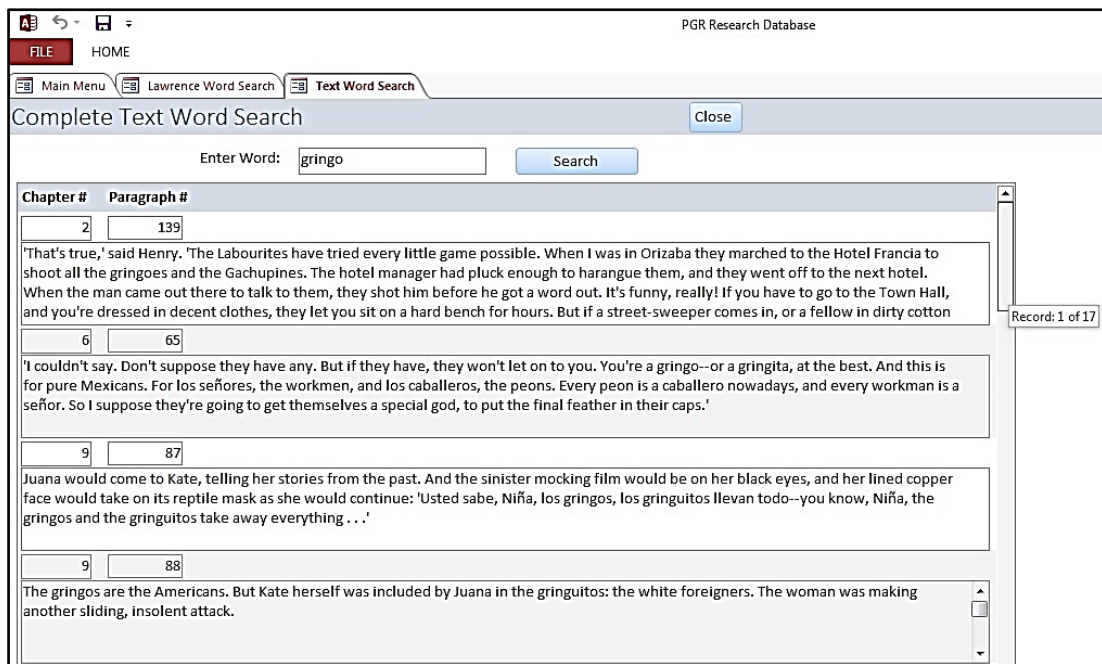


Figure 17: Lemma gringo

On the right side of the screen, the interface displays “Record: 1 of 17” which indicates the focus is the first occurrence of the 17 paragraphs that contain the lemma *gringo*. As previously mentioned, each novel is stored by chapter and paragraph, and this information is provided above the paragraph text. For example, the first entry displayed shows that the first occurrence of *gringo* appears in the 139th paragraph in Chapter 2; this numbering system is also helpful in locating specific text in a printed edition. The Literary Reference corpus texts are not organised into paragraphs, so if a word or phrase must be located in one of the 85 novels, a Microsoft Windows Explorer search can be performed on the folder containing the texts.

There are numerous options in the interface for searching Wmatrix and MAT tags. Figure 18 shows the screen for performing a word search on the MAT POS tags for the word *love*.

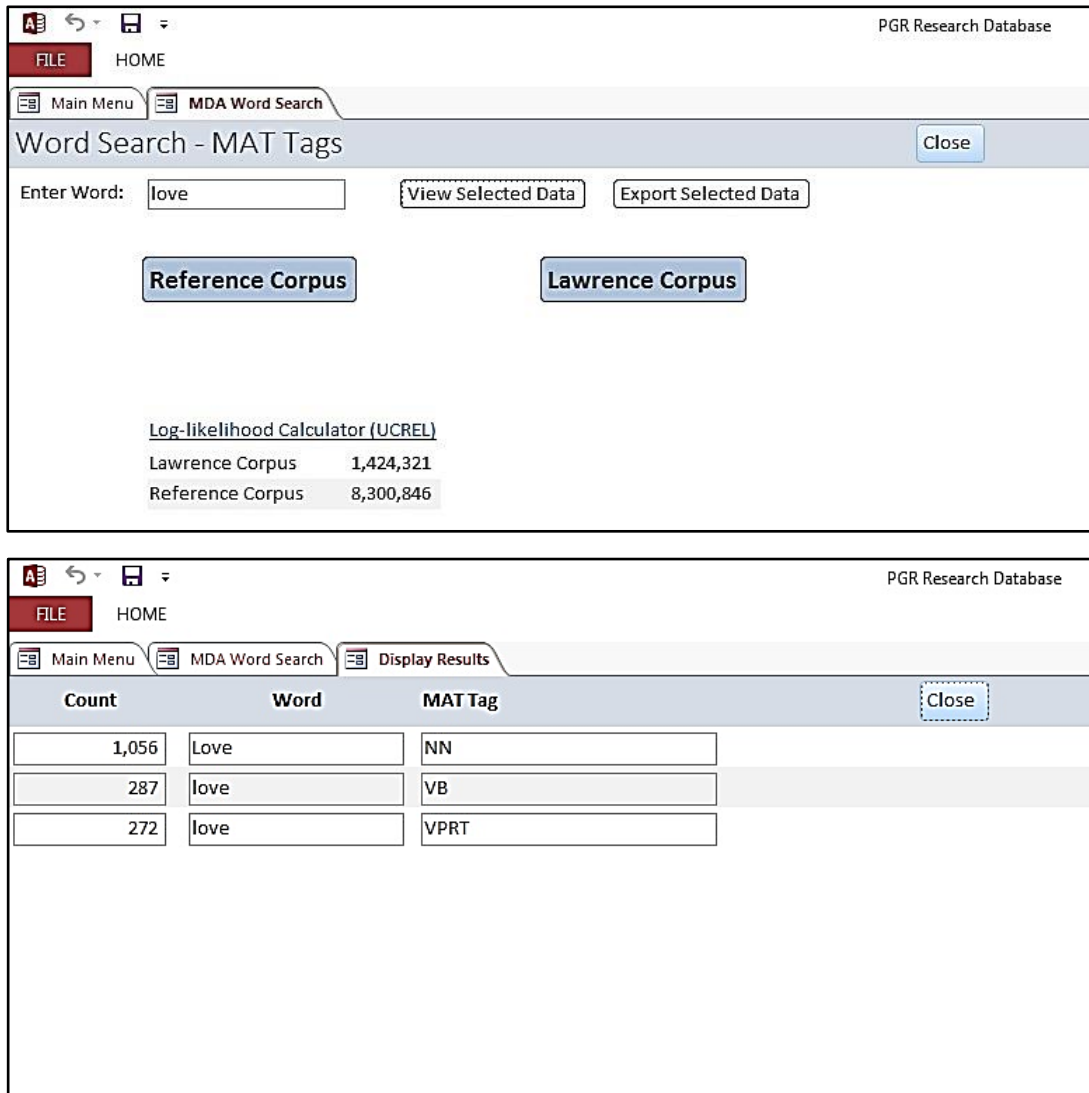


Figure 18: MAT POS word search

In the top image, the option is provided to search either the Literary Reference corpus or the DHL corpus. The choice is also given to view the results on the screen or export them to a Microsoft Excel file. The log-likelihood calculator link displayed on this screen will be discussed in Section 5.4.3. The second screen shows the results of the search on the DHL corpus, indicating that MAT has tagged the word

love 1,056 times as a NN: NOUN; 287 times as VB: BASE FORM of the verb; and there are 272 occurrences of *love* as a VBPT: PRESENT TENSE verb form.

Searches for Wmatrix and MAT annotations can be performed on the 85 individual novels contained in the Literary Reference corpora. As shown in Figure 19, a dropdown list of the available options is provided. Once the desired tag is chosen from the list, a novel must be selected. As with the functionality explained above, the results can be viewed on the screen or exported to a Microsoft Excel file. In Figure 19, the MAT tag TIME: TIME ADVERBIALS is chosen and the text *The Age of Innocence* is selected.

The screenshot shows the PGR Research Database interface. At the top, there is a navigation bar with 'FILE' and 'HOME' buttons. Below that, there are tabs for 'Main Menu' and 'MDA Tag'. The main area is titled 'MAT Tags - View or Export Results'. A dropdown menu is open, showing a list of MAT tags, with 'TIME: Time adverbials' selected. The background shows a grid of book titles and their corresponding MAT tags, such as 'Anderson: Marching Men 1917' with tag 'Doug: THVC That verb complements'.

Count	Word	MAT Tag: TIME
102	again	
71	once	
61	now	
25	later	
24	late	
24	Tomorrow	
20	early	
20	presently	
18	soon	
15	Yesterday	
14	immediately	
13	instantly	
11	today	

Figure 19: MAT TIME adverbial search

The results show that the most frequent time adverbial in the novel is *again* with 102 occurrences and, although they are not all shown here, there are 23 words marked as TIME: TIME ADVERBIALS in the text.

5.3.1 Oppositeness Interface

I have also created an interface to facilitate the analysis of traditional antonyms and syntactic frames of opposition. Having research-driven data allows for the close examination of specifically desired passages of text, and enhances the search for

lexical oppositeness in Lawrence’s novels. Figure 20 shows the oppositeness interface options that are available.

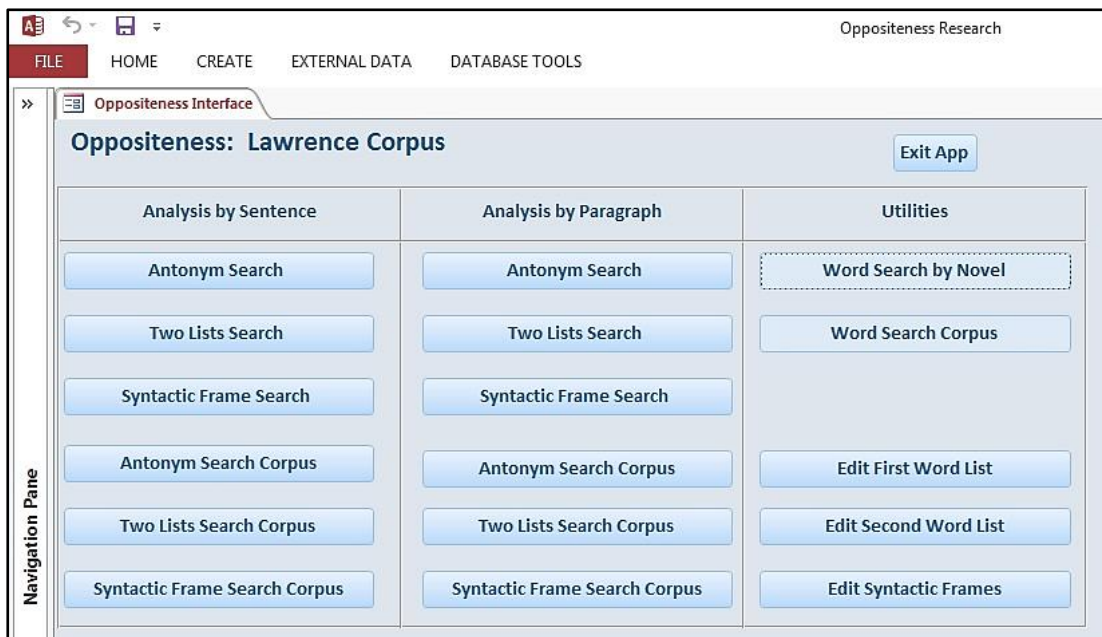


Figure 20: Oppositeness interface

The first column offers searches on sentences in individual novels or within the DHL corpus. These same searches are also available by paragraph, as shown in the second column. The third column repeats some of the functionality of the corpora interface by offering various word searches based on the specific novel or the DHL corpus. Additionally, the third column lists three options for editing the words and syntactic frames used in the related searches.

The study of traditional and constructed opposition required the novels in the DHL corpus to be stored by sentence. For example, if searching for the traditional antonyms *attract: repulse*, retrieving a sentence that contains both words leads to an improved analysis compared to detecting where both words occur in separate sentences in the same paragraph. A Python program was written to convert each of the ten Lawrence novels into a single text file, with each line in the file containing a single sentence. As the program looks for a full stop to determine the end of a

sentence, all full stop punctuation marks that did not function as such needed to be excluded. For example, Lawrence uses W.S.P.U. in place of *Women's Social and Political Union* and H.M.S. for *Her Majesty's Ship*; the Python program was written to ignore the abbreviated versions of MWE. A search for proper nouns in the DHL corpus resulted in 53 MWE being identified and the program excluded them as sentence delimiters.

The oppositeness interface offers three types of searches that can be performed by either sentence or paragraph in an individual novel or across the entire DHL corpus. These searches are: (1) Antonyms; (2) Two Lists; and (3) Syntactic Frames. The first option of searching antonyms by sentence in the DHL corpus is shown in Figure 21. The columns labelled **List 1** and **List 2** contain pre-defined traditional antonyms such as *common: rare* and *compulsory: voluntary*.

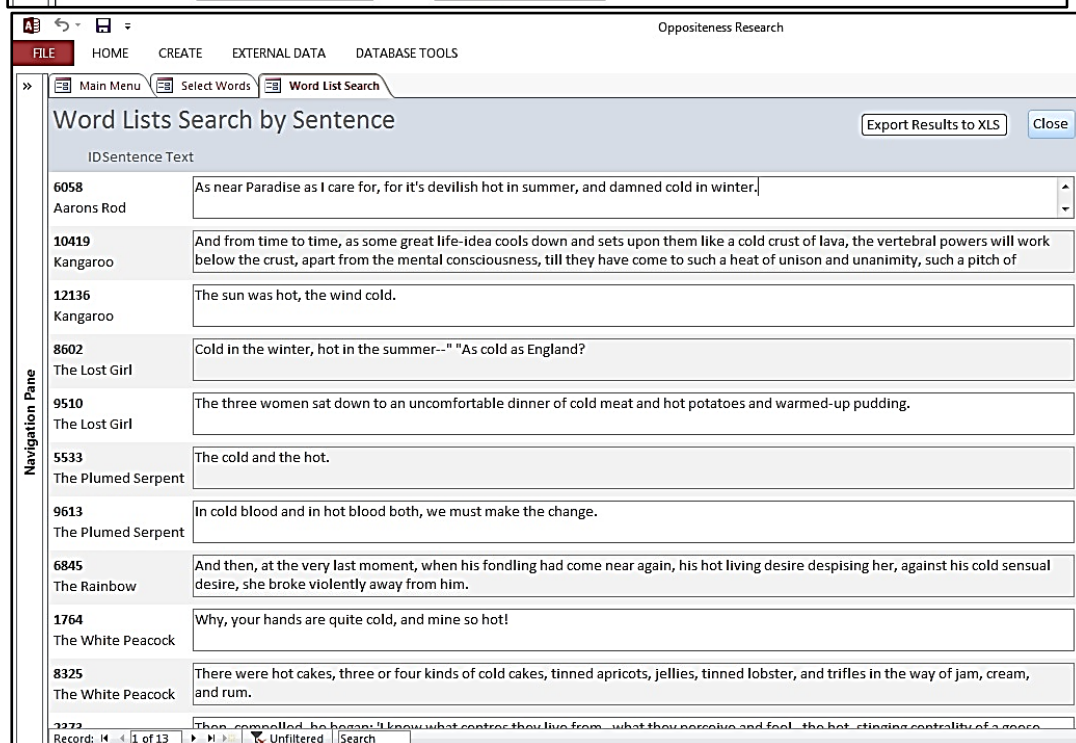
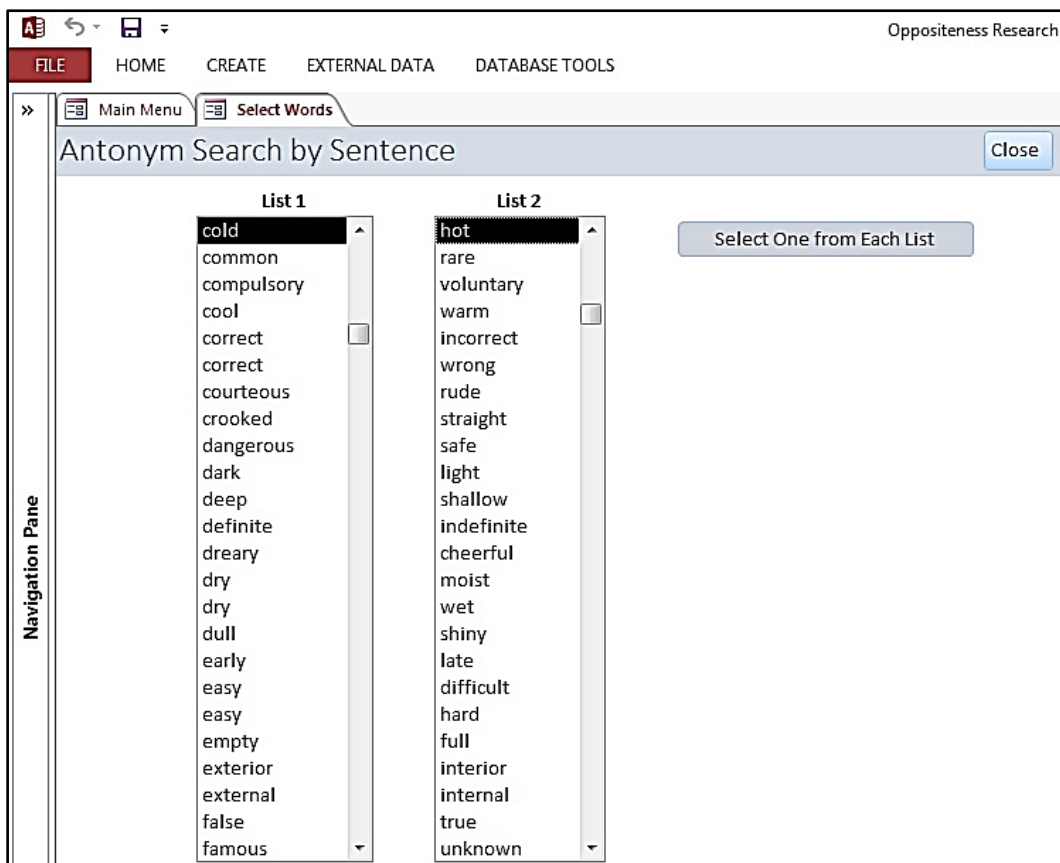


Figure 21: Antonym search by sentence

In this example, a corpus search was executed on the pair *cold: hot* which is highlighted in the top screen. The navigation tool at the bottom left of the second screen shows there are 13 sentences that contain both the words *cold* and *hot*. The

number in bold shown above the title of the novel indicates the sentence number within the text. For example, the first result of *cold* and *hot* occurring together is in sentence 6,058 in the novel *Aaron's Rod*.

The second search function allows for two user-defined lists of words, with the option to edit these lists in the Utilities column using the *First Word* and *Second Word* options. When *Select All* is chosen, the program looks for every sentence or paragraph that contains at least one word from **List 1** and **List 2**; the *Select One* option requires the user to select one word from each list. Figure 22 shows two pre-defined lists and the results of searching for all of the words in both lists.

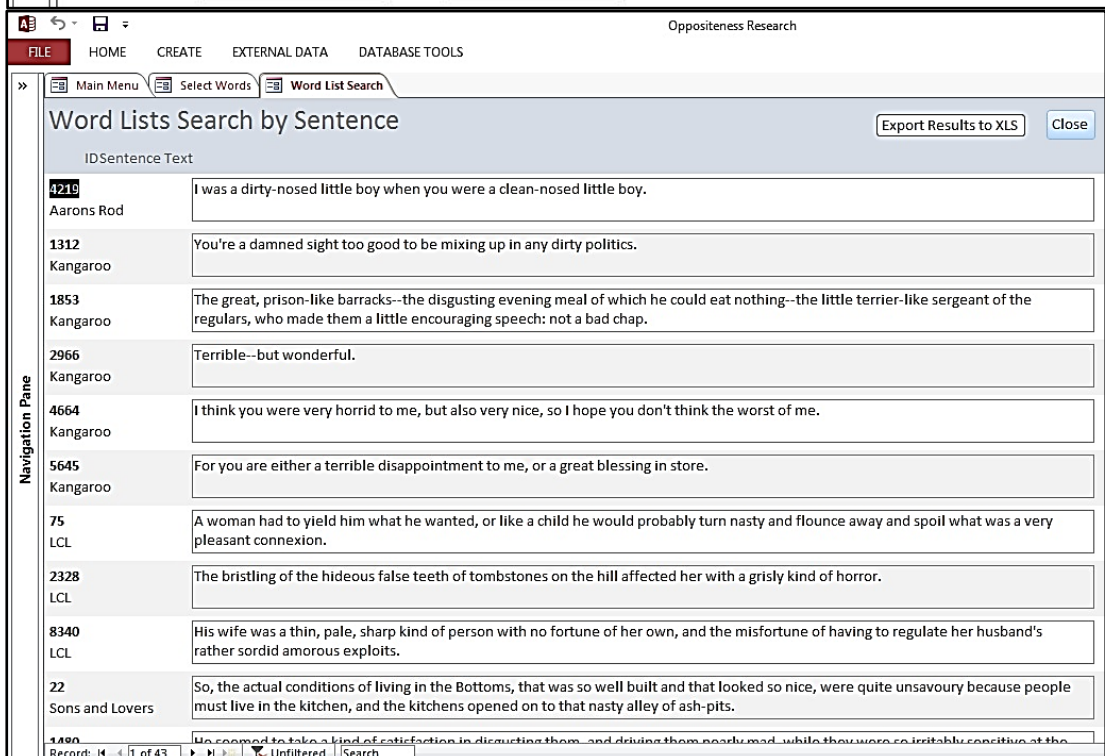
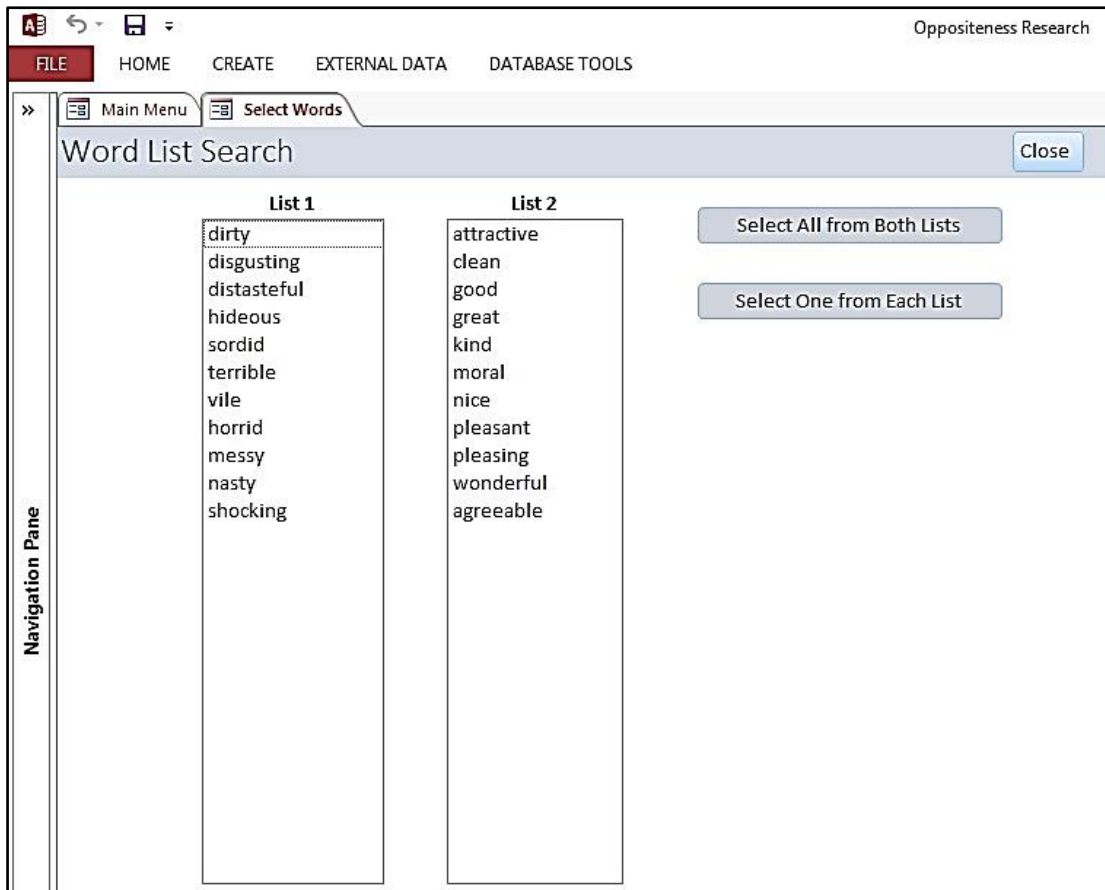


Figure 22: Custom word list search

The *Select All* option results in 43 sentences that contain at least one word from both lists. As with the previous search results, the sentence number and novel title are

listed to the left of the sentence text. Also shown on the results screen is the option to export the resulting dataset to a Microsoft Excel file. The search results can be narrowed down further with the built-in Text Filter function of Microsoft Access, which is shown in Figure 23.

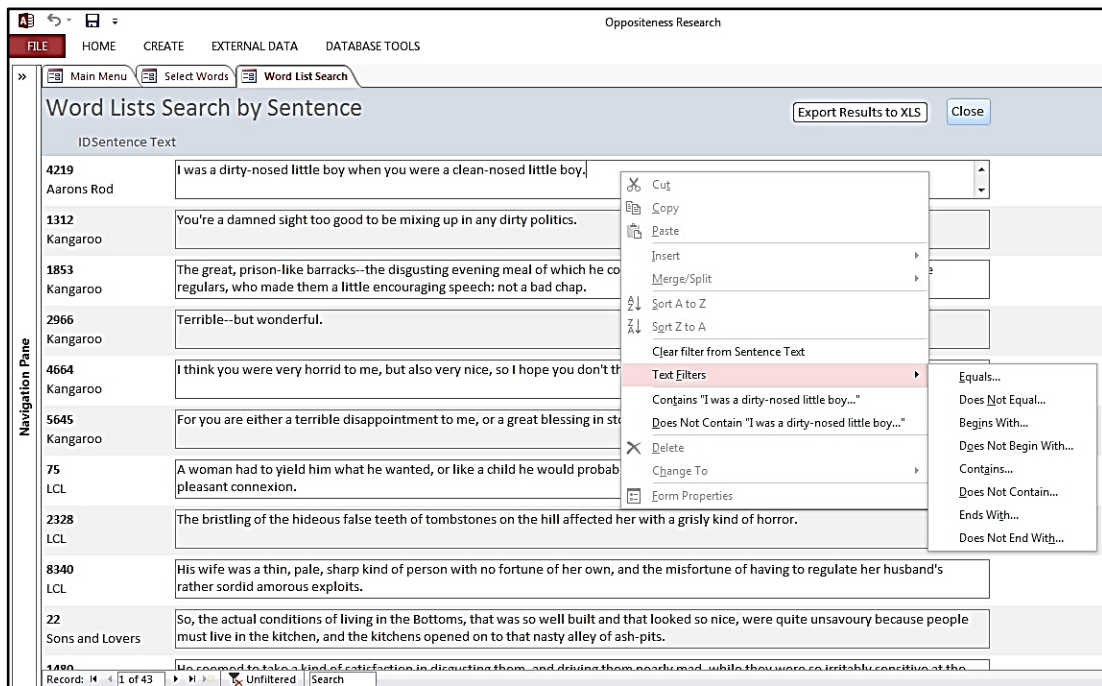


Figure 23: Microsoft Access filters

There are eight options available and the desired text to be included or excluded from the search is entered into a separate textbox. The results can be narrowed an infinite number of times by repeating the process and different filter options can be used within the same search.

The third option for examining oppositeness with this interface is based on syntactic frames and lexical triggers. Some of the pre-defined frames are shown in Figure 24.

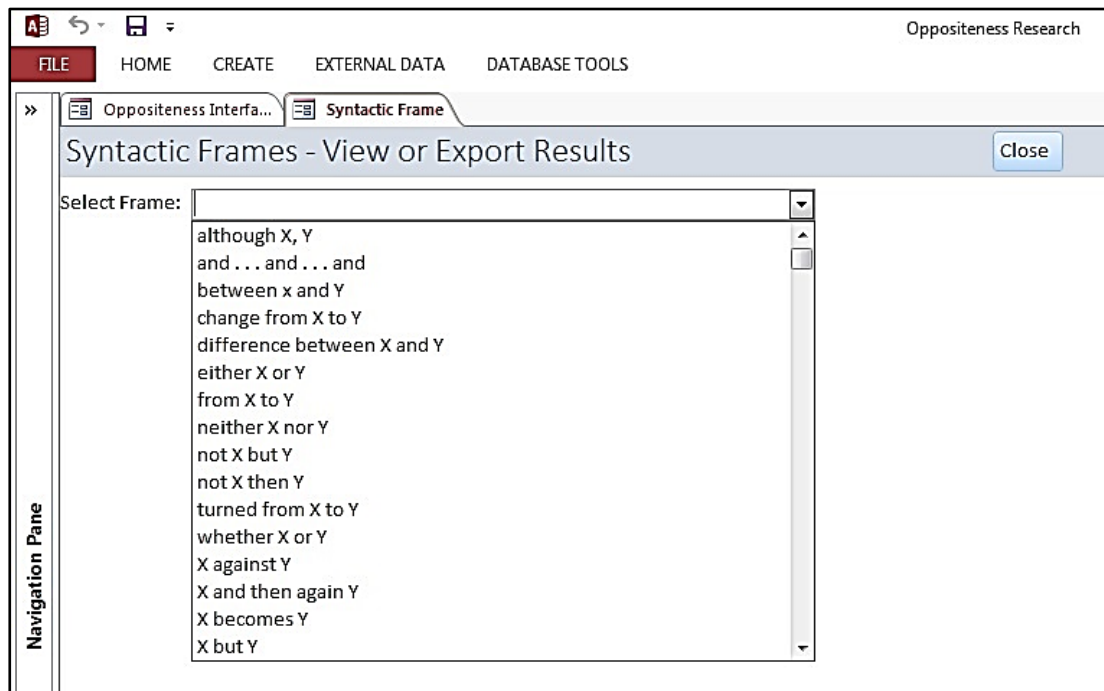


Figure 24: Syntactic frame selection

As with the previous options, the search can be performed on either an individual novel or across the entire DHL corpus. The results include the book title and sentence number, along with the ability to export to Microsoft Excel or to narrow the results with Microsoft Access built-in filters.

This section has shown some of the functionality of the corpora and oppositeness interfaces, and the automated method of systematically examining annotated literary texts. As McIntyre summarised:

an inclusive approach to stylistic analysis ought to expand the range of research questions it is possible to ask answer. These concerns are what motivate an integrated corpus stylistics. (2015: 66)

The benefit of bespoke programs is that they provide quantitative data and allow for further narrowing of results in order to answer research driven, qualitative research questions. Both interfaces assist in an efficient retrieval from the DHL corpus of the passages presented as examples throughout this thesis. Both the corpora and oppositeness interfaces can be downloaded to your personal computer by sending an

email request to suzanne.mcclure@live.com. A link and passcode will then be provided to allow for access to the files that reside on a secure University of Liverpool server.

5.4 Tripartite Methodological Approach

The literature review presented in Chapter 4 has provided the basis for a corpus methodology, which identifies potential occurrences of oppositional language and literary themes. With the aid of the previously discussed interfaces, this type of approach avoids the reductive process of passage selection and offers various efficiencies. After potential occurrences of oppositeness have been programmatically retrieved, close reading and qualitative analysis are necessary. As noted by Mahlberg (2009), a main benefit of Corpus Stylistics is employing different quantitative methodologies, which adds systematicity to literary analysis. Provided in the following sections is a detailed approach of how the tripartite methodology will be executed in my research, to address the hypothesis that Lawrence uses oppositional language to foreground and signal his recurring literary themes. The four research questions are repeated below:

1. Are there antonymous pairs that co-occur sententially and oppositionally more often than chance would predict, and are they representative of Lawrentian themes as identified by critics?
2. What traditional and unconventional words and phrases does Lawrence place within syntactic frames of opposition, and do they express his literary themes?
3. In comparison to his contemporaries, are there oppositional keywords that signify Lawrentian themes?
4. When compared to contemporaries, do marked semantic domains emerge that can be identified as possessing oppositional language? Additionally, are these domains representative of the literary critical analysis on Lawrence's authorial preoccupations?

In this chapter, the first and second research questions will be addressed in separate sections, and the third and fourth questions will be considered together, as they are interrelated and require the novels of Lawrence to be compared against the Literary Reference corpus.

5.4.1 Endemicity of Antonyms

Various disciplines have studied antonymy using corpora, such as scholars of language (Paradis et al. 2015; Murphy and Andrew 1993), cognitive sciences (Fellbaum 1995), and philosophy (Schang 2012). Jones et al. summarised the diversity in the approaches as follows:

As we have seen, antonymy in language use is a complex phenomenon and it has been theorized in various ways. It is therefore no surprise to find that empirical evidence about the phenomenon has been collected using a wide range of methods. (Jones et al. 2012: 13)

The review of antonymy presented in Section 4.2.5 serves as the basis for the first phase of this research. As repeatedly illustrated, different taxonomies are used in discussions of the linguistic phenomenon of oppositeness, so hereafter the classification put forth by Jones et al. (2012: 7) will be used:

Complementaries comprise pairs that in their default interpretations exhaustively bisect a domain into two sub-domains, as for *alive–dead*, *closed–open*, *false–true*.

Contraries denote degrees of some property, e.g. *fast–slow*, *long–short*, *thick–thin*.

Reversives denote change in opposite directions between two states, as in *dress–undress*, *fall–rise*.

Converses denote two opposed perspectives on a relationship or transfer – for example, *buy–sell*, *child–parent*.

These definitions are provided to clarify the classification of traditional antonyms that will be analysed in the research results, and allows for a more accurate comparison with previous research on the endemicity of antonymy. What follows is

a discussion of the selection process for choosing the pairs studied and the presentation format of the research results.

Lacking a solid foundation of clear guidelines from previous research, I have chosen to emulate Jones (2002) and select common English antonymous pairs such as those studied by Deese (1964), Justeson and Katz (1991) and Mettinger (1994). However, some pairs were excluded because they would not be terms frequently employed sentimentally by Lawrence such as *credit: debit* and *boom: recession*. Also excluded were pairs such as *gay: straight* due to lexical oppositions of this type becoming prominent after Lawrence's death. Jones (2002) concluded that any list would be erroneous by its very nature, and therefore believed the best method was to study pairs that were derived largely based on intuition.

Additionally, I have chosen pairs based on my in-depth knowledge of Lawrence's literary themes. For example, I expected that the pair *dawn: dusk* would occur less frequently than *dawn: sunset*, as the latter represents a more distinct and sharper contrast. A search of the DHL corpus revealed that the only sentential occurrence of *dawn: dusk* is in *The Lost Girl* in the sentence "They had glowed dawn as she crossed the river outwards, they were white-fiery now in the dusk sky as she returned." However, there are eight oppositional occurrences of *dawn: sunset* and examples of representative sentences from *The Plumed Serpent* and *The Rainbow* are shown below:

Is my upper lip the sunset and my lower lip the dawn, does the star tremble
inside my mouth?

Between east and west, between dawn and sunset, the church lay like a seed
in silence, dark before germination, silenced after death.

In the first example, the pair is used metaphorically, along with the traditional antonyms *upper: lower*. The second sentence uses the oppositional syntactic frame *between X and Y* to represent the contrast. Notably, this research does not take into account all grammatical forms of the antonyms studied. For example, the programmatic retrieval of the word *dawn* would not return the word *dawning*. A list of the 194 lexical pairs selected for study in this thesis is presented in Appendix D.

The reporting of results will follow the example of numerous previous studies (Justeson and Katz 1991 & 1992; Fellbaum 1995; Jones 2002), which use co-occurrence statistical measurements in the study of the endemicity of antonymy. The co-occurrence statistics explained in Section 4.2.5 will be used to make general observations about the phenomenon of antonymy in the novels of Lawrence, and will serve as the foundation for evidencing Lawrence's preferred pairs.

This phase of the research also involves the subjective choice of determining whether the antonymous pairs are used oppositionally within a sentence. Below are two examples from *The White Peacock* where *before: after* do not form an oppositional relationship:

We keep on thinking and feeling the same, year after year, till we've only got one side; an' I suppose they've done it before us.

After a while we went out also, before the light faded altogether from the pond.

In both sentences, *after* is used as a preposition and *before* as an adverb. Jones claimed that using a corpus for research on lexical opposites is more scientific than not using corpus data, but the classification of antonymy is “subject to the interpretative whims of one analyst” (2002: 175). The studies conducted by Justeson and Katz (1991 & 1992), Jones (2002) and Jones et al. (2012) report on sentential co-

occurrence, regardless of whether there was an opposition present. On this point,

Jones commented:

Of course it would be possible to simply read through a few thousand sentences and make a note of any which feature an anonymous pair. However, I have conducted such experiments from time to time and have reservations. First, it is very difficult to read in such an artificial way: if the chosen texts are too interesting, one forgets the purpose of the exercise; if the chosen texts are too dull, one loses concentration. Either way, anonymous pairs (hardly a rate or marked feature of language to begin with) often pass unnoticed. Then there is the problem of finding texts small enough to analyse manually, yet large enough to be representative. (Jones 2002: 184)

Jones' (2002) research corpus contained over 12 million sentences, so examining each one that contained anonymous pairs would be unrealistic. However, to narrow the scope and enrich the conclusions drawn, my research will report on both sentential and oppositional antonymy.

5.4.2 Oppositional Syntactic Frames

The second phase of this research aims to investigate the syntactic frames used by Lawrence in his novels to express oppositional concepts. The frames were selected from the research presented in Section 4.3.2, which is based on the work of Mettinger (1994), Jones (2002), and Davies (2012), and these are presented in Appendix E. Attention will be paid to the language of constructed opposition, as Davies' (2007; 2008; 2012) research showed how the use of non-traditional antonyms could reveal authorial ideological positions. As Davies concluded:

The more insidious uses of constructed oppositions include those that exacerbate or even create conflict by representing individuals, groups, races, and nations as if they were a homogenous group, to be either unequivocally promoted or maligned. My hope is that other researchers will take on board the opposition typology presented in this article and add it to their analytical tool kit. (Davies 2012: 70)

Language use is not neutral or value-free, but rather shaped by cultural, political, and institutional convictions that can be considered ideological (Simpson 1993). The

words and phrases contained in the X: Y pairs of context-dependent opposition can often reveal authorial intention, which is of importance in answering the research questions presented in this thesis.

The oppositeness interface presented in Section 5.3.1 will be used to programmatically locate those sentences that contain the syntactic frames under study. As previously shown, the dropdown list in the interface contains various lexical triggers and syntactic frames that, when selected, become part of a Microsoft Access SQL statement used to interrogate the DHL corpus. For example, if the frame *X rather than Y* is selected from the list, the program generates an SQL statement similar to the following:

```
SELECT [SS Lawrence Corpus].* FROM [SS Lawrence Corpus]
WHERE ((([SS Lawrence Corpus].[Sentence Text]) Like "* rather than *" Or
([SS Lawrence Corpus].[Sentence Text]) Like "rather * than *" Or ([SS
Lawrence Corpus].[Sentence Text]) Like "* rather * than *"))
```

The asterisk in the SQL statement is known as a “wildcard” meaning text of any length may be found in that position. Although cryptic, this statement shows that the word or phrase in the X slot may begin a sentence or can be embedded within a sentence. Additionally, the phrase *rather than* may appear as *X rather than Y* or *rather X than Y*. This SQL statement returned 131 sentences and revealed that the frame was used in all of Lawrence’s novels, illustrating the need for a qualitative approach to this phase of the research, as it cannot be assumed that all 131 sentences represent an opposition. For example, the following sentence from *The White Peacock* was included in the results:

She returned with a decanter containing rather less than half a pint of liquor.

In this sentence, Lawrence is merely describing the contents of a container without any expression of contrast. Therefore, although this phase of the research relies heavily on systematic and programmatic retrieval of individual sentences, each sentence will be examined for oppositional words and concepts.

5.4.3 Keywords and Semantic Domains

The third component of this research is the identification of keywords and overused semantic domains derived from a comparative analysis of the DHL corpus and Literary Reference corpus. A combination of the keyword feature of WordSmith and the semantic domain functionality of Wmatrix will be used. Rayson (2008) studied keywords in an effort to allow for a broader analysis of whole texts, to provide a more detailed inspection of linguistic features. The corpus-based methodology employed by Mahlberg and McIntyre (2011), Busse et al. (2010), and Leech (2013) focused on coupling keyword and semantic domain analysis, suggesting that keywords can be viewed as thematic signals.

Over 9,000 semantic codes had to be updated manually or programmatically updated due to inefficiencies in Wmatrix tagging of USAS codes. As Leech (2013: 25) concluded, Wmatrix can provide linguistic analysis of large quantities of electronic text but there are inconsistencies that need to be manually reviewed. There are 118 words in the corpora, or roughly one hundred thousandth of the words under study, that have not been assigned a semantic code by Wmatrix; these words will be disregarded in the semantic domain research.

This final approach is based on the assumption that semantic domain annotation provides a valid methodology for identifying words that can signify oppositional concepts, and that the domains themselves can identify literary themes in prose fiction. The methodology relies on the USAS software tagging individual

words that are representative of the “aboutness” of a text, and researching high frequency keywords within key semantic domains can help detect stylistic topics such as thematic implication (Yazdanjoo, Sabbagh, and Shahriari 2016: 766). As noted in Section 4.4, semantic domains may show stylistic patterns which are not easily discernible through keyword analysis alone (Mahlberg and McIntyre 2011: 223). Through the examination of keywords and semantic domains, lexes can be discovered that demonstrate the oppositional language indicative of Lawrence’s literary preoccupations.

The LL inferential statistical test of keyness was introduced in Section 4.4.1. In this research, LL will be used as the significance indicator of difference for marked features, such as keywords and semantic domains. It is common (Busse et al. 2010; Mahlberg and McIntyre 2011) to use an LL cut-off score of 15.13 which is significant at a p-value of 0.0001 with 1 degree of freedom, indicating a 99.99% statistical confidence level for revealing disproportionately occurring results, thus indicating an extreme narrative concern. Wmatrix offers a spreadsheet to process a large number of LL results (Rayson 2016), which was utilised in this phase of the research for semantic domain analysis.

5.5 Concluding Remarks

This chapter has offered details on the composition and homogeneity of the research corpora. It has provided an explanation and justification for the texts excluded from the DHL corpus and those that are included in the Literary Reference corpus. The annotation of the research corpora by the computational linguistic software applications presented in Section 4.4.1 were discussed in conjunction with the limitations of automated tagging processes. Details have been provided on the functionality of the custom-designed interfaces, illustrating how they assist with the

quantitative and qualitative analyses presented Chapter 6 and 7. A detailed methodological approach, rooted in established frameworks of Corpus Stylistics, was detailed and discussed. For ease of reference, the research findings, analyses, and discussions that are presented in the following two chapters will follow the same outline structure as this chapter.

Chapter 6: Research Findings and Analysis

This chapter presents and analyses the results from the tripartite research methodology presented in Section 5.4. The first part of this chapter reveals the results of the endemicity study, and the traditional antonymous pairs that are ingrained in the novels of Lawrence. The second section reports on the research results from the quantitative selection and qualitative analysis of the X: Y pairs that appear within syntactic frames of opposition. The final section discloses the keywords and overused semantic domains, revealing Lawrence's use of oppositional language, and linguistic and thematic deviations in his novels as compared to his contemporaries.

6.1 Endemicity of Antonyms

The findings presented in this section will show the co-occurrence statistics for the antonymous pairs selected for study in the DHL corpus (Appendix D). This phase of the research addresses the following research question:

Are there antonymous pairs that co-occur sententially and oppositionally more often than chance would predict, and are they representative of Lawrentian themes as identified by critics?

The statistics shown are applicable to a stylistic analysis of the manner in which Lawrence characterised the world through his antonymous lexical choices. The results will reveal that, in the novels, he favoured certain lexical pairs, but distributed his usage almost equally across the four classifications of antonymy as defined in Section 4.2.

6.1.1 Antonymous Pairs Studied

All of the 388 words that comprise the 194 pairs of antonyms under study appear in the DHL corpus. However, only 89 of the pairs (46%) were found to co-occur sententially. These pairs were found in 2,117 sentences or 1.76 percent of the

corpus. Three pairs in the reversive category were found in 1,354 sentences and were excluded from the study because of their high frequency and the necessity for qualitative analysis in this phase of the research: *in: out* (942 times), *up: down* (225 times), and *on: off* (156 times). These pairs consist of common adverb particles used to form phrasal verbs, and including them in the analysis would not contribute significantly to a study of oppositional language, given the time required to analyse every sentence.

The remaining 86 pairs occurred in 763 sentences with 63 sentences (8%) containing more than one pair. Every sentence was examined to confirm that the pair indeed represented a contrast, and it is important to note that this is a subjective process and researcher judgement can vary (Deese 1964; Justeson and Katz 1991). As an example of the importance of qualitative evaluation, below are two sentences containing *slow: rapid*, where the first one was rejected as oppositional and the second represented a contrast:

At meal-times Juana would seat herself on the ground at a little distance from Kate, and talk, talk in her rapid mouthfuls of conglomerate words with trailing, wistful endings: and all the time watch her mistress with those black, unseeing eyes on which the spark of light would stir with the peculiar slow, malevolent jeering of the Indian.

The Plumed Serpent

As they lay close together, complete and beyond the touch of time or change, it was as if they were at the very centre of all the slow wheeling of space and the rapid agitation of life, deep, deep inside them all, at the centre where there is utter radiance, and eternal being, and the silence absorbed in praise: the steady core of all movements, the unawakened sleep of all wakefulness.

The Rainbow

In the first sentence, *rapid* describes the manner in which a female character is depicted as speaking while eating, and *slow* is used to portray the way in which a character looked on to the scene. The second sentence uses *slow: rapid* to contrast

the *wheeling of space* against the *agitation of life*. These two sentences also illustrate the expressive nature of Lawrence's writing, which added to the complexity in determining the sentences that contained oppositional usage of the antonyms being studied.

Of the 763 sentences, 146 did not represent an opposition and these are listed in Appendix F. The pair that did not represent a contrast most often is *white: black*; both words are multifunctional and can operate as an adjective, noun, or verb. Below are three examples of excluded sentences for this pair:

It is one of Ramon's; they are Quetzalcoatl's colours, the blue and white and natural black.

Northwards, next door, was the big imitation black and white bungalow, with a tuft of wind-blown trees and half-dead hedge between it and the Somers' house.

Also the houses, like white, and red, and black cattle, were wandering down the bay, with a mist of sunshine between him and them.

As shown, this pair is often used in a descriptive list of colours and is intended to be taken together. Deese claimed that colours are "the most striking exception" to the contrastive nature of attributed properties since all colours can be compared to one another (1964: 356). Additionally, although *white: black* are basic colour terms, they are frequently used in idiomatic expressions as in *black market*, *black sheep*, and *white elephant*.

The 86 pairs under study appear by category in Figure 25. Also shown are the frequency that each pair occurred sententially, and the number of times this represents an oppositional relationship.

Complementary Pairs				Contrary Pairs			
Sent.	Opp.	Ratio		Sent.	Opp.	Ratio	
present: absent	1	0	0%	gentle: rough	1	0	0%
full: empty	3	2	67%	bright: dim	2	1	50%
true: false	3	2	67%	slow: rapid	2	1	50%
dark: light	61	44	72%	big: tiny	8	6	75%
dead: alive	5	4	80%	good: bad	13	10	77%
open: shut	5	4	80%	little: big	75	59	79%
open: closed	6	5	83%	long: short	16	13	81%
old: young	31	26	84%	big: small	14	12	86%
old: new	48	42	88%	attractive: repulsive	1	1	100%
asleep: awake	2	2	100%	beautiful: ugly	3	3	100%
end: begin	1	1	100%	best: worst	2	2	100%
inner: outer	2	2	100%	brave: cowardly	1	1	100%
interior: exterior	1	1	100%	bright: dull	1	1	100%
late: early	2	2	100%	clean: dirty	1	1	100%
love: hate	17	17	100%	cold: hot	13	13	100%
natural: artificial	1	1	100%	fresh: stale	1	1	100%
past: present	5	5	100%	glad: sad	1	1	100%
permanent: temporary	1	1	100%	gloomy: cheerful	1	1	100%
poor: rich	9	9	100%	good: evil	3	3	100%
public: private	2	2	100%	quiet: loud	1	1	100%
quiet: noisy	1	1	100%	sad: merry	1	1	100%
right: wrong	10	10	100%	slow: fast	1	1	100%
superior: inferior	3	3	100%	soft: hard	9	9	100%
top: bottom	6	6	100%	tender: tough	1	1	100%
wet: dry	9	9	100%	thin: fat	2	2	100%
Totals	235	201	86%	tiny: vast	2	2	100%
Converse Pairs	Sent.	Opp.	Ratio	strong: weak	2	2	100%
short: tall	1	0	0%	wide: narrow	2	2	100%
light: heavy	9	1	11%	Totals	180	151	84%
wife: husband	9	3	33%	Reversive Pairs	Sent.	Opp.	Ratio
back: front	23	13	57%	near: distant	1	0	0%
last: first	11	8	73%	after: before	24	15	63%
white: black	110	80	73%	far: near	14	10	71%
many: few	5	4	80%	south: north	8	6	75%
small: large	12	11	92%	behind: front	11	9	82%
right: left	30	29	97%	known: unknown	7	6	86%
alone: together	8	8	100%	above: below	15	13	87%
buy: sell	1	1	100%	high: low	8	7	88%
deep: shallow	1	1	100%	far: close	3	3	100%
hard: easy	1	1	100%	intelligent: unintelligent	1	1	100%
give: receive	3	3	100%	invisible: visible	3	3	100%
junior: senior	1	1	100%	just: unjust	2	2	100%
outside: inside	13	13	100%	married: unmarried	1	1	100%
speak: listen	1	1	100%	west: east	3	3	100%
smooth: rough	2	2	100%	Totals	101	79	78%
thin: thick	6	6	100%				
Totals	247	186	75%				

Figure 25: Sentential and oppositional ratios

Of the 86 antonymous pairs, one pair in each antonymous category was found to occur just once sententially, and 52 pairs were always found in an oppositional relationship. The overall ratio amongst categories is similar, ranging from 75 percent to 86 percent, with converse pairs occurring the least often in an oppositional relationship. The largest discrepancy is the pair *light: heavy*, occurring nine times, but only once oppositionally, and this could be due to *light* being a homonym. Justeson and Katz (1992) also studied this pair and found the word *heavy* occurred 43 percent more often than *light*, whereas in the DHL corpus *light* was found 3 percent more often than the word *heavy*. The next lowest rate of oppositional co-occurrence is *wife: husband*, occurring nine times but only three times in an oppositional relationship. This deviated from Jones' finding that gender-based terms such as *man: woman* and *female: male* "keep closer company" than non-gender-based terms (2002: 113).

6.1.2 Antonym Co-occurrence

In the following section, co-occurrence statistics are presented for each of the four categories of traditional antonyms, and in keeping with previous endemcity research, includes all 763 sentences. Shown in Figures 26 to 29 inclusive are the co-occurrence statistical measures for the endemcity of traditional antonyms in the DHL corpus by category. The pairs are listed in alphabetical order and the more frequent word of the pair is listed first, as this is necessary to calculate accurate statistics. The derivation of each set of statistics is explained in Section 5.4.1, and will be analysed to reveal the antonymous pairs most inscribed in the novels of Lawrence.

As shown in Figure 25 above, the complementary category has the highest ratio of observed sentential and oppositional pairs at 86 percent, and the co-occurrence statistics for this category are shown in Figure 26.

Lexical Pair	W1 Freq	W2 Freq	W1:W2	Exp	Probability	Occurs Intracententially				Occurs in Opposition			
						Obs	O/E	W2/O	W1/O	Obs	O/E	W2/O	W1/O
asleep: awake	121	77	1.57	0.08	6.45E-07	2	25.8	38.5	60.5	2	25.8	38.5	60.5
dark: light	1,963	886	2.22	14.47	1.20E-04	61	4.2	14.5	32.2	44	3.0	20.1	44.6
dead: alive	636	144	4.42	0.76	6.34E-06	5	6.6	28.8	127.2	4	5.2	36.0	159.0
end: begin	690	125	5.52	0.72	5.97E-06	1	1.4	125.0	690.0	1	1.4	125.0	690.0
full: empty	754	164	4.60	1.03	8.56E-06	3	2.9	54.7	251.3	2	1.9	82.0	377.0
superior: inferior	60	22	2.73	0.01	9.14E-08	3	273.1	7.3	20.0	3	273.1	7.3	20.0
inner: outer	105	70	1.50	0.06	5.09E-07	2	32.7	35.0	52.5	2	32.7	35.0	52.5
interior: exterior	16	3	5.33	0.00	3.32E-09	1	2,503.3	3.0	16.0	1	2,503.3	3.0	16.0
late: early	192	171	1.12	0.27	2.27E-06	2	7.3	85.5	96.0	2	7.3	85.5	96.0
love: hate	1,684	307	5.49	4.30	3.58E-05	17	4.0	18.1	99.1	17	4.0	18.1	99.1
natural: artificial	149	20	7.45	0.02	2.06E-07	1	40.3	20.0	149.0	1	40.3	20.0	149.0
old: new	1,682	1058	1.59	14.81	1.23E-04	48	3.2	22.0	35.0	42	2.8	25.2	40.0
old: young	1,682	1056	1.59	14.78	1.23E-04	31	2.1	34.1	54.3	26	1.8	40.6	64.7
open: closed	491	215	2.28	0.88	7.31E-06	6	6.8	35.8	81.8	5	5.7	43.0	98.2
open: shut	491	257	1.91	1.05	8.74E-06	5	4.8	51.4	98.2	4	3.8	64.3	122.8
past: present	387	135	2.87	0.43	3.62E-06	5	11.5	27.0	77.4	5	11.5	27.0	77.4
permanent: temporary	28	19	1.47	0.00	3.68E-08	1	225.9	19.0	28.0	1	225.9	19.0	28.0
poor: rich	444	175	2.54	0.65	5.38E-06	9	13.9	19.4	49.3	9	13.9	19.4	49.3
present: absent	135	30	4.50	0.03	2.81E-07	1	29.7	30.0	135.0	0	0.0	0.0	0.0
public: private	113	93	1.22	0.09	7.28E-07	2	22.9	46.5	56.5	2	22.9	46.5	56.5
quiet: noisy	409	17	24.06	0.06	4.82E-07	1	17.3	17.0	409.0	1	17.3	17.0	409.0
right: wrong	1,074	257	4.18	2.30	1.91E-05	10	4.4	25.7	107.4	10	4.4	25.7	107.4
top: bottom	259	245	1.06	0.53	4.39E-06	6	11.4	40.8	43.2	6	11.4	40.8	43.2
true: false	363	85	4.27	0.26	2.14E-06	3	11.7	28.3	121.0	2	7.8	42.5	181.5
wet: dry	266	181	1.47	0.40	3.33E-06	9	22.5	20.1	29.6	9	22.5	20.1	29.6

Figure 26: Complementary co-occurrence statistics

The most frequently occurring word is *dark* and the highest sententially observed complementary pair is *dark: light*. This concurs with the discussion presented in Section 3.3.7, that Lawrence has an authorial preoccupation with the oppositional notions of *light* and *darkness*. The pair is expected to co-occur in 14 sentences, but is actually found in 61, and *dark: light* represent an oppositional relationship in 44 of these sentences.

The contrary category is the largest under study with 28 pairs. As shown in Figure 27, *little: big* was expected to occur in 23 sentences, making this pair the highest in this category; the pair occurred sententially 3.2 times and oppositionally 2.5 times more often than expected by chance.

Lexical Pair	W1 Freq	W2 Freq	W1:W2	Exp	Probability	Occurs Intracententially				Occurs in Opposition			
						Obs	O/E	W2/O	W1/O	Obs	O/E	W2/O	W1/O
attractive: repulsive	63	44	1.43	0.02	1.92E-07	1	43.3	44.0	63.0	1	43.3	44.0	63.0
beautiful: ugly	598	170	3.52	0.85	7.04E-06	3	3.5	56.7	199.3	3	3.5	56.7	199.3
best: worst	289	44	6.57	0.11	8.81E-07	2	18.9	22.0	144.5	2	18.9	22.0	144.5
big: small	783	670	1.17	4.37	3.63E-05	14	3.2	47.9	55.9	12	2.7	55.8	65.3
big: tiny	783	204	3.84	1.33	1.11E-05	8	6.0	25.5	97.9	6	4.5	34.0	130.5
brave: cowardly	47	5	9.40	0.00	1.63E-08	1	511.3	5.0	47.0	1	511.3	5.0	47.0
bright: dim	429	109	3.94	0.39	3.24E-06	2	5.1	54.5	214.5	1	2.6	109.0	429.0
bright: dull	429	76	5.64	0.27	2.26E-06	1	3.7	76.0	429.0	1	3.7	76.0	429.0
clean: dirty	189	137	1.38	0.22	1.79E-06	1	4.6	137.0	189.0	1	4.6	137.0	189.0
fresh: stale	159	19	8.37	0.03	2.09E-07	1	39.8	19.0	159.0	1	39.8	19.0	159.0
gentle: rough	125	85	1.47	0.09	7.36E-07	1	11.3	85.0	125.0	0	0.0	0.0	0.0
glad: sad	429	118	3.64	0.42	3.51E-06	1	2.4	118.0	429.0	1	2.4	118.0	429.0
gloomy: cheerful	48	27	1.78	0.01	8.98E-08	1	92.7	27.0	48.0	1	92.7	27.0	48.0
good: bad	1,743	306	5.70	4.44	3.69E-05	13	2.9	23.5	134.1	10	2.3	30.6	174.3
good: evil	1,743	87	20.03	1.26	1.05E-05	3	2.4	29.0	581.0	3	2.4	29.0	581.0
cold: hot	743	408	1.82	2.52	2.10E-05	13	5.2	31.4	57.2	13	5.2	31.4	57.2
little: big	3,576	783	4.57	23.30	1.94E-04	75	3.2	10.4	47.7	59	2.5	13.3	60.6
long: short	1,302	236	5.52	2.56	2.13E-05	16	6.3	14.8	81.4	13	5.1	18.2	100.2
sad: merry	118	18	6.56	0.02	1.47E-07	1	56.6	18.0	118.0	1	56.6	18.0	118.0
quiet: loud	409	85	4.81	0.29	2.41E-06	1	3.5	85.0	409.0	1	3.5	85.0	409.0
slow: fast	286	116	2.47	0.28	2.30E-06	1	3.6	116.0	286.0	1	3.6	116.0	286.0
slow: rapid	286	42	6.81	0.10	8.32E-07	2	20.0	21.0	143.0	1	10.0	42.0	286.0
soft: hard	649	507	1.28	2.74	2.28E-05	9	3.3	56.3	72.1	9	3.3	56.3	72.1
tender: tough	110	11	10.00	0.01	8.38E-08	1	99.3	11.0	110.0	1	99.3	11.0	110.0
thin: fat	342	131	2.61	0.37	3.10E-06	2	5.4	65.5	171.0	2	5.4	65.5	171.0
tiny: vast	204	108	1.89	0.18	1.53E-06	2	10.9	54.0	102.0	2	10.9	54.0	102.0
strong: weak	489	101	4.84	0.41	3.42E-06	2	4.9	50.5	244.5	2	4.9	50.5	244.5
wide: narrow	268	98	2.73	0.22	1.82E-06	2	9.2	49.0	134.0	2	9.2	49.0	134.0

Figure 27: Contrary co-occurrence statistics

Similarly, to the results of Jones (2002), the second most frequently occurring word is *good* and in his research the pair *good: bad* occurred 7.2 times more often than expected by chance. In the DHL corpus, this statistic is only 2.9 times, and this difference is likely to be due to Jones having studied the language of broadsheet newspaper journalism and not prose fiction.

Co-occurrence statistics for converse pairs are shown in Figure 28. The pair *junior: senior* has extreme ratios such as the probability statistic of 8.3E-10 and an observed-expected ratio of 10,013. Notably, particular pairs with a low co-occurrence frequency generate statistically insignificant results and this will be addressed in Section 6.1.2.1.

Lexical Pair	W1 Freq	W2 Freq	W1:W2	Exp	Probability	Occurs Intracententially				Occurs in Opposition			
						Obs	O/E	W2/O	W1/O	Obs	O/E	W2/O	W1/O
alone: together	780	598	1.30	3.88	3.23E-05	8	2.1	74.8	97.5	8	2.1	74.8	97.5
back: front	2,165	387	5.59	6.97	5.80E-05	23	3.3	16.8	94.1	13	1.9	29.8	166.5
buy: sell	75	41	1.83	0.03	2.13E-07	1	39.1	41.0	75.0	1	39.1	41.0	75.0
deep: shallow	482	53	9.09	0.21	1.77E-06	1	4.7	53.0	482.0	1	4.7	53.0	482.0
hard: easy	507	170	2.98	0.72	5.97E-06	1	1.4	170.0	507.0	1	1.4	170.0	507.0
give: receive	707	40	17.68	0.24	1.96E-06	3	12.7	13.3	235.7	3	12.7	13.3	235.7
junior: senior	6	2	3.00	0.00	8.31E-10	1	10,013.3	2.0	6.0	1	10,013.3	2.0	6.0
last: first	1,103	791	1.39	7.26	6.04E-05	11	1.5	71.9	100.3	8	1.1	98.9	137.9
light: heavy	886	604	1.47	4.45	3.71E-05	9	2.0	67.1	98.4	1	0.2	604.0	886.0
speak: listen	280	118	2.37	0.27	2.29E-06	1	3.6	118.0	280.0	1	3.6	118.0	280.0
many: few	585	527	1.11	2.57	2.14E-05	5	1.9	105.4	117.0	4	1.6	131.8	146.3
outside: inside	425	342	1.24	1.21	1.01E-05	13	10.7	26.3	32.7	13	10.7	26.3	32.7
right: left	1,074	805	1.33	7.20	5.99E-05	30	4.2	26.8	35.8	29	4.0	27.8	37.0
smooth: rough	100	85	1.18	0.07	5.89E-07	2	28.3	42.5	50.0	2	28.3	42.5	50.0
short: tall	236	227	1.04	0.45	3.71E-06	1	2.2	227.0	236.0	0	0.0	0.0	0.0
small: large	670	382	1.75	2.13	1.77E-05	12	5.6	31.8	55.8	11	5.2	34.7	60.9
thin: thick	342	231	1.48	0.66	5.47E-06	6	9.1	38.5	57.0	6	9.1	38.5	57.0
white: black	1,535	1468	1.05	18.75	1.56E-04	110	5.9	13.3	14.0	80	4.3	18.4	19.2
wife: husband	518	305	1.70	1.31	1.09E-05	9	6.8	33.9	57.6	3	2.3	101.7	172.7

Figure 28: Converse co-occurrence statistics

Based on their individual frequencies, the pair *last: first* would be expected to occur together in seven sentences, but they appear 11 times and in eight of these, they represent an opposition. The pair *alone: together* always represents a contrast, even when appearing adjacently, as in the sentence below from Aaron's *Rod*:

They had been together alone for a fortnight only: but it was like a small eternity.

In this example, Lawrence creates an oxymoronic construction through a seemingly self-contradictory statement to highlight that the couple had been without any other people around. Sotirova (2014) noted that phrases such as *together alone* imply a strong sense of oneness, acting to foreground two characters in unison.

Figure 29 shows the co-occurrence statistics for the reversive category and half of these pairs occur sententially less than five times.

Lexical Pair	W1 Freq	W2 Freq	W1:W2	Exp	Probability	Occurs Intrасententially				Occurs in Opposition			
						Obs	O/E	W2/O	W1/O	Obs	O/E	W2/O	W1/O
above: below	404	250	1.62	0.84	7.00E-06	15	17.8	16.7	26.9	13	15.5	16.7	26.9
after: before	1,444	1106	1.31	13.29	1.11E-04	24	1.8	46.1	60.2	15	1.1	46.1	60.2
behind: front	510	387	1.32	1.64	1.37E-05	11	6.7	35.2	46.4	9	5.5	35.2	46.4
west: east	111	62	1.79	0.06	4.77E-07	3	52.4	20.7	37.0	3	52.4	20.7	37.0
far: close	767	352	2.18	2.25	1.87E-05	3	1.3	117.3	255.7	3	1.3	117.3	255.7
far: near	767	617	1.24	3.94	3.28E-05	14	3.6	44.1	54.8	10	2.5	44.1	54.8
high: low	535	427	1.25	1.90	1.58E-05	8	4.2	53.4	66.9	7	3.7	53.4	66.9
intelligent: unintelligent	34	1	34.00	0.00	2.35E-09	1	3,534.1	1.0	34.0	1	3,534.1	1.0	34.0
invisible: visible	117	36	3.25	0.04	2.92E-07	3	85.6	12.0	39.0	3	85.6	12.0	39.0
just: unjust	1,565	6	260.83	0.08	6.50E-07	2	25.6	3.0	782.5	2	25.6	3.0	782.5
known: unknown	238	164	1.45	0.32	2.70E-06	7	21.5	23.4	34.0	6	18.5	23.4	34.0
married: unmarried	279	5	55.80	0.01	9.66E-08	1	86.1	5.0	279.0	1	86.1	5.0	279.0
near: distant	617	76	8.12	0.39	3.25E-06	1	2.6	76.0	617.0	0	0.0	76.0	617.0
south: north	117	90	1.30	0.09	7.29E-07	8	91.3	11.3	14.6	6	68.5	11.3	14.6

Figure 29: Reversive co-occurrence statistics

The highly observed-expected ratio for the pair *south: north* can be explained by the geographical nature of Lawrence's novels. The novels *The Lost Girl* and *Aaron's Rod* take place in Europe, *Kangaroo* is set in Australia, and *The Plumed Serpent* in North America; the words *south* and *north* occur twice as often in *Kangaroo* than in any other novel.

As discussed in Section 4.2.4, the reversive category often includes pairs that can belong to other antonymy classifications. Although the pair *up: down* was excluded from this research due to the high frequency of co-occurrence, in the examples below, *up: down* help to illustrate the various issues that can arise with reversive antonyms:

"You'd better go up to Beeby's and bring him and Arthur down, and tell Mrs. Beeby to fetch Wilkinson," said Fred to Tilly.

My dear boy, the balance lies in that, that when one goes up, the other goes down.

But you've got to build up as you knock down.

In these examples, *up: down* appears in the reversive, complementary, and converse categories, respectively. The results shown in Figure 29 also include morphologically related words modified with the prefixes *un-* and *in-*. These pairs account for 39 percent of the co-occurrences, and possess an extremely uneven *W1:*

W2 ratio, with the exception of *known: unknown*. The pairs also account for the top three most uneven frequency distributions, as they are morphologically related with W2 being a low-frequency derivation of the W1 root word.

6.1.2.1 Limitation of Dissimilar Word Frequency

The *W1: W2* ratio shown in Figure 30 is calculated by dividing the frequency of W1 by the frequency of W2. Only those pairs with a *W1: W2* ratio of seven or greater are shown. Notably, these results demonstrate a dissimilarity of frequency and therefore are not indicative of sententially occurring pairs.

Lexical Pair	W1 Freq	W2 Freq	W1:W2 Ratio
just: unjust	1,565	6	261:1
married: unmarried	279	5	56:1
intelligent: unintelligent	34	1	34:1
quiet: noisy	409	17	24:1
good: evil	1,743	87	20:1
give: receive	707	40	18:1
tender: tough	110	11	10:1
brave: cowardly	47	5	9:1
deep: shallow	482	53	9:1
fresh: stale	159	19	8:1
near: distant	617	76	8:1
natural: artificial	149	20	7:1
slow: rapid	286	42	7:1
best: worst	289	44	7:1
sad: merry	118	18	7:1

Figure 30: *W1: W2* ratio

The three highest-ranking pairs with an uneven distribution belong to the reverse category. Many of these words can create derivative adverbs and nouns, such as *just: unjust*. Both of these words can function as adjectives, but *just* can also be a noun and an adverb. There are only two sententially occurring instances of the pair and they are from *The Rainbow*. Both sentences link the pair with conjunctions as shown below:

It turns into cloud and falleth as rain on the just and unjust.

I wonder if I'm the just or the unjust.

The word *unjust* occurs only four other times in Lawrence's novels and two of these are the exclamatory *Unjust!* The next two most uneven frequency reversives are *married: unmarried* and *intelligent: unintelligent*, and the pairs only occur once and these sentences are in *The Lost Girl*:

Married or unmarried, it was the same--the same anguish, realized in all its pain after the age of fifty--the loss in never having been able to relax, to submit.

And life is a mass of unintelligent forces to which intelligent beings are submitted.

In the first sentence, the pair appears mutually exclusive with the conjunction *or*, but then it is declared that they are the same. In the second sentence, the pair is used as adjectives to contrast *forces* and *beings*.

A high *W1: W2* ratio is often a result of the context in which *W1* may appear. For example, for the pair *quiet: noisy*, *quiet* can function as an adjective, noun, or verb whereas *noisy* can only act as an adjective. In the sentence below from *The Plumed Serpent*, *quiet* is functioning as a noun and could not be replaced by *noisy* to create antonymy:

A long time ago, the lake started calling for men, in the quiet of the night.

This illustrates that the phrase *in the noisy of the night* would not be grammatically correct. Similarly, for the pair *good: evil*, *good* can function adverbially, but *evil* cannot do so. The pair with the lowest *W1: W2* ratio of 1.05 is *white: black* (not shown) and both words are multifunctional so their appearance together is not unexpected; when both words belong to multiple word classes, the pair will appear more frequently in a corpus (Jones 2002).

In order to produce significant findings for words that are infrequently used, the corpus size would have to be significantly larger. For example, the words *junior* and *senior* each only occur once in the DHL corpus, resulting in an observed-expected ratio of 10,013. This means the number of sentences that could be expected to contain both words is 0.01 percent. Therefore, to find *junior: senior* in only one sentence, the corpus would have to be over ten thousand times larger (1/.0001) or just over 14 billion words. As Jones (2002) noted, results from low-frequency pairs may be interesting to researchers, but they make the observed-expected ratio statistically insignificant.

6.1.2.2 Co-occurrence Statistics

In this section, the criteria is applied that the pairs shown must occur sententially five or more times, allowing viable conclusions to be drawn on the antonyms most ingrained in the novels of Lawrence. This exclusion results in 49 pairs, or 57% of those under study, being excluded from the following results. The antonyms that will be presented in the following research findings are shown in Figure 31.

Lexical Pair	Opp. Sent.	Lexical Pair	Opp. Sent.
white: black	80 110	poor: rich	9 9
little: big	59 75	wet: dry	9 9
dark: light	44 61	soft: hard	9 9
old: new	42 48	last: first	8 11
right: left	29 30	alone: together	8 8
old: young	26 31	high: low	7 8
love: hate	17 17	big: tiny	6 8
after: before	15 24	south: north	6 8
back: front	13 23	known: unknown	6 7
long: short	13 16	top: bottom	6 6
above: below	13 15	thin: thick	6 6
cold: hot	13 13	open: closed	5 6
outside: inside	13 13	past: present	5 5
big: small	12 14	dead: alive	4 5
small: large	11 12	open: shut	4 5
far: near	10 14	many: few	4 5
good: bad	10 13	wife: husband	3 9
right: wrong	10 10	light: heavy	1 9
behind: front	9 11		

Figure 31: Five or more sentential occurrences

The distribution of these pairs is 32% complementary, 30% converse, 19% contrary, and 19% reversive. These pairs are indicative of Lawrence's frequent use in representing an opposition, and the majority are adjectival antonyms. As mentioned in Section 4.2.5, most endemcity research involves the study of adjectival pairs. Deese (1964) concluded that antonymy served as the foundation for learning the meaning of adjectives, and Charles and Miller (1989) argued that the association was due to the rate at which antonymous adjectives co-occurred in sentential and phrasal contexts.

Antonymous pairs with high observed-expected ratios are indicative of those appearing more often than would be expected solely by chance. The pairs with a sentential observed-expected ratio of greater than four are shown in Figure 32.

Lexical Pair	Sent. O/E	Lexical Pair	Opp. O/E
south: north	91.3	south: north	68.5
wet: dry	22.5	wet: dry	22.5
known: unknown	21.5	known: unknown	18.5
above: below	17.8	above: below	15.5
poor: rich	13.9	poor: rich	13.9
past: present	11.5	past: present	11.5
top: bottom	11.4	top: bottom	11.4
outside: inside	10.7	outside: inside	10.7
thin: thick	9.1	thin: thick	9.1
wife: husband	6.8	open: closed	5.7
open: closed	6.8	behind: front	5.5
behind: front	6.7	dead: alive	5.2
dead: alive	6.6	small: large	5.2
long: short	6.3	cold: hot	5.2
big: tiny	6.0	long: short	5.1
white: black	5.9	big: tiny	4.5
small: large	5.6	right: wrong	4.4
cold: hot	5.2	white: black	4.3
open: shut	4.8	right: left	4.0
right: wrong	4.4		
dark: light	4.2		
high: low	4.2		
right: left	4.2		

Figure 32: High frequency pairs

Over half of the pairs are complementary antonyms, which could indicate that these pairs appear together to a greater degree than the other three classifications. The pairs listed in Figure 32 all occurred at least four times more often than expected by chance, and Jones contends that this is an indication of “good opposites” (2002: 113). The observed-expected ratio for oppositional occurrences ranges from a high of 68.5 to a low of 1.1 for the pair *last: first* (not shown).

The highest-ranking pair for both the observed-expected calculations is *south: north* which, as previously mentioned in Section 6.1.2, is due to the geographical nature of Lawrence’s novels. Based on word frequencies in the DHL corpus, the next highest-ranking antonyms *wet: dry* would be expected in only 0.4 percent of

sentences. However, they occurred together in nine sentences and appeared in six of the novels.

The results in Figure 33 focus on the less frequent word (W2) in the lexical pair; results with a sentential ratio smaller than 50 are displayed.

Lexical Pair	Sent. W2/O	Opp. W2/O
little: big	10	13
south: north	11	15
white: black	13	18
dark: light	15	20
long: short	15	18
above: below	17	19
back: front	17	30
love: hate	18	18
poor: rich	19	19
wet: dry	20	20
old: new	22	25
known: unknown	23	27
good: bad	24	31
big: tiny	26	34
right: wrong	26	26
outside: inside	26	26
right: left	27	28
past: present	27	27
dead: alive	29	36
cold: hot	31	31
small: large	32	35
wife: husband	34	102
old: young	34	41
behind: front	35	43
open: closed	36	43
thin: thick	39	39
top: bottom	41	41
far: near	44	62
after: before	46	74
big: small	48	56

Figure 33: W2/Observed ratio

The smaller the W2/O ratio, the higher the likelihood W2 will occur sententially with W1. In the DHL corpus, one sentence in ten that features the word *big* will also

feature the word *little*, and one sentence in 13 will feature the pair in an oppositional relationship. The pair *south: north* is the second highest, which is expected due to locations in which Lawrence’s novels are set. The remaining pairs, with the exception of *old: new*, were also shown in Figure 32 as high frequency pairs, making them significant, in that they regularly appear in the same sentence. The weakest pair in the DHL corpus is *many: few* with an oppositional *W2/O* ratio of 132 (not shown). This may be due to the context in which these words can occur and the number of synonyms that exist for each word.

Similar to the above discussion, Figure 34 focuses on *W1* and shows all sentential *W1/O* ratios greater than 50.

Lexical Pair	Sent. W1/O	Opp. W1/O
white: black	14	19
south: north	15	20
above: below	27	31
wet: dry	30	30
dark: light	32	45
outside: inside	33	33
known: unknown	34	40
old: new	35	40
right: left	36	37
top: bottom	43	43
behind: front	46	57
little: big	48	61
poor: rich	49	49

Figure 34: *W1/Observed ratio*

The pair *white: black* has the strongest likelihood for sentences that contain *W1* to also contain *W2*; one sentence in 14 that features the word *white* will also feature the word *black*. The *W1/O* ratio for sententially occurring pairs ranges from 14 to 134, and the most unevenly matched pair is *good: bad* (not shown); only one out of 134 sentences that contain *good* will also contain *bad*.

6.1.2.3 Endemicity Research Findings

The rates of co-occurrence for the four categories of antonyms in the DHL corpus are shown in Figure 35. For the purpose of comparing results to previous studies, all 86 pairs and 763 sentences are included in the results.

Category	Expected	Sent.	O/E	Opp.	O/E
Complementary	58.0	235	4.1	201	3.5
Contrary	46.8	180	3.8	151	3.2
Converse	58.4	247	4.2	186	3.2
Reversive	24.8	101	4.1	79	3.2
Total	188.0	763	4.1	617	3.3

Figure 35: Endemicity statistics

The figures show that in the DHL corpus, the antonymous pairs studied occur on average 4.1 times more often than expected by chance, and this is nearly evenly distributed across the four classifications. The observed-expected ratio for the pairs occurring in an oppositional relationship is understandably lower with an average of 3.3, with complementary having the highest result of 3.5. Research carried out by Jones et al. (2012) found antonymous pairs co-occur 4.31 times more often than chance predicts; Willners' (2001) results show that conventionalised antonyms co-occur 3.12 times more often. Justeson and Katz's (1991) results showed that adjectival antonyms occur sententially 8.6 times more often than predicted by chance and Jones' (2002) results showed a lower figure of 6.6. Although the results vary, the significance of these studies can confirm that antonyms hold both a syntagmatic and paradigmatic relation in language, and can aid in the identification of the discourse functions of antonyms (Jones et al. 2012).

6.2 Oppositional Syntactic Frames

This section addresses the second methodological approach, and reports on traditional and unconventional words and phrases that are located within oppositional

syntactic frames. The results presented in this section address the following research question:

What traditional and unconventional words and phrases does Lawrence place within syntactic frames of opposition, and do they express his literary themes?

In Section 4.3.2, the syntactic frames under study (Appendix E) were outlined, and an explanation was provided on how the frames can act as signals of authorial preoccupation. The corpus-based methodology selected to carry out this segment of the research was explained in Section 5.4.2, which also discussed the oppositional database interface.

This section begins with a discussion of the limitations of this methodological approach, with a focus on research results that have been excluded. Following this, relevant examples from the DHL corpus will be used to show the words and phrases that are contained within oppositional syntactic frames. Where appropriate, sentences that contain traditional antonyms researched in the endemcity study will also be presented. Lastly, unexpected research results are presented in Sections 6.2.7 and 6.2.8.

By using SQL statements with wildcards as defined in Section 5.4.2, the syntactic frame search resulted in the retrieval of over 70,000 sentences that needed to be examined for oppositional language. The highest frequency frames are shown in Figure 36.

Frame	Sentences
X to Y	25,776
X not Y	6,962
X or Y	2,468
Lexeme <i>turn</i>	1,411
From X to Y	821
X yet Y	679
X though Y	281

Figure 36: High frequency syntactic frames

It would be time consuming to examine all of the sentences belonging to high frequency frames for oppositional meaning. Preliminary analysis on the lexeme *turn* reveals that it is often used to indicate a character's change in position or direction, and in over 80 occurrences it was contained as part of a direct speech reporting to indicate a character's movement. The lexeme *turn* can be a part of a phrasal verb such as *turn up* (49 occurrences), *turn on* (40 occurrences), and *turn out* (30 occurrences). Similarly, a search for *X yet Y* repeatedly shows a non-oppositional adverbial usage within a sentence. For example, *not yet* occurs 85 times intrasententially, *And yet* is the start of 142 sentences, and *As yet* begins 51 sentences. However, by adding additional search criteria, fewer results can be returned and qualitatively analysed. For example, a search for the lexeme *turn* resulted in 1,411 sentences, but the frame *X turned into Y* returned only 32 sentences.

As discussed in Section 4.3.3.1, there are various techniques of creating opposition without the use of syntactic frames, such as parallel structures where syntactic patterns are repeated. However, it is nearly impossible to programmatically search for these, as any grammatical combination of words may be presented in a specific syntactic structure. My initial thoughts were that the pattern *and . . . and . . . and . . .* would reveal significant results in the study of oppositeness, but upon conducting this search, 2,109 sentences in the DHL corpus were selected.

Additionally, there were lengthy complex sentences such as the one below from *Kangaroo*, which contains 200 words:

And, now that night had settled over Sydney, and the town and harbour were sparkling unevenly below, with reddish-seeming sparkles, whilst overhead the marvellous Southern Milky Way was tilting uncomfortably to the south, instead of crossing the zenith; the vast myriads of swarming stars that cluster all along the milky way, in the Southern sky, and the Milky Way itself leaning heavily to the south, so that you feel all on one side if you look at it; the Southern sky at night, with that swarming Milky Way all bushy with stars, and yet with black gaps, holes in the white star-road, while misty blotches of star-mist float detached, like cloud-vapours, in the side darkness, away from the road; the wonderful Southern night-sky, that makes a man feel so lonely, alien: with Orion standing on his head in the west, and his sword-belt upside down, and his Dog-star prancing in mid-heaven, high above him; and with the Southern Cross insignificantly mixed in with the other stars, democratically inconspicuous; well then, now that night had settled down over Sydney, and all this was happening overhead, for R.L. Somers and a few more people, our poet once more felt scared and anxious.

There are 11 occurrences of the word *and* in this single sentence. This example helps to illustrate what would be required to examine the 2,109 potential parallel structures. Lawrence's overuse of connectives reflects a creative oral narrative style, and can be viewed as a device to deepen conflict within a character and between characters and the narrator (Sotirova 2004). However, analysis of opposition created by parallel structures is beyond the scope of this research.

6.2.1 Coordinated Syntactic Frames

As explained in Section 4.3.3.3, the category of coordinated opposition involves words and phrases that are presented in a corresponding manner to represent an exhaustive or inclusive pair. Often, the syntactic frame is merely the pair connected by a conjunction, as shown in 2.1a:

2.1a But rich and poor, she despised both alike.

Although searches for *X and Y* were excluded, this example was retrieved from the endemicity study. The traditional pair *rich: poor* is connected by *and*, to express the

inclusiveness of the rich and poor being equally despised. Many of the pairs found in coordinated frames are traditional antonyms, and often they are reversive as shown in 2.1b:

2.1b He went the round of associates known and unknown, of lodgings strange and familiar, of third-rate possible public houses.

In this example, the exhaustiveness of a character's physical search is shown using the coordinated conjunction *and*, along with *known: unknown* and *strange: familiar*, oppositionally describing a search for associates and lodgings. As discussed, locating syntactic frames programmatically by searching for a frequently used grammatical word such as *and*, *or*, and *but* produces large results. However, some frames in the coordinated category involve less common words and phrases, including *X as well as Y*, *neither X nor Y*, and *whether X or Y*.

Traditional coordinated pairs often reveal an unexpected preference for the word or phrase in the X slot of the frame (Jones 2002). This is illustrated in 2.1c with an emphasis placed on a feeling of belonging in the *old world*, whereas one would presume this feeling would occur in the *new world*:

2.1c They treated her, indeed, with such respect, that she began to think she was really quite of the whole universe, of the old world as well as of the new.

However, this type of analysis cannot be directly applied to 2.1d and 2.1e, because the opposition is constructed and therefore both X and Y can be considered unexpected. In these sentences, Lawrence creates a context-dependent opposition.

2.1d There was the infinite world, eternal, unchanging, as well as the world of life.

2.1e She was the determinating influence of his very being, though she treated him with contempt, repeated rebuffs, and denials, still he would never be gone, since in being near her, even, he felt the quickening, the going forth in him, the release, the knowledge of his own limitation and the magic of the promise, as well as the mystery of his own destruction and annihilation.

In 2.1d, a conceptual world is characterised as *infinite, eternal, unchanging* and this is contrasted with real life that possesses none of these qualities. The complex sentence presented in 2.1e employs clauses to describe *knowledge of his own limitation, magic of the promise* (X) in opposition to the *mystery of his own destruction and annihilation* (Y). The words *knowledge* and *magic* share semantic features but are not antonyms; they are presented syntactically together in the X position in contrast to *mystery* in the Y position.

In sentences 2.1f – 2.1h, the coordinated syntactic frame *neither X nor Y* is shown, illustrating an opposition between the traditional pair of *good: evil* with 2.1f.

2.1f He believed neither in good nor evil.

2.1g And yet I neither marry nor run after women.

2.1h You can't lose yourself, neither in woman nor humanity nor in God.

The example provided in 2.1g employs the semantically related constructed pair *marry: run after women*, which signals an inclusive choice in this sentence. Jones made the case that coordinated sentences such as 2.1g may better fit in the category of extreme antonyms, evidencing how they represent the ends of a scale without “exhausting all semantic space in between” (2002: 71). In sentence 2.1h, there is the constructed opposition of *woman: humanity: God*, so the frame becomes *neither X nor Y nor Z*; all three words are negated to show that none of them will allow or help you to *lose yourself*. This example illustrates that non-binary lists are a stylistic feature that can be enhanced by the use of repetition and parallel structures.

The examples provided in 2.1i – 2.1k use the coordinated syntactic frame *whether X or Y*. As mentioned, it is not feasible to review all the occurrences of the

frame *X or Y*, but by adding *whether*, the resulting dataset becomes manageable for qualitative review.

2.1i One could not tell whether she were of independent means or a worker.

2.1j Fusion, fusion, this horrible fusion of two beings, which every woman and most men insisted on, was it not nauseous and horrible anyhow, whether it was a fusion of the spirit or of the emotional body?

2.1k Don Ramon says, if a man has no soul, it doesn't matter whether he is hungry or ignorant.

In 2.1i, exhaustiveness is expressed by the pair *independent means: worker* and, although not traditional antonyms, the pair is semantically related to personal income. In 2.1j, Lawrence creates a contrast between the related concepts of *spirit: emotional body*. Whereas in 2.1k, the context dependent pair *hungry: ignorant* share no semantic features and this is an example of an unexpected word or phrase appearing in the X position of the pair.

6.2.2 Comparative Syntactic Frames

This category is a form of comparison or measurement of *X against Y* with the lexical trigger of *more*; the frame can occur as a direct, indirect, or equal comparison. The sentences in 2.2a – 2.2c adhere to the frame *more X than Y*, which encompasses a semantic scale where X and Y are at opposite ends, resulting in a direct comparison.

2.2a "There's probably more hate than love in me," said Aaron.

2.2b He was more agile than strong, but it served.

2.2c They are like priests in their robes, more black than white, more grief than hope, driving endlessly round and round, turning, lifting, falling and crying always in mournful desolation, repeating their last syllables like the broken accents of despair.

These three examples contain the conceptually related pairs *hate: love*, *agile: strong*, and *grief: hope*. However, the X position occupied by *hate*, *agile*, and *grief* are

considered privileged over Y. For example, 2.2a contains traditional antonyms used by the character Aaron, stating there is more hate than love within him. The pair *agile: strong* in 2.2b are non-systemic, but they are in the domain of physiology and demonstrate that quickness is given precedence over strength. Similarly, the pair *grief: hope* is on a semantic scale of happiness and contentment, indicating they have some hope, but more grief.

Comparative frames that are considered to be indirect have the typical framework of *X is more [adj-er] than Y* or *X is [adj] than Y*. For example, in 2.2d, *childhood: manhood* is compared, but in reference to which of the pair is more *important*.

2.2d If childhood is more important than manhood, then why live to be a man at all?

2.2e Really, if you looked closely at Clifford, he was a buffoon, and a buffoon is more humiliating than a bounder.

2.2f I'm sure a mistress is more likely to be faithful than a wife--just because she is her OWN mistress.

2.2g New countries were more problematic than old ones.

In 2.2e, the adjective *humiliating* provides a basis for judging a buffoon and a bounder. In 2.2f, a woman's fidelity is presented on a scale with a mistress at one pole and a wife at the other, implying that a mistress possesses the strongest feelings of fidelity. The example in 2.2g uses the traditional antonyms *new: old* in comparing problems based on the age of a country.

Comparative frames that represent the pair equally can be found by searching for morphological antonyms. In 2.2h and 2.2i, the reversive pairs *married: unmarried* and *educated: uneducated* are presented as being equal.

2.2h Married or unmarried, it was the same--the same anguish, realized in all its pain after the age of fifty--the loss in never having been able to relax, to submit.

2.2i I do indeed, all the difference in the world--To me, there is no greater difference, than between an educated man and an uneducated man.

Sentence 2.2h states married and unmarried people are equal, in that they have the same pain and anguish. In both of these examples, the concept of *sameness* is explicitly stated with *same* in 2.2g and the negated *difference* in 2.2i. These types of comparative frames present an implicit judgement through lexical triggers that are synonyms of *same* and *different*.

The above examples use either traditional or semantically related pairs to create a comparison. However, there are numerous examples in the DHL corpus of constructed opposition that may be viewed as comparative syntactic frames. These sentences enable glimpses of Lawrence's stylistic creativity and authorial preoccupations are often revealed. Below are five examples of unrelated, direct comparisons using the frame *more X than Y*:

2.2j The grey-faced, sick man lay with eyes closed, more dead than death.

2.2k You have to be more Mexican than human, no?

2.2l I think," said he, "marriage is more of a duel than a duet."

2.2m It never occurred to him that she might be more hurt at his going away than glad of his success.

2.2n They've got more greedy brains in the seats of their pants than in their top storeys.

In 2.2j, the adjective *dead* is compared with the noun *death*. The qualities expressed in a comparative X: Y pair are gradable and, although we do not conventionally think of death in this way, Lawrence is indicating that there is a semantic scale where feeling dead is better than being dead. This is conceptually similar to the example in

2.2k where a Mexican is a human, but they are brought together on a gradable scale. Similarly, in 2.2l, the non-traditional pair *duel: duet* is used to describe two opposing states of marriage. The examples illustrated in 2.2m and 2.2n use lengthy phrases for the X: Y pair, with 2.2m indicating a stronger emotion of *hurt* over *gladness*. The upper class is described in 2.2n with the unusual pair of *seats of their pants* (X), which is privileged over *their top storeys* (Y).

The following examples illustrate indirect comparisons using constructed opposition for the X: Y pair. The adjectives *vital*, *significant*, *delicate*, *beautiful*, and *gentle* are all used by Lawrence to create a scale upon which X and Y are compared.

2.2o And habit, to my thinking, is more vital than any occasional excitement.

2.2p She knew what it was that made Cipriano more significant to her than all her past, her husbands and her children.

2.2q Because a man like that is more gentle than a woman.

2.2r To lie down and roll in the sticky, cool young hyacinths, to lie on one's belly and cover one's back with handfuls of fine wet grass, soft as a breath, soft and more delicate and more beautiful than the touch of any woman.

In 2.2o, Lawrence has indicated that *habit* is preferred over *occasional excitement* on a scale of what is necessary and essential. The character, Kate, in 2.2p is indicating that her lover is more important or worthy than her previous husbands and her children. The next sentence is part of a conversation between Kate and a wife who finds her husband gentler than a woman because he is a leader and not a soldier. In 2.2r, a lengthy phrase for the X of the pair is employed - *To lie down and roll in the sticky, cool young hyacinths, to lie on one's belly and cover one's back with handfuls of fine wet grass, soft as a breath, soft*. This experience is considered more delicate and beautiful than the touch of a woman, which occupies the Y position.

6.2.3 Concessive Syntactic Frames

The category of concessive opposition features conjuncts such as *despite*, *yet*, and *although*, often contrasting unexpected circumstances. As discussed, the search for these frames can produce an overwhelming number of sentences that may or may not represent an opposition. For example, in the DHL corpus, the word *but* occurs in 3,230 sentences. Similarly, 482 sentences would have to be examined for the frame *X, yet Y*. In comparison, there are only 46 sentences that begin with *while*, and 39 of them contain a comma, which is indicative of the frame *while X, Y*. Therefore, research on this category was only conducted on less frequently occurring frames.

The lexical triggers *while* and *although* in concessive frames establish a grammatical situation where a subordinate clause requires a main clause, as illustrated in 2.3a – 2.3e.

2.3a While you are little boys, you are neither men nor women.

2.3b While they were so poor, the children were delighted if they could do anything to help economically.

2.3c While the white man keeps the impetus of his own proud, onward march, the dark races will yield and serve, perforce.

2.3d Although very glad to see him thus happy, for herself she felt very lonely.

2.3e Night after night he forced himself to tell her things, although she did not listen.

Sentences 2.3a – 2.3c show *while* being used to trigger a contrast with the subordinate clause appearing in the X position. Both 2.3a and 2.3b use the conceptually related pairs *boys: men nor women* and *poor: delighted to help economically*. However, in 2.3c, a constructed opposition is created between white and dark-skinned people, with the latter having no choice but to yield. In the 2.3d and 2.3e, noun phrases are used to represent the semantically related opposites

happy: lonely and *tell: not listen* in the frames *although X, Y*, and *X although Y*. In 2.3d, *very glad to see him thus happy* is in the X position and is the subordinate clause to the main clause of *for herself she felt very lonely*. In 2.3e, the reverse is true and X is the main clause, and Y is the subordinate clause. The complex sentence in 2.3f below illustrates that it can sometimes be difficult to identify both the clauses and the opposition.

2.3f But in the unnatural state of patience, and the unwillingness to harden himself against her, in which he found himself, he took no notice, although her soft kindness to the other man, whom he hated as a noxious insect, made him shiver again with an access of the strange shuddering that came over him repeatedly.

The frame is *X although Y* with *he took no notice* being unpredictably contrasted against *made him shiver again*; it is through the connected and prepositional phrases that the meaning of the unexpected shiver is made clearer, as the state of *not noticing* and *yet shivered* would not normally exist together. Similarly, 2.3g is complex, because it contains the concessive syntactic frames *X, yet Y*, and *X although Y*.

2.3g Paul and he were confirmed enemies, and yet there was between them that peculiar feeling of intimacy, as if they were secretly near to each other, which sometimes exists between two people, although they never speak to one another.

The X: Y pairs of opposition are *confirmed enemies: peculiar feeling of intimacy* and *secretly near to each other: never speak to one another*. Both pairs are conceptually related, but the oppositions move along a constructed spectrum of Degree of Intimacy, such as the one shown in Figure 37.

usage of this frame. In 2.3k, a woman's nature is contrasted along a scale of emotional states in which the X and Y are at opposite ends. In 2.3l and 2.3m, phrases are used to create various dimensions of opposition relative to social standing or classes.

2.3k Her nature, in spite of her apparent placidity and calm, was profoundly restless.

2.3l They hobbled along the uneven place so commonly, they looked so crassly common in spite of their tailors' bills, so LOW, in spite of their motor-car, that the devil in him fairly lashed its tail like a cat. (capitalisation in original)

2.3m Michaelis obviously wasn't an Englishman, in spite of all the tailors, hatters, barbers, booters of the very best quarter of London.

In 2.3l, the frame is used twice to describe how people appear *crassly common* and *low* in spite of their *tailors' bills* and *motor-car*. Similarly, 2.3m provides a description for the Irish character Michaelis as not an Englishman, despite obtaining his attire and grooming in *the very best quarter of London*. In both of these examples, the main clause is in the X position and the subordinate is in the Y, which is also the privileged of the pair.

6.2.4 Explicit Syntactic Frames

This category of syntactic frames occurs when a specific word or phrase itself expresses an opposition. These include lexical triggers such as the lexemes *oppose*, *contrast*, and *division*, as well as phrases such as *difference between*, *ought to be*, and *set against*. The examples provided in 2.4a – 2.4f show how this category contains overt reference to the oppositional pair through traditional and unconventional words and phrases.

2.4a Her nakedness hurt her, opposed to him.

2.4b You may be the most liberal Englishman, and yet you cannot fail to see the categorical difference between the responsible and the irresponsible classes.

2.4c Now Somers was English by blood and education, and though he had no antecedents whatsoever, yet he felt himself to be one of the RESPONSIBLE members of society, as contrasted with the innumerable IRRESPONSIBLE members. (capitalisation in original)

2.4d As long as time lasts, it will be the continent divided between Victims and Victimizers. (capitalisation in original)

2.4e . . . or else the people of the world divided into two halves, and each half decided IT was perfect and right, the other half was wrong and must be destroyed; so another end of the world. (capitalisation in original)

2.4f But you do agree with me, don't you, that the casual sex thing is nothing, compared to the long life lived together?

In 2.4a, the explicit trigger *oppose* is used with the traditional pair *her: him* to describe a woman being hurt instead of a man. Sentences 2.4b and 2.4c both use the reversive pair of *responsible: irresponsible* to describe members or classes of society. However, 2.4b uses the triggering phrase *difference between* and 2.4c relies on the word *contrasted*. In 2.4d, a continent is *divided* between the reversive pair *Victim: Victimizers*. Similarly, the traditional pair *right: wrong* is used with the trigger *divided* in 2.4e to describe two groups of people that both believe they are right. Lastly, the example in 2.4f is a non-systemic pair of phrases *casual sex: long life lived together*, indicating a clear preference for the Y position of the pair.

Explicit frames that use infrequently occurring words and phrases are easily retrieved by simple searches of the DHL corpus, often revealing another syntactic frame of opposition. For example, in 2.4g the explicit trigger *ought to be* and *X not Y* are combined to create the frame *ought to be X and not Y*.

2.4g The magistrate had told him he ought to be serving his country, and not causing mischief and skulking in an out-of-the-way corner.

2.4h He was divided entirely between his spirit, which stood outside, and knew, and his body, that was a plunging, unconscious stroke of blood.

2.4i All Kate's handsome, ruthless female power was second-rate to Teresa, compared with her own quiet, deep passion of connection with Ramon.

2.4j Yet what is the difference between a fool and a monkey?

2.4k Her look of confidence and diffidence contrasted with Ursula's sensitive expectancy.

In 2.4h, the X: Y pair consists of the phrases *his spirit, which stood outside, and knew* (X) and *his body, that was a plunging, unconscious stroke of blood* (Y). It could be argued that this opposition consists of the semantically related pairs, *spirit: body* and *knew: unconscious*. In 2.4i, there is the explicit trigger *compared* and the compound word *second-rate*, which emphasises the comparison. In this example, Kate's power over the leader Ramon is explicitly compared to and declared inferior to Teresa, as Kate's power is described in the more masculine terms *handsome* and *ruthless*. The X: Y pair in 2.4j is *fool: monkey*, which is unconventional, but semantically related, in that a monkey is often considered foolish. Similarly, in 2.4k a character is described as being divided between his *spirit* and *body*, which are conceptually similar. In 2.4k, two female characters are contrasted on a scale of emotional states with one assigned the characteristics of *confidence* and *diffidence* and the other *sensitive expectancy*.

Lawrence uses explicit lexical triggers that are not mentioned in Section 4.3.3.6. For example, the phrase *melted away* and the lemma *exchange* are found in the DHL corpus as triggers of opposition. A detailed discussion regarding some of these unique explicit triggers will be presented in Section 6.2.7.

6.2.5 Replacive Syntactic Frames

The classification of replacive includes triggers that pose an opposition between two concepts, where the preferred choice is apparent. Examples include the frames *X in place of Y*, *X in spite of Y*, and *X instead of Y*. Some difference of opinion has arisen in the categorisation of the frame *X rather than Y*. Jones (2002) considered this frame a preferential comparison, and thus a comparative, because X is preferred over Y. However, Davies (2012) considered triggers such as *rather than* as functioning between negation and comparison, as this is a preference between mutually exclusive options. This point is illustrated in 2.5a where the two choices - *fashionable* and *bohemian* – are presented.

2.5a He returned shortly with a frail, elegant woman--fashionable rather than bohemian.

2.5b Her movements were very quiet and well bred; but perhaps too quiet, they had the dangerous impassivity of the Bohemian, Parisian or American rather than English.

A similar opposition is shown in 2.5b where a woman's movements are too quiet and impassive, making her appear not to be English. In 2.5a, the preference is for the X slot of the pair, and in 2.5b, it is for the Y of the pair.

A constructed opposition is presented in 2.5c where a woman declares the preference of being a prostitute over metaphorically withering away *slowly and ignominiously and hideously*.

2.5c She would become loose, she would become a prostitute, she said to herself, rather than die off like Cassie Allsop and the rest, wither slowly and ignominiously and hideously on the tree.

2.5d Kangaroo insisted on the old idea as hard as ever, though on the Power of Love rather than on the Submission and Sacrifice of Love.
(capitalisation in the original)

In 2.5d, the power of love is preferable to the submission and the sacrifice of love. The above examples use the frame *X rather than Y*, where the privileged slot of the pair is evident and the choice is mutually exclusive.

In examples 2.5e and 2.5f, the traditional pairs *down: up* and *little: full-sized* are compared using the trigger *instead of*.

2.5e It sends life down--down--instead of lifting it up.

2.5f After he had sat with his arms on the table-he resented the fact that Mrs. Bower put no cloth on for him, and gave him a little plate, instead of a full-sized dinner-plate-he began to eat.

In both of these examples, Lawrence exhibits a preference for the Y slot of the pair, as shown with the more negative connotation of *down* and *little*.

In 2.5g, the frame is *X in place of Y* with the traditional pair *lesser: higher*. This is followed in the novel by the sentence, “He could be unfaithful to himself, unfaithful to the real, deep Paul Morel”.

2.5g Paul could choose the lesser in place of the higher, she saw.

In this sentence, the non-systemic pair *lesser: higher* is used to describe Miriam’s thoughts on how Paul might betray himself. Other replacive frames that contain constructed opposition using the lexical triggers *in place of* and *instead of* are shown in 2.5h – 2.5k.

2.5h And there will be profound, profound obedience in place of this love-crying, obedience to the incalculable power-urge.

2.5i And I want you to yield to my mastery and my divination, and let me put my flag of a phoenix rising from a nest in flames in place of that old rose on a field azure.

2.5j If only they were educated to LIVE instead of earn and spend, they could manage very happily on twenty-five shillings.

2.5k Aeons of acquiescence in race destiny, instead of our individual resistance.

In 2.5h, the constructed opposition shows a preference for *profound obedience* over *love-crying*, indicating a sense of weakness. The X: Y pair in 2.5i consists of lengthy phrases that contrast a flag containing Lawrence's iconic phoenix with a flag displaying an old rose. In the novel, 2.5i is preceded by the sentence, "She looked at the mast and saw the flag of perfect love falling limp, the faded rose of all roses dying at last". By knowing the context in which 2.5i occurs, the opposition is easier to understand. The sentence in 2.5j compares the idea of embracing *living* in contrast to a life that is focused on personal finances. The example in 2.5k uses phrases to contrast an acceptance of the norm instead of resistance to it.

6.2.6 Transitional Syntactic Frames

The category of transitional represents a frame where there is a transition from X to Y, with a preference for one or the other on a non-gradable scale. Mettinger (1994: 54) considered the major textual function of this category to be one of mutation, providing the examples of changing from enemy to friend, love to hate, and the reversible pair unselfish to selfish. Jones (2002) described this category as a movement or change from one oppositional concept to another, and Davies (2012) suggested this is a transformation from one state to that of an opposite state. The transition is accomplished through lexical triggers such as *turns (in)to*, *becomes*, and *gives way to*. Additionally, Mettinger (1994), Jones (2002) and Jones et al. (2012) list the frame *from X to Y* as transitional, but the frame is excluded in this research, as there are 1,412 sentences in the DHL corpus that contain both of the words *from* and *to*. In comparison, *becomes* occurs in 41 sentences and *gives way to* does not occur at all in the DHL corpus. The frame *change from X to Y* was not identified by these three studies, but by adding an explicit *change* to indicate transformation, examples such as 2.6a–2.6c were retrieved from the DHL corpus.

2.6a Always the quick change from good to bad, bad to good.

2.6b The change from caterpillar to butterfly is not cause and effect.

2.6c Would you not hold your tongue for fear you lost him, and change from being a lover, and be a worshipper?

In these examples, Lawrence uses the frame with the traditional pairs *good: bad* and *cause: effect*, the conceptual pair *caterpillar: butterfly*, and the constructed pair *lover: worshipper*.

A search of the DHL corpus was conducted with numerous synonyms of *change* such as *switch from*, *transform from*, and *evolves from*, but no sentences contained these lexical triggers. However, *turned from X to Y* was located in 16 sentences and, in some of these cases, triggered an opposition as in 2.6d and 2.6e.

2.6d She had turned away from London, away from Oxford, towards the silence of the country.

2.6e But her love had turned from being the spontaneous flow, subject to the unforeseen comings and goings of the Holy Ghost, and had turned into will.

In 2.6d, Lawrence has created an opposition between two cities – London and Oxford – and the quiet countryside, using semantically related terms for X and Y. However, in 2.6e, there is a constructed opposition in the form of *turned from X and turned into Y*. The example describes a woman’s love turning into a *spontaneous flow*, which is influenced by the Holy Ghost, and becoming her *will*. In *Aaron’s Rod*, Lawrence describes the Holy Ghost as being “inside you, your own soul’s self”, clarifying that the opposition is a spontaneous love that fluctuates from self-reflection and transitions into self-will.

The more commonly discussed transitional syntactic frames are *X turned into Y*, and *X becomes Y*. Examples of these are shown in 2.6f – 2.6i.

2.6f It was sex that turned a man into a broken half of a couple, the woman into the other broken half.

2.6g She herself was something of a princess turned into a swine-girl in her own imagination.

2.6h And if she is obeyed, she becomes a misunderstood woman with nerves, looking round for the next man whom she can bring under.

2.6i The heroic effort to carry out the old righteousness becomes at last sheer wrongeousness.

In 2.6f, Lawrence refers to men and women as broken halves of a couple, a state triggered through sex. In 2.6g, he describes a woman of high standing that imagines herself turning into a girl who attends pigs. Similarly, in 2.6h, Lawrence uses *becomes* to make the assertion that if a woman tries to control a man and make him obey, then she transitions to an anxious woman “with nerves”. The example shown in 2.6i also uses the trigger *becomes* with the traditional pair *right: wrong* to explain the transition of a heroic effort into a wrongful state.

On ten occasions in *The Rainbow* and once in *Sons and Lovers*, Lawrence refers to the Biblical story of the wedding in Cana where water is turned into wine. In each of these instances, a transitional frame is used as shown in 2.6k–2.6u.

2.6k "When He changed the water into wine at Cana," he said, "that is a symbol that the ordinary life, even the blood, of the married husband and wife, which had before been uninspired, like water, became filled with the Spirit, and was as wine, because, when love enters, the whole spiritual constitution of a man changes, is filled with the Holy Ghost, and almost his form is altered."

2.6l Water, natural water, could it suddenly and unnaturally turn into wine, depart from its being and at haphazard take on another being?

2.6m She did not care, she did not care whether the water had turned to wine or not.

2.6n Did he believe the water turned to wine at Cana?

2.6o Very well, it was not true, the water had not turned into wine.

2.6p The water had not turned into wine.

2.6q But for all that he would live in his soul as if the water had turned into wine.

2.6r He did not believe in fact that the water turned into wine.

2.6s She would drive him to the thing as a historical fact: so much rain-water--look at it--can it become grape-juice, wine?

2.6t He knew it was so: wine was wine, water was water, for ever: the water had not become wine.

2.6u In his blood and bones, he wanted the scene, the wedding, the water brought forward from the firkins as red wine: and Christ saying to His mother: "Woman, what have I to do with thee?"

Lawrence describes the story through metaphorical language to make distinctions between beliefs, emotions, and desires. The dialogue in 2.6k uses the frame *changed X into Y*; the *water* is compared to the commonplace life of husband and wife, and *wine* is that life when the Spirit enters the union. The lemma *change* is repeated to continue the comparison of love entering the relationship and causing it to alter the spirituality of man. Sentences 2.6l – 2.6r use the frame *X turn(ed) in/to Y* to describe the Biblical passage in more simplistic terms. In 2.6s, Lawrence uses the compound words *rain-water* and *grape-juice* with the trigger of *become*. The lexical trigger *become* is also used in 2.6t, but it is negated and creates the frame *X had not become Y*. Lastly, in 2.6u, Lawrence uses a transitional frame that has not yet been discussed - *X brought forward as Y* - for *water* that is taken from a cask and brought forth as wine.

6.2.7 Additional Explicit Triggers

As discussed in Section 4.3.3.6 and Section 6.2.4, explicit triggers of opposition primarily involve verbs and verb phrases that specifically indicate an oppositional state or contrast. Both Davies (2008) and Jeffries (2014) made the point that given

an oppositional syntactic environment, constructed opposition is more dependent on lexical choice than structural choices; words or phrases can be used to trigger a constructed opposition that relies on context to draw attention to the differentiation. In examples 2.7a and 2.7b, the auxiliary verbs *is* and *had* are followed by lexical triggers that indicate an oppositional state.

2.7a Then have it, for this superiority based on possession of money *is worse than* any of the pretensions of Labour or Bolshevism, strictly.

2.7b Concrete, jarring, exasperating reality *had melted away*, and a soft world of potency stood in its place, the velvety dark flux from the earth, the delicate yet supreme life-breath in the inner air.

In 2.7a, the pair *superiority based on possession of money: pretensions of Labour or Bolshevism* represents two related concepts that become oppositional through the frame *X is worse than Y*. In 2.7b, *exasperating reality* is contrasted with *world of potency*; there is no semantic connection between these, and the lemmas *exasperate* and *potency* are not semantically related.

In 2.7c, Lawrence constructs the unlikely pair *roe-deer: colliers* by way of the lexical trigger *exchange*. Sentence 2.7d also uses *exchanging* for the constructed pair of *substance: shadow* and the lexical trigger *forfeiting for life: dead quality of knowledge*. Although *life: dead* are a traditional pair, by using *dead* in a phrase, this device alters the opposition to one of construction.

2.7c Oh, I am quite willing to *exchange* roe-deer for colliers, at the price.

2.7d Aren't we *exchanging* the substance for the shadow, aren't we *forfeiting* life for this dead quality of knowledge?

Unlike the frame, *X is worse than Y*, in 2.7c and 2.7d it is not clear which of the X: Y pair is privileged. For example, as *roe-deer* and *colliers* share no semantic features or dimensions, the constructed opposition may not be obvious to the reader. The

explicit trigger in 2.7e and 2.7f is *mutually exclusive* and both examples contain a constructed opposition.

2.7e A woman wants you to like her and talk to her, and at the same time love her and desire her; and it seems to me the two things are mutually exclusive.

2.7f Indeed the two forms of consciousness, mental and vertebral, are mutually exclusive.

In the first example, the pair is *like and talk to her: love and desire her*, stating these two things are in opposition to each other and only one of them can be true. The example in 2.7f is more straightforward with the additional explicit mention of *two forms* of consciousness preceding the opposition between *mental: vertebral*.

Although this pair is not traditional, they are semantically related.

Of particular interest in this category is the compound word *so-called*, which occurs in a phrase in either the X or Y slot. For example, in 2.7g, a contrast is made with the pair *shabby club: so-called Artizan Hall* with the negated frame *not X but Y*. In 2.7h, the transitional frame *X had become Y*, is used for the constructed pair *Other Breath in the air, and the bluish dark power: so-called reality*.

2.7g With all this news he met James--not at the shabby club, but in the deserted reading-room of the *so-called* Artizans Hall--where never an artizan entered, but only men of James's class.

2.7h But her weariness and her sense of devastation had been so complete, that the Other Breath in the air, and the bluish dark power in the earth had become, almost suddenly, more real to her than *so-called* reality.

Numerous other explicit triggers may be revealed by searching a corpus for synonyms of common explicit triggers such as *oppose*, *contrast*, and *divide*. One benefit of searching for explicit triggers is that generic oppositional frames such as *X or Y* can be located through the addition of words and phrases.

6.2.8 Punctuation as a Trigger of Opposition

While conducting research for conference presentations, I discovered numerous examples of punctuation that set up constructed opposition in Lawrence's novels. This is similar to Mettinger's (1994) category of connectorless placement that is mentioned in Section 4.3.2. Below are two examples from *The Plumed Serpent*, where colons are used to establish a constructed opposition:

But better pulque than the fiery white brandy distilled from the maguey:
mescal, tequila: or in the low lands, the hateful sugar-cane brandy,
aguardiente.

Now she understood Ramón's assertion: Man is a column of blood: Woman is
a valley of blood.

In the first sentence, the fiery tequila is opposed to detestable aguardiente without any lexical triggers or syntactic frames being present. In the second example, Lawrence uses parallelism for his recurrent theme of male and female archetypes, which is presented metaphorically using the constructed opposition of *column: valley*. Below are additional presentation examples from *The Plumed Serpent* showing dashes and semi-colons as punctuation triggers:

But believe me, if the real Christ has not been able to save Mexico--and He
hasn't-- then I am sure the white Anti-Christ of charity, and socialism, and
politics, and reform, will only succeed in finally destroying her.

The Plaza Sayula was a little lake resort; not for the idle rich, for Mexico has
few left; but for tradespeople from Guadalajara, and week-enders.

The dashes in *He hasn't--* do not directly point to an oppositional relationship in the sentence. However, the search for dashes in the DHL corpus located the example of constructed opposition between *the real Christ* and *Anti-Christ of charity, socialism, politics, reform*. In the second sentence, the use of two semi-colons directly positions the *idle rich* in opposition to *tradespeople*.

The sentences shown in 2.8a – 2.8c demonstrate triggers created by colons and semi-colons.

2.8a Two instincts played in him: the one, an instinct for fine, delicate things: he had attractive hands; the other, an inclination to throw the dainty little table with all its niceties out of the window.

2.8b But personally, I'd say to India and Australia and all of them the same-- if you want to stay in the Empire, stay; if you want to go out, go.

2.8c No--he was not moving _towards_ anything: he was moving almost violently away from everything.

2.8d In fact, it is, in some ways, the very *REVERSE* of brain-power: it might be called the acme of stupidity. (capitalisation in original)

In 2.8a, the words *two*, *one*, and *other* could be considered lexical triggers.

However, in a corpus of any size, searching for this type of oppositional framing would be difficult; the words *two* and *one* appear sententially 311 times in the DHL corpus. In 2.8b, a semi-colon is used to create an opposition between the traditional pair *stay: go*. The argument could be made that the semi-colon in this example is acting as the lexical trigger *or* in the frame *X or Y*. However, in 2.8c, the traditional pair *towards: away* is contrasted with a colon, but there is no previously discussed syntactic frame that fits this example. The word *reverse* is negated in 2.8d to differentiate between the semantically related opposites *brain-power: acme of stupidity*.

Similar to explicit triggers, punctuation can also lead to high frequency syntactic frames that are not good candidates for corpus-based research. For example, there are 2,373 sentences in the DHL corpus that contain a semi-colon and two of these are shown in 2.8e and 2.8f:

2.8e It was spacious, comfortable and warm; but somewhat pretentious; rather like the imposing hall into which the heroine suddenly enters on the film.

2.8f Birkin was too unreal;--clever, whimsical, wonderful, but not practical enough.

The constructed pair *spacious, comfortable, and warm: somewhat pretentious* in 2.8e is separated by a semi-colon. A semi-colon followed by two dashes creates an opposition in 2.8f between the unconventional opposites of *unreal, not practical enough* (X) with *clever, whimsical, wonderful* (Y). Sentences that contain punctuation can indicate a complex sentence structure with contrasting phrases, but as shown in these two examples, a standard frame such as *X but Y* may also exist.

The following examples were located by searching for punctuation and the following sentences contain high frequency oppositional syntactic frames.

2.8g It was not instinctive easiness: it was the inevitable outcome of his nature.

2.8h He had an unfair advantage--he was free to go off, while she must stay at home with the children.

2.8i I'd give heaven and earth for a great big upheaval--and then darkness.

2.8j There is no connection at all between the burning, throbbing unconscious soul and the clear-as-daylight conscious mind.

In 2.8g, the constructed pair *instinctive easiness: inevitable outcome of his nature* is contrasted using the negated syntactic frame *not: X, Y* where the colon is acting as the coordinating conjunction *but* which makes it contrastive. In 2.8h, the frame *X while Y* is used for the semantically related pair *free to go off: stay at home with the children* and, similarly in 2.8i, *X then Y* contrasts the semantically related pair *great big upheaval: darkness*. Lastly, the explicit frame *between X and Y* is used for the pair of *burning, throbbing unconscious soul: clear-as-daylight conscious mind*. As stated above, the punctuation in 2.8h - 2.8j is not directly related to the opposition,

but instead aids in the search for oppositional language, and in particular for unconventional words and phrases.

The two preceding sections have focused on traditional and constructed pairs of oppositional words, phrases, and concepts. They are related in that some pairs under study in the endemicity research also appear in the syntactic frame results. However, this association was unforeseen, and thus the two sections sit independently of each other in the reporting of the research results. Chapter 4 and Chapter 5 contain separate sections for these two disparate methodologies. The next section of this chapter intentionally combines the study of keywords and semantic domains, as both approaches produce quantitative results based on a comparison of Lawrence's linguistic and stylistic choices and those of his contemporaries.

6.3 Keywords and Semantic Domains

The importance of keyword research and corpus-based methodologies that can be used in the examination of oppositional language that foregrounds literary themes is discussed in Sections 4.4 and 5.4.3. In Section 5.4.3, linguistic software is introduced that can identify keywords and marked semantic domains. In this section, comparative research findings on the DHL and Literary Reference corpora will be presented and analysed, addressing the following research questions:

In comparison to his contemporaries, are there oppositional keywords that signify Lawrentian themes?

When compared to contemporaries, do marked semantic domains emerge that can be identified as possessing oppositional language? Additionally, are these domains representative of the literary critical analysis on Lawrence's authorial preoccupations?

Unlike the previous research approaches that used a combination of qualitative and quantitative methods, this phase of the research relies on quantitative analysis and the LL measurement as an indicator of statistical significance.

6.3.1 Keywords

The assumption is made that examining linguistic and stylistic features of whole texts can reveal specific characteristics that are not revealed solely by word frequency lists. As noted by Rayson (2008), comparison at the word level is often not of interest to researchers because the lists typically consist of closed class words, such as articles, prepositions, and auxiliary verbs. This point is illustrated in Figure 38, which shows the 50 most frequent words in the DHL corpus and Literary Reference corpus.

DHL Corpus			Literary Reference Corpus		
Word	Freq	Rel Freq	Word	Freq	Rel Freq
THE	78,075	5.48	THE	422,506	5.12
AND	46,773	3.28	AND	262,508	3.18
OF	33,360	2.34	OF	225,613	2.74
A	32,953	2.31	TO	216,632	2.63
TO	32,752	2.30	A	197,574	2.40
HE	29,550	2.07	HE	148,540	1.80
SHE	25,271	1.77	IN	132,088	1.60
WAS	25,135	1.76	WAS	123,357	1.50
IN	23,461	1.65	I	118,074	1.43
HER	21,786	1.53	THAT	108,381	1.31
IT	18,078	1.27	IT	95,174	1.15
HIS	16,313	1.15	HIS	89,829	1.09
I	14,863	1.04	SHE	86,496	1.05
YOU	14,296	1.00	YOU	82,801	1.00
WITH	13,878	0.97	HER	82,075	1.00
SAID	11,467	0.81	HAD	81,824	0.99
HIM	9,776	0.69	WITH	67,901	0.82
AT	9,682	0.68	FOR	61,668	0.75
BUT	9,661	0.68	AT	54,702	0.66
THAT	9,369	0.66	AS	54,659	0.66
ON	9,233	0.65	ON	50,693	0.61
AS	9,203	0.65	BUT	49,996	0.61
HAD	8,823	0.62	HIM	47,737	0.58
NOT	8,498	0.60	NOT	46,918	0.57
FOR	8,332	0.59	BE	40,110	0.49
THEY	7,808	0.55	ALL	35,702	0.43
IS	6,828	0.48	THEY	35,408	0.43
ALL	6,279	0.44	IS	34,286	0.42
SO	6,226	0.44	HAVE	33,808	0.41
LIKE	5,921	0.42	ME	32,145	0.39
BE	5,816	0.41	SAID	30,875	0.37
WERE	5,732	0.4	WERE	30,357	0.37
THERE	5,511	0.39	THIS	29,057	0.35
THEN	4,978	0.35	THERE	28,783	0.35
IF	4,865	0.34	SO	28,339	0.34
FROM	4,679	0.33	ONE	28,173	0.34
WHAT	4,553	0.32	FROM	28,096	0.34
UP	4,446	0.31	BY	27,417	0.33
NO	4,410	0.31	MY	27,070	0.33
HAVE	4,229	0.3	WOULD	26,516	0.32
ME	4,160	0.29	AN	26,162	0.32
OUT	4,097	0.29	WHAT	25,783	0.31
ONE	4,084	0.29	OUT	24,776	0.3
WOULD	3,947	0.28	NO	23,968	0.29
THIS	3,845	0.27	UP	23,960	0.29
DO	3,647	0.26	IF	23,369	0.28
LITTLE	3,576	0.25	OR	23,238	0.28
WHEN	3,541	0.25	BEEN	22,096	0.27
THEM	3,430	0.24	WHEN	21,895	0.27
INTO	3,367	0.24	WHICH	21,616	0.26

Figure 38: Corpora top 50 words

As shown, the corpora share 44 of the 50 most frequent words and the six differences are shaded grey. All of the top 50 words in the DHL corpus appear in the top 65 words of the Literary Reference corpus, revealing no significant difference. This is illustrative of the notion that word frequency techniques can be improved upon by employing keyword analysis.

WordSmith identified 1,746 keywords in a comparison of the research corpora. However, due to parameters set within the software, only the top 500 keywords were exported for research. Of those 500 keywords, the lowest LL was 46.0, which indicates all the results presented in the research findings are statistically significant at a 99.99% confidence level. A list of the 500 keywords and the corresponding statistics generated by WordSmith are presented in Appendix G.

As this research is an investigation into oppositional language as thematic signals in Lawrence's novels, only keywords that are present in all ten novels are included in the findings. Of those results, keywords belonging to the singular and plural proper noun word classes are excluded, as they often represent characters and factual or fictitious locations. When tagged as adjectives, proper nouns such as *Italian*, *Australian*, and *Mexican*, and foreign and dialect words have been removed from this study. These exclusions resulted in only 97 keywords being included in the following results and these are shown in Figure 39.

Keyword	LL	LC Freq	Keyword	LL	LC Freq
DARK	1,936	1,963	POWERFUL	104	152
SOUL	862	1,024	LIFTING	99	117
CRIED	735	1,023	WARMTH	99	128
STRANGE	688	967	ECSTASY	98	91
DARKNESS	529	684	GLISTENING	96	75
PURE	518	374	UNDERNEATH	95	85
NAKED	516	331	FASCINATED	95	107
WHILST	494	249	SHRANK	92	96
WATCHED	403	641	RABBIT	92	83
PALE	356	544	NOWHERE	91	103
WARM	336	499	ACTIVITY	89	94
HATED	316	357	UNCONSCIOUS	89	138
CONSCIOUSNESS	312	311	CHAGRIN	84	37
FLOWERS	307	456	MARVELLOUS	84	80
AY	295	244	ERECT	83	91
LIFTED	290	368	BUDS	82	54
BREAST	263	310	CROUCHED	81	84
SOFTLY	227	341	INVISIBLE	81	117
FLAME	214	224	QUIVERED	79	62
BIRD	212	268	CONTACT	79	124
PIT	188	166	SHAN'T	77	105
SUNSHINE	185	197	CORE	77	49
BUSH	183	133	HEARTH	76	70
HANDSOME	183	241	CHILDISH	75	97
BOTTOM	180	245	SEPARATE	73	106
INDOORS	175	102	TWILIGHT	72	112
INERT	167	68	CROUCHING	69	66
DOWNSTAIRS	162	167	BUSHES	68	108
GRADUALLY	156	186	FORLORN	67	58
LIMBS	156	142	FLICKERED	67	50
MOTIONLESS	152	164	SPELL	66	102
TENSE	139	110	MOCKERY	62	60
MOTION	139	162	LUMINOUS	62	66
RUDDY	138	97	GLEAMING	58	76
MOCKING	137	100	QUIVERING	58	81
HOLLOW	133	162	BLOSSOM	58	70
NOTHINGNESS	132	70	FASCINATION	57	52
COLDLY	130	123	DUSKY	56	53
BITS	128	118	BLINDLY	55	58
BROWS	127	130	AVERTED	55	44
UNEASY	126	136	RUSHING	54	82
SCARLET	121	144	GLISTEN	54	21
NAY	120	151	ALOOF	53	60
ROUSED	119	129	LAPSED	51	37
WINGS	117	132	HOSTILE	50	62
INTIMACY	115	129	BLUISH	48	40
FRAIL	111	105	HEAP	48	70
UGLY	106	170	DAZED	47	59
BREASTS	104	74			

Figure 39: Lawrence corpus keywords

Leech (2013) found that top keywords represent themes and, the higher the LL, the more significant the theme. The list is presented in descending order of LL and the word frequency (LC Freq) within the DHL corpus is also provided. The words have not been lemmatised, therefore individual results for words such as *dark/darkness* and *crouched/crouching* are reported on separately.

The word *dark* appears as the most marked keyword and *darkness* as the fifth. A discussion of the oppositional concepts of light and darkness is presented in Section 3.3.7, but as the endemicity results also show a high co-occurrence of the pair *dark: light*, the significance of these two keywords needs to be stressed. The notion of darkness is a significant textual feature of the novels, often conceptually represented in tropes of conflict and reconciliation, and reveals a stylistic preoccupation with the opposition they put forth. Numerous literary critics (Daleski 1959; Hobsbaum 1981; Niazi 2013) claimed that expressions darkness are a prominent feature of Lawrence's language and that these contrasting patterns are often presented in an unconventional manner in an effort to explore oppositional relations.

As shown in Figure 1, Section 3.3.3, Hough (1956) and Daleski (1959) claimed Lawrence had a preoccupation with the oppositional themes of spirit and soul, and the second most significant keyword is *soul* with an LL of 862. The lexeme *soul* is frequently used metaphorically, as shown in the examples below:

And on the high-road, some of the common people were standing along the hedge, looking at the festivity beyond, enviously, like souls not admitted to paradise.

Women in Love

Sadly two of his fellows rose and were carried away after him, like souls hunting for a body to inhabit, and despairing.

The White Peacock

But it seemed strange to him that they should rush like this in their vast herds, outwards, outwards, always frenziedly outwards, like souls with hydrophobia rushing away from the pool of water.

Kangaroo

These three examples rely on the creation of negative imagery for comparisons with envy, despair, and fear. The concept of soul is most closely related to the Lawrentian themes of knowing and being, and death and rebirth, discussed in Section 3.3.2 and 3.3.6, respectively.

The Wmatrix USAS tagging software was used to identify oppositional semantic domains within the 97 keywords. The limitation exists that the keywords are taken out of context but, as shown in Figure 40, eight domains appeared oppositionally in the top keywords.

Keyword	Freq	LL
X3.4: SENSORY: SIGHT		
watched	641	403
X3.4: UNSEEN		
invisible	117	81
blindly	58	55
O4.3-: JUDGEMENT OF APPEARANCE: UGLY		
ugly	170	106
O4.3+: JUDGEMENT OF APPEARANCE: BEAUTIFUL		
handsome	241	183
O4.6-: TEMPERATURE COLD		
coldly	123	130
O4.6+: TEMPERATURE: HOT/ON FIRE		
warm	499	336
flame	224	214
warmth	128	99
W2: LIGHT		
sunshine	197	185
gleaming	76	58
W2-: DARKNESS		
dark	1,963	1,936
darkness	684	529

Figure 40: Oppositional semantic domains and keywords

The domains X3.4: SENSORY: SIGHT and X3.4: UNSEEN contain the keywords *watched*, *invisible* and *blindly*. The ninth highest ranked keyword is *watched* and has

an LL of 403. The adjectives *ugly* and *handsome* occur in oppositional domains of appearance; *beautiful* is not a keyword, which emphasises the significance of *handsome* and *ugly* being overused by Lawrence in comparison to his contemporaries. The domain O4.6+: TEMPERATURE: HOT/ON FIRE has the most oppositional keywords with *warm*, *flare*, and *warmth*. The theme of light and darkness are significant, but overuse of the lexeme *dark* is not contrasted directly with *light*.

6.3.2 Semantic Domains

The DHL corpus and Literary Reference corpus contain predominately the same semantic domain categories, with Appendix H listing the exceptions. The underused semantic domains with an LL of 15.13 or greater are not analysed in this thesis, but a list is provided in Appendix I.

6.3.2.1 Limitations of Semantic Domain Findings

Six marked semantic domains are excluded from the research findings. The top ranking domain for both corpora is Z5: GRAMMATICAL BIN and the most frequent word in this category is *the*. The second highest category for the corpora is Z8: PRONOUNS, with the most frequent words being *he* and *she*. The next two categories are Z99: UNMATCHED and A3+: EXISTING, ranked third and fourth in the DHL corpus, and fourth and third in the Literary Reference corpus. The category of Z4: DISCOURSE BIN is ranked 11th in the DHL corpus and 12th in the Literary Reference corpus and contains words such as *oh*, *ay*, and *as*. The domain of Z1: PERSONAL NAMES ranks seventh for the DHL corpus and fifth for the Literary Reference corpus, and contains words that pertain to individual novels. For example, the character name *Ursula* appears in two novels and has a word frequency of 1,241 in the DHL corpus, but her name only occurs six times in the Literary Reference corpus. These six excluded domains may be meaningful to a vast amount of

researchers, but given that the focus of this thesis is oppositional language as thematic signals, the words that are contained in the excluded domains possess little semantic significance.

There were no words in the DHL corpus tagged as X2.2 KNOWLEDGE. The domain X2.2+: KNOWLEDGABLE is ranked 33rd in the DHL corpus and is unmarked; there were 5,676 words tagged in this domain such as the lexemes *aware*, *conscious*, *know*, and *remember*. The domain A3+: EXISTING contains all forms of the verb *be*, thus its high ranking. The related domains A3-: NON-EXISTING and A3: BEING are unmarked, and contain low frequency words such as *phenomenon*, *illusory*, and *unreal*. Words tagged in the DHL corpus that depict the notion of knowing and being are either high frequency or statistically insignificant; this Lawrentian theme is examined in Section 3.3.2, but will not be discussed in these research findings due to difficulties with quantitatively evidencing the abstract concepts of knowing and being.

6.3.2.2 Overused Semantic Domains

To provide an overall picture of the corpora and their semantic domains, the top 50 domains are shown in descending order of word frequency in Figure 41. The corpora share 46 of the top 50 domains, and the four marked domains are shaded grey.

DHL Corpus	Literary Reference Corpus
Moving, coming and going	Moving, coming and going
Anatomy and physiology	Location and direction
Location and direction	Negative
Negative	Anatomy and physiology
Speech: Communicative	Likely
Likely	General actions / making
General actions / making	Getting and possession
Getting and possession	Speech: Communicative
Putting, pulling, pushing, transporting	Speech acts
Degree: Boosters	Putting, pulling, pushing, transporting
Speech acts	Degree: Boosters
Sensory: Sight	Thought, belief
Colour and colour patterns	Time: Period
Thought, belief	Geographical names
Linear order	Objects generally
Entire; maximum	Sensory: Sight
Objects generally	Linear order
Time: Period	Entire; maximum
Time: Beginning	Numbers
Evaluation: Good	Quantities: many/much
Time: Future	Evaluation: Good
People: Male	Time: Future
Strong obligation or necessity	Strong obligation or necessity
Quantities: many/much	Kin
Geographical names	Time: Beginning
Kin	People: Male
Time: Present; simultaneous	Knowledgeable
Wanted	Time: Present; simultaneous
Living creatures: animals, birds, etc.	In power
Clothes and personal belongings	Colour and colour patterns
Numbers	Parts of buildings
Plants	Wanted
Knowledgeable	Clothes and personal belongings
Religion and the supernatural	Quantities
Frequent	Religion and the supernatural
Parts of buildings	Cause&Effect/Connection
Happy	Frequent
Geographical terms	Comparing: Different
Like	Generally kinds, groups, examples
Comparing: Different	Like
Judgement of appearance: Beautiful	Open; Finding; Showing
Exclusivizers/particularizers	Food
Violent/Angry	Happy
People	Living creatures: animals, birds, etc.
People: Female	Judgement of appearance: Beautiful
Generally kinds, groups, examples	Exclusivizers/particularizers
Quantities	Speed: Fast
Cause&Effect/Connection	Vehicles and transport on land
In power	Geographical terms
Sad	People

Figure 41: Top 50 corpora semantic domains

The first marked category in the DHL corpus is L3: PLANTS, which contains words such as *tree*, *garden*, and *rose*. The category E3- VIOLENT/ANGRY contains words

such as *fury*, *poison*, and *torture*. The domain S2.1 PEOPLE: FEMALE contains not only *girls* and *ladies*, but also *housewife* and *suffragette*, and the most common words in E4.1- SAD are the lexemes *cry*, *suffer* and *sad*.

As noted in Section 5.2.1, the first USAS tag listed for a given word in context represents the semantic domain with 91% accuracy (Rayson 2019b). The frequency of these tags can be summarised by domain, and comparisons offered between the DHL and Literary Reference corpora. The LL shows with a statistical significance of over 99.99% which domains are disproportionately used in the novels of Lawrence. Listed in Figure 42 are the 59 overused semantic domains with a cut-off LL of 15.13 and a relative frequency of greater than 0.1%.

Description	LL	DHL Freq	DHL Rel Freq	Lit Ref Freq	Lit Ref Rel Freq
O4.3: Colour and colour patterns	2,409	10,604	0.74%	34,425	0.42%
W2-: Darkness	2,277	2,512	0.18%	3,889	0.05%
B1: Anatomy and physiology	1,742	24,451	1.72%	103,856	1.26%
L3: Plants	1,257	5,778	0.41%	19,016	0.23%
O4.6+: Temperature: Hot / on fire	880	3,102	0.22%	9,325	0.11%
M1: Moving, coming and going	751	30,922	2.17%	149,872	1.82%
L2: Living creatures: animals, birds, etc.	663	5,934	0.42%	23,193	0.28%
Q2.1: Speech: Communicative	647	17,957	1.26%	83,645	1.02%
N3.2-: Size: Small	553	3,823	0.27%	14,093	0.17%
X3.2-: Sound: Quiet	508	2,363	0.17%	7,808	0.09%
E2-: Dislike	497	2,116	0.15%	6,795	0.08%
M8: Stationary	404	3,267	0.23%	12,491	0.15%
O1.2: Substances and materials: Liquid	353	1,908	0.13%	6,590	0.08%
S3.2: Relationship: Intimacy and sex	315	2,920	0.20%	11,497	0.14%
W3: Geographical terms	287	4,924	0.35%	21,573	0.26%
O4.5: Texture	280	1,927	0.14%	7,093	0.09%
A6.2-: Comparing: Unusual	279	2,433	0.17%	9,459	0.12%
W1: The universe	265	2,494	0.17%	9,852	0.12%
E5-: Fear/shock	263	2,778	0.19%	11,219	0.14%
E4.1+: Happy	263	5,204	0.37%	23,251	0.28%
Z6: Negative	260	20,722	1.45%	105,618	1.28%
W2: Light	232	2,078	0.15%	8,125	0.10%
E4.1-: Sad	228	3,961	0.28%	17,380	0.21%
X3.4: Sensory: Sight	217	10,696	0.75%	52,647	0.64%
A13.5: Degree: Compromisers	216	2,516	0.18%	10,348	0.13%
S5-: Not part of a group	202	1,673	0.12%	6,430	0.08%
K2: Music and related activities	191	1,829	0.13%	7,251	0.09%
A13.4: Degree: Approximators	185	3,014	0.21%	13,104	0.16%
N3.7+: Long, tall and wide	172	2,616	0.18%	11,250	0.14%
O4.2-: Judgement of appearance: Ugly	159	2,708	0.19%	11,851	0.14%
E3-: Violent/Angry	156	4,329	0.30%	20,158	0.25%
S2.1: People: Female	151	4,243	0.30%	19,794	0.24%
T2+: Time: Beginning	142	8,057	0.57%	40,101	0.49%
W4: Weather	120	1,825	0.13%	7,852	0.10%
M2: Putting, pulling, pushing, transporting	114	12,703	0.89%	66,004	0.80%
E4.2+: Content	103	1,701	0.12%	7,407	0.09%
E3+: Calm	86	2,131	0.15%	9,803	0.12%
X7+: Wanted	84	6,166	0.43%	31,251	0.38%
S2: People	75	4,284	0.30%	21,339	0.26%
A1.1.2: Damaging and destroying	70	2,163	0.15%	10,190	0.12%
A14: Exclusivizers/particularizers	63	4,429	0.31%	22,389	0.27%
N6+: Frequent	61	5,304	0.37%	27,186	0.33%
O4.2+: Judgement of appearance: Beautiful	58	4,461	0.31%	22,689	0.28%
A8: Seem	55	3,944	0.28%	19,953	0.24%
E2+: Like	51	4,694	0.33%	24,140	0.29%
L1+: Alive	50	2,058	0.14%	9,980	0.12%
O1.1: Substances and materials: Solid	47	3,711	0.26%	18,904	0.23%
B5: Clothes and personal belongings	39	5,910	0.41%	31,181	0.38%
O4.4: Shape	36	3,112	0.22%	15,933	0.19%
S9: Religion and the supernatural	31	5,616	0.39%	29,852	0.36%
X5.2+: Interested/excited/energetic	30	3,287	0.23%	17,067	0.21%
B2-: Disease	28	3,643	0.26%	19,077	0.23%
L1-: Dead	26	2,407	0.17%	12,368	0.15%
A13.3: Degree: Boosters	26	11,246	0.79%	61,592	0.75%
F2: Drinks and alcohol	25	2,067	0.15%	10,546	0.13%
N4: Linear order	21	9,450	0.66%	51,792	0.63%
O4.1: General appearance and physical properties	20	3,189	0.22%	16,860	0.20%
E6-: Worry	20	2,490	0.17%	13,031	0.16%
X3.2: Sensory: Sound	16	3,681	0.26%	19,765	0.24%

Figure 42: DHL corpus overused semantic domains

The list is ranked in descending order of LL for the DHL corpus in comparison with the Literary Reference corpus. For example, the lowest overused domain of X3.2:

SENSORY SOUND has an LL of 16 ($p > .0001$), representing a significant difference between the corpora. The total words in each category and the relative frequency are provided in the last four columns for the DHL and Literary Reference corpora.

The semantic domain of O4.3: COLOUR AND COLOUR PATTERNS has the largest LL value of 2,409, which represents the most significant deviation between Lawrence and his contemporaries. There are 10,604 words with the first tag of O4.3, representing 0.74 percent of the DHL corpus, as compared to 0.42 percent of the total words in the Literary Reference corpus. The information shown in Figure 42 reveals important aspects of Lawrence's lexical choices and themes. For example, words related to the theme of *darkness* appear over three times as often in the DHL corpus as the Literary Reference corpus (0.18% compared to 0.05%). The fifth highest domain is O4.6+: TEMPERATURE: HOT/ON FIRE (LL value of 880), and occurs twice as often in the DHL corpus, with 0.22% relative frequency compared to 0.11% for the Literary Reference corpus. Similarly, the words that comprise the domains L3: PLANTS and E2-: DISLIKE occur nearly twice as frequently in Lawrence's novels.

An examination of the top semantic domains by novel in the DHL corpus can help to identify why some semantic domains, and thus authorial lexical choices, are significant in their deviation from the Literary Reference corpus. As shown above in Figure 42, the most significant deviation in semantic domains between the corpora is O4.3 COLOURS AND COLOUR PATTERNS. This domain occurs in the top ten domains for three of Lawrence's novels, and the themes of these novels can be analysed to explain why this semantic category deviates so significantly. For example, the lexeme *black* occurs at least once in every 403 sentences in *The Plumed Serpent*. Its usage often refers to descriptions of faces, eyes, and hair. The

assumption can be made that this is because the novel is set in Mexico with a large percentage of the population possessing darker features. Figure 43 shows the top ten semantic domains for each novel and those domains that are not in the top ten for at least half of the novels are shaded grey.

The White Peacock (1911)	The Trespasser (1912)
Moving, coming and going	Anatomy and physiology
Anatomy and physiology	Moving, coming and going
Location and direction	Location and direction
Speech: Communicative	Negative
Negative	Putting, pulling, pushing, transporting
Speech acts	Speech: Communicative
Putting, pulling, pushing, transporting	Speech acts
Sensory: Sight	Colour and colour patterns
General actions / making	General actions / making
Colour and colour patterns	Likely
Sons and Lovers (1913)	The Rainbow (1915)
Moving, coming and going	Moving, coming and going
Anatomy and physiology	Anatomy and physiology
Negative	Location and direction
Location and direction	Negative
Speech: Communicative	Getting and possession
Likely	General actions / making
General actions / making	Likely
Getting and possession	Putting, pulling, pushing, transporting
Speech acts	Speech: Communicative
Putting, pulling, pushing, transporting	Degree: Boosters
The Lost Girl (1920)	Women in Love (1920)
Moving, coming and going	Moving, coming and going
Anatomy and physiology	Anatomy and physiology
Negative	Negative
Speech: Communicative	Location and direction
Location and direction	Speech: Communicative
Likely	Likely
General actions / making	General actions / making
Getting and possession	Speech acts
Putting, pulling, pushing, transporting	Degree: Boosters
Sensory: Sight	Getting and possession
Aaron's Rod (1922)	Kangaroo (1923)
Moving, coming and going	Moving, coming and going
Negative	Location and direction
Speech: Communicative	Negative
Location and direction	Anatomy and physiology
Anatomy and physiology	Likely
Getting and possession	Getting and possession
Likely	Speech: Communicative
General actions / making	General actions / making
Degree: Boosters	Geographical names
Putting, pulling, pushing, transporting	Degree: Boosters
The Plumed Serpent (1926)	Lady Chatterley's Lover (1928)
Moving, coming and going	Moving, coming and going
Anatomy and physiology	Negative
Location and direction	Location and direction
Colour and colour patterns	Anatomy and physiology
Negative	Speech: Communicative
Speech: Communicative	Likely
Putting, pulling, pushing, transporting	Getting and possession
People: Male	General actions / making
General actions / making	Degree: Boosters
Getting and possession	Putting, pulling, pushing, transporting

Figure 43: Top ten semantic domains by novel

The six domains that appear in all of the novels are A1.1.1: GENERAL ACTIONS/ MAKING; B1: ANATOMY AND PHYSIOLOGY; M1: MOVING, COMING AND GOING; M6: LOCATION AND DIRECTION; Q2.1: SPEECH: COMMUNICATIVE, and Z6: NEGATIVE. The domains A7: LIKELY; A9: GETTING AND POSSESSION; and M2: PUTTING, PULLING, PUSHING, TRANSPORTING occur in eight of the novels. The category A13.3: DEGREE: BOOSTERS, listed for five of the novels, contains words such as *so*, *very* and *more*.

Three novels have O4.3: COLOUR AND COLOUR PATTERNS in the top ten semantic domain list. The ten most frequently occurring words in this domain for the novels are shown in Figure 44.

Colour and Colour Patterns					
<i>The White Peacock</i>		<i>The Trespasser</i>		<i>The Plumed Serpent</i>	
Word	Freq	Word	Freq	Word	Freq
white	130	white	129	black	416
black	83	blue	52	white	301
red	78	black	43	red	129
blue	66	shadow(s)	43	blue	121
grey	55	bright	32	green	87
pale	52	red	28	yellow	74
yellow	49	green	24	shadow(s)	73
green	47	grey	24	grey	69
brown	46	yellow	21	scarlet	60
bright	46	pale	15	brown	56

Figure 44: Colour and colour patterns high frequency words

The word lists are the same with the exception of *bright*, *pale*, *brown*, and *scarlet*.

The difference between these words is that *bright* and *pale* are used to describe colours and the other two are actual colours; *scarlet* is the only keyword listed.

The novel *Kangaroo* is the only novel containing the domain Z2: GEOGRAPHICAL NAMES, and the two most frequent lexemes are Australia and Sydney, as this is the primary setting of the novel. References to England and

English towns also frequently appear, and this is expected given the previous discussions on the autobiographical nature of *Kangaroo*.

The novels *The White Peacock* and *The Lost Girl* have X3.4: SENSORY: SIGHT as the seventh and tenth highest-ranking domains. This category largely consists of the lexemes *look*, *see*, and *watch*. *The Plumed Serpent* is the only novel to feature the domain S2.2: PEOPLE: MALE, with the most common words being lexemes of *man*, *boy* and *fellow*. All of the novels list Q2.1: SPEECH: COMMUNICATIVE in the top ten and four of them include Q2.2: SPEECH ACTS. For clarification purposes, a list of the ten most frequently occurring words in these two speech domains is shown in Figure 45.

Speech: Communicative	Speech Acts
said	asked
voice	replied
say	tell
talk	answered
saying	called
told	answer
talking	call
talked	exclaimed
speak	question
spoke	ask

Figure 45: Speech high frequency words

Most of the words belonging to Q2.1: SPEECH: COMMUNICATIVE are derived from the lexemes *say* and *talk* which indicate an utterance on the part of a speaker. The words contained in Q2.2: SPEECH ACTS are mostly verbal reactions to an utterance such as *replied*, *murmured*, and the lexeme *answer*.

6.4 Concluding Remarks

The research results from the tripartite methodological approach have been presented in this chapter. An analysis of each revealed key insights into Lawrence's use of oppositional language to foreground and signal his recurring literary themes. In the

first section, co-occurrence statistics for traditional antonyms were presented and patterns were identified which confirmed that Lawrence employed specific pairs sententially and oppositional 4.1 and 3.3 times, respectively, more often than expected by chance. Research on six categories of oppositional syntactic frames showed that Lawrence linguistically employed both conventional and construction oppositions, often revealing his metaphysical and literary preoccupations which were discussed in Chapters 2 and 3. The notion of punctuation acting as a trigger of opposition was also explored, as the research findings showed Lawrence frequently employed punctuation in the linguistic construction of opposition. The final section reported on quantitative results from the study of keywords and semantic domains in the DHL corpus in comparison to the Literary Reference corpus. The analyses presented in this chapter showed a synergy between the various research results, revealing repeated linguistic and stylistic patterns of oppositional language acting as thematic signals in the novels of Lawrence. A detailed discussion of these findings and how they represent a centrality of dualistic themes is provided in the next chapter.

Chapter 7: Discussion of Research Findings

As discussed throughout this thesis, literary critics for almost a century have identified recurring themes in the novels of Lawrence. Many of these can be traced to his childhood, his relationships with women, and with the people encountered through his work and travel. His vision and ideologies were repeated within his prose, and most obviously in his expository writings (Williams 1988). The research presented in this thesis focuses specifically on oppositional language in the novels of Lawrence. Three methodological approaches are employed to answer the specific research questions: endemicity of traditional antonyms; syntactic frames of opposition; and keywords and overused semantic domains. What follows in this chapter is a discussion of the research findings provided in Chapter 6, along with a discussion of how the repetition of semantically related words can reveal Lawrentian themes.

The format of this chapter follows the sequence of the research findings presented in Chapter 6, and each section will provide a summary of the major patterns revealed. Meaningful analysis of the results will be linked to the biographical nature of Lawrence's writing as described in Chapter 2, and the research on Lawrence's metaphysics and common themes presented in Chapter 3. The discussions presented in this chapter are grounded in the relevant literature review contained in Chapter 4, and the methodological approaches that were presented in Chapter 5. An examination of how my findings correlate to the research questions of Lawrence's use of oppositional language acting as thematic signals will be explored in each section.

Firstly, Lawrence's favoured pairs of traditional antonyms are presented in relation to factors that influenced him as a man and writer, and will be framed within

critical observations of Lawrence's prose fiction. Secondly, some of the main ideological positions and dominant themes expressed in Lawrence's writing will be revealed through the qualitative analysis of syntactic frames and constructed opposition. Lastly, his authorial preoccupations will be linked to the quantitative results of keyword and overused semantic domain research. Through the application of the tripartite approach, the following sections will serve as an evaluation of the frequent literary critical observations of Lawrence's linguistic and literary preoccupation with the duelling forces of opposition, and the profound effect this had on his prose fiction.

7.1 Endemicity of Antonyms

This segment will discuss the research findings presented in Section 6.1, which address the following research question:

Are there antonymous pairs that co-occur sententially and oppositionally more often than chance would predict, and are they representative of Lawrentian themes as identified by critics?

An examination of traditional antonyms in Lawrence's novels resulted in the quantitative analysis of 86 pairs contained within 764 sentences. The antonyms were classified into four categories, with the most frequently occurring pairs appearing in the converse category (247 sentences), followed by complementary (235), contrary (181), and reversive (101). As mentioned, all of the sentences were qualitatively examined to evaluate sententially occurring pairs that represented an oppositional relationship. The complementary category showed the strongest relationship between presence and opposition, with 86% of the sentences being identified as such.

By determining the observed-expected ratio for sententially occurring antonyms, an average is derived that represents their endemicity in the DHL corpus.

As shown in Section 6.1.2.3, Figure 35, the 86 pairs co-occur sententially 4.4 times more often than would be expected by chance alone. Based on the antonyms occurring oppositionally, the same pairs co-occur 3.1 times more often than chance predicts. These figures are lower than the results derived by Justeson and Katz (1991) and Jones (2002). However, they are similar to research by Jones et al. (2012) which found antonymous pairs co-occurred 4.31 times more often than chance predicts and Willners' (2001) results showed that conventionalised antonyms co-occurred 3.12 times more often. Given the literary critical position that Lawrence is a linguistically polarising author, there was an expectation that the observed-expected ratio would be higher than the other four studies.

Jones (2002) attributed the difference in his results from Justeson and Katz (1991) to the corpora used by the researchers. Justeson and Katz (1991) used a one-million-word annotated corpus and only studied adjectival antonyms, allowing for the retrieval of only adjectival usage of multifunctional words. Jones' corpus was 280-million-words and was not annotated, resulting in "wastage" (2002: 116). This occurs when multifunctional words function as a different POS than expected. If the pairs are retrieved from a corpus that is based on the desired POS, they would occur less frequently, and the word frequency would decrease, resulting in an increase in the observed-expected ratio. Multifunctional words, when unexamined for POS, lead to a lower observed-expected ratio. Because wastage occurred in Jones' (2002) results, having a significantly larger corpus magnified this effect. As these research findings review each sentence for contrasting pairs, the conclusion can be drawn that wastage does not occur in the oppositional statistical measures.

The disparity in the results may also be explained by a difference in language, corpora, and genre. The Brown corpus only contains 252,000 words of fictional

short stories and novels, and is derived from American publications in 1961. By comparison, the DHL corpus is 40 percent larger than the Brown corpus used by Justeson and Katz (1991) and 2.15 times more pairs are examined in this research. As an indication of scale, the corpus that forms the basis of Jones' (2002) research is 200 times larger than the DHL corpus and his research included 35 percent fewer antonymous pairs than those studied in this thesis. Jones' (2002) corpus was comprised of a single newspaper published in the United Kingdom between October 1, 1988, and December 31, 1996, and he claimed that the corpus is a reflection of an ordinary and accepted non-fictional use of written language. This endemicity study examined the largest number of antonymous pairs, but the conclusion cannot be drawn that studying more pairs results in a lower observed-expected ratio.

What can be concluded from the research on traditional antonyms in the DHL corpus is evidence of Lawrence's favoured pairs. Based solely on the raw frequency of antonyms co-occurring sententially and oppositionally, there is statistical evidence that clearly identifies the antonymous pairs preferred by Lawrence. These are shown in Section 6.1.2.2, Figure 34, which includes the constraint that the pair had to occur sententially five or more times. There is a large range in the observed co-occurrence rate, the highest incidence being the converse pair *white: black* with 110 sentential and 80 oppositional co-occurrences. There has been much discussion throughout this thesis about Lawrence's preoccupation with light and darkness; the complementary pair *dark: light* is the third most frequently observed. As shown in Section 6.1.2, Figure 26, this pair would be expected to occur in fewer than 15 sentences, but in fact occurred oppositionally 44 times. This would also be expected with the complimentary pair *old: new* because of Lawrence's thematic interest in societies

and cultures; the pair occurred in 48 sentences with 88 percent representing an opposition, but they would be expected to co-occur in fewer than 15 sentences.

Jones' research used high rates of observed co-occurrence as a key indicator of "good opposites" (2002: 117). However, he added three additional criteria based on statistical averages. These include an above average observed-expected ratio, and below average *W2/O* and *W1/O* ratios. Using the criteria of five or more sentential occurrences result in 37 pairs being considered "good opposites", and these are shown in Figure 46. The average for each measure is shown in the second row, whereby sententially occurring pairs would need to co-occur more often than nine times, have a *W2/O* ratio of 35 or less, a *W1/O* ratio of 66 or lower, and a frequency of 18 or greater. The shaded grey figures indicate where the criteria have been met.

	Sentential					Oppositional			
	Obs-Exp	W2/O	W1/O	Freq		Obs-Exp	W2/O	W1/O	Freq
Average	9	35	66	18		7	57	103	15
above: below	18	17	27	15	above: below	15	19	31	13
after: before	2	46	60	24	after: before	1	74	96	15
alone: together	2	75	98	8	alone: together	2	75	98	8
back: front	3	17	94	23	back: front	2	30	167	13
behind: front	7	35	46	11	behind: front	5	43	57	9
big: small	3	48	56	14	big: small	3	56	65	12
big: tiny	6	26	98	8	big: tiny	5	34	131	6
cold: hot	5	31	57	13	cold: hot	5	31	57	13
dark: light	4	15	32	61	dark: light	3	20	45	44
dead: alive	7	29	127	5	dead: alive	5	36	159	4
far: near	4	44	55	14	far: near	3	62	77	10
good: bad	3	24	134	13	good: bad	2	31	174	10
high: low	4	53	67	8	high: low	4	61	76	7
known: unknown	22	23	34	7	known: unknown	18	27	40	6
last: first	2	72	100	11	last: first	1	99	138	8
light: heavy	2	67	98	9	light: heavy	0	604	886	1
little: big	3	10	48	75	little: big	3	13	61	59
long: short	6	15	81	16	long: short	5	18	100	13
love: hate	4	18	99	17	love: hate	4	18	99	17
many: few	2	105	117	5	many: few	2	132	146	4
old: new	3	22	35	48	old: new	3	25	40	42
old: young	2	34	54	31	old: young	2	41	65	26
open: closed	7	36	82	6	open: closed	6	43	98	5
open: shut	5	51	98	5	open: shut	4	64	123	4
outside: inside	11	26	33	13	outside: inside	11	26	33	13
past: present	11	27	77	5	past: present	11	27	77	5
poor: rich	14	19	49	9	poor: rich	14	19	49	9
right: left	4	27	36	30	right: left	4	28	37	29
right: wrong	4	26	107	10	right: wrong	4	26	107	10
small: large	6	32	56	12	small: large	5	35	61	11
soft: hard	3	56	72	9	soft: hard	3	56	72	9
south: north	91	11	15	8	south: north	68	15	20	6
thin: thick	9	39	57	6	thin: thick	9	39	57	6
top: bottom	11	41	43	6	top: bottom	11	41	43	6
wet: dry	22	20	30	9	wet: dry	22	20	30	9
white: black	6	13	14	110	white: black	4	18	19	80
wife: husband	7	34	58	9	wife: husband	2	102	173	3

Figure 46: High frequency traditional antonyms

As shown, no pairs meet the statistical average for all of the four stated criteria. As suggested by Paradis et al., textual co-occurrence and individual judgement about “goodness” is a possible method for diagnosing “canonical” pairs (2009:380). If the criterion “three out of four” is applied to the results shown above, the following would be considered Lawrence’s preferred antonymous pairs:

- above: below
- dark: light
- known: unknown

little: big
old: new
old: young
outside: inside
poor: rich
right: left
south: north
wet: dry
white: black

Four pairs meet the criteria oppositionally but not sententially: *love: hate*, *past: present*, *thin: thick*, and *top: bottom*. This can be attributed to the oppositional pairs being observed less often (average of 15 compared to 18) while the word frequency and expected co-occurrence rates remain the same, resulting in higher *W2/O* and *W1/O* ratios. All of these pairs can at least be considered inscribed within Lawrence's novels. In the following two sections, the 12 sentential and four oppositional preferred pairs will be discussed, along with examples from the selected novels of how these pairs often foreground literary themes.

7.1.1 Sentential Preferred Pairs

Six of the pairs contain multifunctional words: *above: below*, *little: big*, *old: young*, *outside: inside*, *right: left* and *wet: dry*. The pair *above: below* is often used in spiritual, geographical, and floral references as shown in the examples below:

in earth below or heaven above

a re-entry into us of the great God, who enters us from below, not from above

the ocean above upon ocean below

a sky above where the sun ran smokily, an earth below

cliff rose above them and fell away below

a tangle of flowers above and below

above a number of flowers that flitted in the greenish twilight of the mowing-grass below

As a recurring theme across Lawrence's novels, the imagery of flowers is often associated with the fluctuating cycles of life, such as death and rebirth. Other references to nature are combined with the pair *little: big*, often being used to describe sea life:

five big dark dolphins, a little crowd

little octopus, with the bright glass bladder, big as smallish narrow pears

semi-transparent clamp shell, and little pink ones with long, sharp points ...
pure phallic pieces that were the centres of big shell

eyes would be on the sand, watching the wrack, the big bladder-weed thrown
up, the little sponges

the white shells and the black and the red, the big rainbow scoops and the
innumerable little black snails

little *charales* were swimming round the shore, looking for something, and
the *bágarí* and the other big fish (italics in original)

Hough (1956) noted that one of Lawrence's literary gifts was a responsiveness to the landscape that surrounded him. Lawrence's use of words pertaining to nature often relate to a character's desire to reject modern life and return to a more natural and simplistic one. In a review of *Odour of Chrysanthemums*, Stockwell (2019) noted that negative lexes preceding nature words are tasked with encompassing objects into an industrial landscape that creates a tone of darkness, and Nash (1982) observed unpleasant descriptions of nature often allude to a hostile environment or difficult relationship.

Nearly 40 percent of *little: big* oppositions occur in *The Plumed Serpent* and they are frequently used to describe people and clothing. Often this involves a contrast between Mexican natives and the Americans and Europeans. Somewhat surprisingly, this is frequently accomplished through the comparison of hat styles, as shown in the examples below:

fattish town men in black tight suits and little straw hats: dark-faced
labourers in big hats

young peons in their little white blouses ... under their big heavy, poised hats

dark-faced silent men in their big straw hats and naïve little cotton blouses

natives in white cotton clothes and sandals and big hats ... among the
bourgeoisie ... the men in little shoes and American straw hats

The pair *old: young* is also used extensively in *The Plumed Serpent*, where Lawrence explores his theme of primitive cultures in contrast to modern consciousness. In a hymn written in the first person by the Mexican deity Quetzalcoatl, there are two references to the deity as being *old: young*.

I am younger than the young and older than the old.

I am neither young nor old, I am the flower unfolded, I am new.

The pair *old: young* is also chosen to describe differences in age, as shown in the two sentences, “There they were, in opposition, the old man and the young.” and “The old, tremulous man, and the young man were watching one another.” Lawrence often removes the gradable areas between young and old, overtly indicating that there is an inherent contrast and the opposition belongs to mutually exclusive groups.

The pair *outside: inside* is often employed in descriptive passages of physical structures and weather. Below are some illustrations:

outside there was the driving rain, inside, the softly-illuminated stillness

morning outside was bright and sunny, and the freedom got inside

when the world outside was more than impossible, and the house inside was

the world of glamour flying gay as snow outside, where inside was only

inside the warehouse all the morning, the boy had a vision of spring outside

Lawrence also employed *outside: inside* to represent consciousness as in the sentence, “He went on down the road as if he were not living inside himself, but somewhere outside.” However, the use of *outside: inside* is primarily a stylistic contrasting device chosen to describe settings in the novels.

The pair *right: left* is frequently used to represent the placement of hands. In the following examples, Lawrence details calculated movements and specifically names the individual hand:

her right hand, a heap of three-quarter-inch lace lay on her left
that's snatching back with the left hand what you gave with the right
nonchalant motion, first of the right then of the left hand
bringing his right fist down with a smash in the palm of his left hand
the Guard of Huitzilopochtli struck their left palm with their scarlet right fist

Nash (1982) described the significance in *Odour of Chrysanthemums* of the phrase *her hand hesitated* instead of *she hesitated*, as an expression of the hand having a will of its own, creating a sense that the woman was divided against herself.

Additionally, *right: left* is used idiomatically as in the sentence, “Don Ramon sat on her right hand, the Judge on her left.” The adoption of metaphorical and idiomatic figures of speech is an innate part of Lawrence’s writing, and helps strengthen his message through lyrical language.

The antonyms *wet: dry* represented an opposition in all of the sentences in which they co-occur. In *Lady Chatterley’s Lover*, a geographical phenomenon is described by contrasting the colours of sea life with *wet: dry*, “When the rock and refuse of the underworld had burned and given off its sulphur, it turned bright pink,

shrimp-coloured on dry days, darker, crab-coloured on wet”. Below are three other examples of pair *wet: dry*:

Carnal appetite makes one seize a beakful of prey: then up, up again, out of the dense into the ethereal, from the wet into the dry.

Paul did not care for her; she seemed so like a wet rag that would never dry.

The soil seemed strange, dry, blackish, artificially wetted, and old.

Lawrence’s metaphorical use of this pair illustrates the euphuistic nature of his writing by describing carnal appetite, soil, and a woman, through the contrast of *wet* and *dry*.

The other six pairs are more illustrative of Lawrentian themes that are discussed throughout this thesis and include *south: north, poor: rich, known: unknown, old: new, white: black* and *dark: light*. Lawrence’s preoccupation with the antonyms *dark: light* is discussed in Section 3.3.7 and will be explored in Section 7.3.2 where keywords and semantic domains are examined. His frequent sentential use of the pair *south: north* is related to the geographical nature of his novels and is discussed in Section 6.1.2. The pair *poor: rich* typically contrast financial status or material possessions in phrases such as *the rich have as much misery as the poor* and *any man was rich who was not as poor as the poorest*. The pair *known: unknown* is generally set in a philosophical context to contrast the state of being familiar with something to that which is as yet unknown:

always the unknown, always the unknown, and she clung fiercely to her known

leap from the known into the unknown

out of the sheath of the material life, as a berry falls from the only world it has ever known, down out of the sheath on to the real unknown

a joy of submitting to that which is greater than the known, namely, the pure unknown.

The active verbs *clung*, *leap*, and *fallen* are used to describe how a woman experiences the known and unknown. Lawrence elucidates how the act of dying is a submission to the greater of the two – the unknown.

Lawrence frequently uses the pair *old: new* alongside descriptions of countries or the world. Below are examples that pertain to empires and nationalism:

the centre of a new world, a world of new flowers shall spring up round him, and push the old world

she began to think she was really quite of the whole universe, of the old world as well as of the new

New countries were more problematic than old ones

new England blots out the old England

old Europe, undying hope of the new, free lands

centre of a new world, a world of new flowers shall spring up round him, and push the old world back

There are many occurrences of *old: new* in *The Rainbow*, which has the themes of nationalism and religion, and more significantly, the polarising relationship between men and women. Below are selected examples from the novel of how the pair is used to represent these themes:

find no new activity, he would be happy cherishing the old, dear form of worship

if she could not influence him in the old way, she would be level with him in the new

her root fixed in a new Day, her nakedness would take itself the bed of a new sky and a new air, this old, decaying, fibrous husk

after crossing the void, the darkness which washed the New World and the Old.

walking each in the husk of an old fruition, but visible through the husk, the swelling and the heaving contour of the new germination

saw in the rainbow the earth's new architecture, the old, brittle corruption of houses and factories swept away

Lawrence wrote that he was unsure of the message he was putting forth in *The Rainbow* “except that the older world is done for, toppling on top of us . . . There must be a new world” (1962a: 422). An essential theme of the novel is the fulfilment and balancing of the desires between man and woman, and the rainbow becomes a symbolic interpretation of a new vision of life.

The pair *white: black* occurs the most frequently, representing an opposition in 73 percent of sentential occurrences. As discussed in Section 6.1.1, this can be explained by the words being multifunctional, in addition to their inclusion in metaphorical and idiomatic figures of speech. Most of the sentential occurrences of the pair are used to describe fashion and occur alongside other colours in descriptions of clothing and accessories. The pair is also used metaphorically as illustrated in the following examples:

like priests in their robes, more black than white

a film of white oil on the black lake of his barbarian consciousness

exquisite pink shells, like Venetian pink glass with white veins or black veins

erupt like white hot lava, to set in hot black rock

her cheeks were white as paper, and her eyes black as drops of ink

Additionally, there are idiomatic usages of *white: black* as shown below:

of three brothers there was one--not black sheep, but white

his neck rose almost black from his white shirt

aware of a forest of black eyes glistening with white fire

Lawrence was in Mexico at the beginning of the Mexican muralist movement, which expressed radical ideas on politics, mysticism, and spirituality through art. His use of colour words and textures in *The Plumed Serpent* are often drawn from these artistic themes. Below are three examples from the novel where Lawrence uses the pair *white: black* in reference to oil:

education lay like a film of white oil on the black lake of his barbarian consciousness

a little black vessel of oil, making her take a little white vessel from the god's left knee

Beyond the white of whiteness, Beyond the blackness of black

The first two examples are used idiomatically in a description of education and a knee. The last example uses a parallel structure, repeating the pair with the noun word form. Lawrence's use of words relating to colour deepen the imagery in his novels and add semantic value to his contrasts.

7.1.2 Oppositional Preferred Pairs

As shown above in Figure 46, there are four pairs that did not meet the 3 out of 4 criteria sententially, but did so oppositionally: *love: hate*, *past: present*, *thick: thin*, and *top: bottom*. The pair *love: hate* illustrates a cautionary point about sententially occurring pairs. As both words are multifunctional, they are often used in the novels in a NOUN VERB grammatical form. Below are three examples of this form:

oh, I hate love

it's the will-to-love that I hate

look at Lesbia who hates love

Most often, the pair *love: hate* represents an opposition in coordinated syntactic frames such as *X and Y*, *X or Y*, and *X but Y* as shown in the examples below:

a man is never himself save in the supreme state of love: or perhaps hate, too

forced to love him or to hate him

without ceasing to love, or even to hate

a strange, perilous intimacy which was either hate or love, or both

Paul hated her for not being prouder with this common little man, and he loved her face clear of the veil

say you love me now you've done it, and I won't hate you for it

you feel their hates and loves

they hate the Americans personally, but they love them because they can look after money and property

The antonymous pair *love: hate* also represents an opposition through the use of punctuation using punctuation in the frame of X, Y:

he talked of his father, whom he hated with a hatred that was burningly close to love, of his mother, whom he loved, with a love that was keenly close to hatred

One loves, one hates--but somewhere beyond it all, one understands.

something he loved, something that at times he hated

In the first example, there are multiple clauses, repetition, and *love* and *hate* take different grammatical forms. The pair is also used in comparative syntactic frames such as *X more than Y* and *more X than Y*, as shown in the examples below:

I don't believe in love at all--that is, any more than I believe in hate.

there's probably more hate than love in me

In a letter written on Christmas Day, 1912, Lawrence declared that he “shall always be a priest of love” and that he would preach his heart out. Two occurrences of *love: hate* refer to Paul Morel’s divided feelings towards his parents and Daleski claimed, “the depiction of Paul’s relations with his mother and father is a reliable guide to the nature of Lawrence’s feelings about his own parents” (1965: 61). Additionally, the

pair *love: hate* are frequently used in references to societal classes and the native people of Mexico.

There are only five sentential occurrences of the pair *past: present* and they always represent an opposition. Similar to the pair *love: hate*, they appear in coordinated frames with the trigger of punctuation as shown below:

the re-evoked past is frightening, and if it be re-evoked to overwhelm the present, it is fiendish

I hate the present--but I don't want the past

shutting out the present, enclosing the delightful, precious past

praise the past, at the expense of the present

careless about the past, careless about the present, careless about the future

In the last example, the parallel structure *careless about the* is used to contrast the past, present and future. Based on observations of Lawrence's interest in primitive cultures and a rejection of industrialisation, there was an expectation that more sentential occurrences of the pair *past: present* would have been contained in his novels. However, there are numerous near-synonyms for both words, and Lawrence may have chosen to represent opposition through alternative antonymous pairs. The pairs *love: hate* and *past: present* reveal some ideological insights into the Lawrentian themes discussed in Section 3.3.

The remaining two pairs are frequently used idiomatically. The pair *thick: thin* has been present in the English language since the 1600s, and refers to the thickets and thin woods of the English countryside. This pairing is used in two novels in the phrase *through thick and thin*, and in *Sons and Lovers* with an Erewash Valley dialect, "Ta'e the thick wi' th' thin". The pair is also used twice to contrast a man's physical features with his *thick moustache*.

The pair *top: bottom* is used twice in *Aaron's Rod* in the expression *that's the top and bottom of it*. Another example is found in the idiomatic expression *bottom dog* in reference to the lower class in the clause *there was an ugly feeling of uppishness in the lower classes, the bottom dog clambering mangily to the top*.

There are two examples of the pair occurring in the frame *X, Y* as shown below:

and the time when it isn't at the top of your blood, it's at the bottom

all the foulness that lies at the bottom, they want to stir up to the top

The first phrase is from *The White Peacock* and is in reference to love. The second example is from a disparaging passage in *The Plumed Serpent* that describes the native people of Mexico, poignantly articulated by an English Governor's widow.

7.2 Oppositional Syntactic Frames

The research on syntactic frames was approached from a bottom-up perspective through the retrieval of sentences that framed *X: Y* pairs, which potentially represented an opposition. The findings from this methodology address the following research question:

What traditional and unconventional words and phrases does Lawrence place within syntactic frames of opposition, and do they express his literary themes?

The 96 sentences presented in Section 6.2 were selected for illustrative purposes and individual words and phrases were not specifically selected or sought out; it could be argued that the 96 sentences were chosen in a search of oppositional syntactic frames. However, each of the sentences can be categorised into at least one of four Lawrentian themes: society, emotions, male and female archetypes, and spirituality. These categories have been identified in this thesis as playing a pivotal role in Lawrence's metaphysical and authorial preoccupations, and they also occur within

the discussions of Lawrence's life and the literary critical commentary presented in Chapters 2 and 3.

The semantic phenomenon of oppositeness is a central feature of Lawrence's thought and writing, and repeated dualistic language can be found throughout the novels. Within these four literary themes, there is a combination of traditional, constructed, and near-antonymous pairs. In the society category, the target of the opposition is typically a noun that is described through oppositional language. The emotions category predominantly focuses on personal pronouns and the pairs are mostly used to describe characters and their feelings. The male and female archetypes category contains a combination of personal pronouns and noun targets. In the category of spirituality, target nouns and verbs are important for interpreting the significance of the oppositional pairs.

7.2.1 Society

One of Lawrence's main concerns is the conscious man's conflict with modern society and the imbalances within English society in particular. Sentences attributed to this theme most often consist of the labelling of people and members of society with the complementary pair *poor: rich* (2.1a), converse *white: dark* (2.3c), and the reversives *educated: uneducated* (2.2i) and *responsible: irresponsible* (2.4b, 2.4c). In *Sons and Lovers*, the Morel family is described as *so poor* in the coordinated frame *while X, Y* (2.3b). After the birth of Paul, Mrs. Morel is unwell and receives domestic help from a bossy neighbour. Mr. Morel does not like having the woman in the house, and expresses his resentment through the opposition *little: full-sized* (2.5f) to describe the dinner plate he is served by the neighbour.

Lawrence also presents contrasts of material wealth through the constructed pairs of *independent means: worker* (2.1i), *proud, onward march: yield and serve*

(2.3c), and *crassly, common low: tailor's bills, motor-car* (2.31). In *The Lost Girl*, a *shabby club* is contrasted with a *deserted reading-room of the so-called Artizans Hall* (2.7g). This is then described as a place frequented by the upper class and not by artizans. In *Aaron's Rod*, another hall factors the opposition of *spacious, comfortable, warm but somewhat pretentious* contrasted against *imposing hall into which the heroine suddenly enters on the film* (2.8e). Two traditional pairs are used for the target of *third-rate public houses*. The first is the reversive pair *known: unknown* and second the complementary pair *strange: familiar*. In *Kangaroo*, Lawrence describes the upper class as:

2.2n They've got more greedy brains in the seats of their pants than in their top storeys

Lawrence's feelings on class divide are repeated throughout his letters, and in a letter written on December 28, 1928, he states, "The whole scheme of things is unjust and rotten, and money is just a disease upon humanity."

It is discussed in Section 2.6, that *Aaron's Rod* is considered one of Lawrence's leadership novels. There are long narrative passages with numerous oppositions found in the high frequency frames that have been excluded from this research. However, a search for punctuation triggers reveals two society related examples from *Aaron's Rod*:

2.8a Two instincts played in him: the one, an instinct for fine, delicate things: he had attractive hands; the other, an inclination to throw the dainty little table with all its niceties out of the window.

2.8c No--he was not moving towards anything: he was moving almost violently away from everything.

The sentences are descriptions of the protagonist Aaron, and in this novel he has a brief affair with the character Josephine, who is engaged to his friend and favours a

cultural revolution. In a dialogue between the two, Josephine declares she would *give heaven and earth for a great big upheaval*, which is contrasted by punctuation with *darkness* (2.8i).

A chapter in *Kangaroo* is titled *Nightmare* and the storyline is dominated by the indirect thought of the Lawrentian character Somers, and included in Section 6.2 are four examples from this chapter. One sentence employs the traditional pair *righteousness: wrongeousness* (2.6i) and the other utilises the constructed opposition of *superiority based on possession of money: pretensions of Labour or Bolshevism* (2.7a); both examples indicate a preference for the Y slot of the pair. In the chapter, there is a reference to the “magic powers” of Emperor Napoleon and Lawrence uses an empty subject *It* in the construction opposition shown below:

2.8d In fact, it is, in some ways, the very *REVERSE* of brain-power: it might be called the acme of stupidity. (capitalisation in original)

The empty subject is in reference to *vertebral consciousness and telepathy* and is signified as a near-synonym of *acme of stupidity*. A double opposition in *Kangaroo* is presented in 2.6b:

2.6b The change from caterpillar to butterfly is not cause and effect.

The lexical trigger *change from* is used to describe the metamorphosis of a caterpillar to a butterfly. In a subsequent sentence, Lawrence again addresses the issue in the sentence, “Science can wriggle as hard as it likes, but the change from caterpillar to butterfly is utterly unscientific, illogical, and UNNATURAL” (capitalisation in original).

In *Lady Chatterley’s Lover*, Connie’s first affair is with the Irish playwright Michaelis. He is described using the replacive trigger *in spite of* and the constructed

pair *wasn't an Englishman: London tailors, hatters, barbers and booters* (2.3m). In consecutive sentences using repetition of the reversive pair *pure: impurity*, Connie sees in Michaelis *an extreme, perhaps, of impurity that is pure* and in contrast to his desire for success he is *pure as an African ivory mask that dreams impurity into purity*. In *Aaron's Rod* the replacive trigger *rather than* is used in a comparison of a woman's movements in the contrast *Bohemian, Parisian or American: English* (2.5b). In the novel, *rather than* and *bohemian* are used again to describe an Irish female character through the opposition *fashionable: bohemian* (2.5a). Lawrence's repeated use of unconventional oppositions allow for the creation of fictional worlds, forming near mutually exclusive portrayals of society while removing gradable possibilities.

In *Lady Chatterley's Lover*, the comparative frame *X more [adj] Y* is used to describe Clifford Chatterley:

2.2e Really, if you looked closely at Clifford, he was a buffoon, and a buffoon is more humiliating than a bounder.

The constructed pair *buffoon: bounder* (2.2e) and the adjective *humiliating* is used to represent the contrast. In 2.3j, Clifford's manner is described using the antonymous phrases *offensively supercilious: modest and self-effacing*. In discussing the character Clifford, Lawrence wrote:

I recognized that the lameness of Clifford was symbolic of the paralysis, the deeper emotional or passional paralysis, of most men of his sort and class today. (1959: 110)

Clifford's character in the novel is described as a consequence of English society and is likened to *the death of the great humanity of the world*. In the ruling that allowed *Lady Chatterley's Lover* to be published in the United States, Judge van Pelt Bryan

declared that the book was “almost as much a polemic as a novel” (Lawrence 1959: 124).

The concepts presented in the society category are often descriptive, and illustrate how nationalism and politics are brought to the fore in Lawrence’s novels through oppositional language. In 2.6d, the cities of London and Oxford are contrasted with the *silence of the country*. The traditional pairs *old: new* (2.1c), *new: old* (2.2g) and *perfect and right: wrong* (2.4e) are used for the target of *world*. The British Empire is the target in 2.8b with punctuation triggering the opposition:

2.8b But personally, I'd say to India and Australia and all of them the same-- if you want to stay in the Empire, stay; if you want to go out, go.

As shown in these examples, Lawrence’s view of history is often centred on the rejection of the Western world and twentieth century industrialisation.

In *Lady Chatterley’s Lover*, the Prince of Wales declares that opening a mine on the lawn of the royal family property of Sandringham would be *first-rate landscape gardening*, and then presents an opposition with the lexical trigger *exchange*:

2.7c Oh, I am quite willing to exchange roe-deer for colliers, at the price.

In a description of the division within Mexico due to American intervention, the lexical trigger *between X and Y* occurs with the reversive pair *Victims: Victimizers* (2.4d capitalisation in original). The question presented in 2.2k uses the trigger *more* in the comparative frame *more X than Y*:

2.2k You have to be more Mexican than human, no?

The context of this opposition is a nameless character describing how difficult it is to lead a balanced life in Mexico because of the political situation. In the *Nightmare* chapter in *Kangaroo*, there is a Cornish man who is summoned before a magistrate who tells him he ought to be *servicing his country* and *not causing mischief* (2.4g). In examples such as these, Lawrence can be considered as explicitly approving of and aligning his language with either the X or Y slot.

7.2.3 Emotions

The emotions category contains the traditional pairs: *hate: love* (2.2a) and *good: bad* (2.6a). The sentence 2.6a is repeated below:

2.6a Always the quick change from good to bad, bad to good.

This sentence is a description of the Lawrentian character Birkin to explain how his emotions are unstable and that he is never constant, but always reacting. In the preceding sentences, Birkin is described as unstable, and it is stated that one day he feels love and the next he feels fury and destructive. In 2.8f, a man reflects on his love for Birkin, with the constructed oppositional description of *too unreal, clever, whimsical, wonderful: not practical enough*.

Numerous near-antonymous words and phrases are employed to describe the conflicting feelings and attributes of various characters. There are three pairs used to express character emotions through concessive frames: *happy: lonely* (2.3d), *calm: restless* (2.3k) and *wild with joy: silent reserved placidity* (2.3j). Three comparative frames are used for the pairs *agile: strong* (2.2b), *hurt: glad* (2.2m), and *habit: occasional excitement* (2.2o). In *Sons and Lovers*, an opposition is used in a description of Miriam:

2.6g She herself was something of a princess turned into a swine-girl in her own imagination.

This is repeated in a following paragraph with the trigger *but* in the sentence, “Yet she tried hard to scorn him, because he would not see in her the princess but only the swine-girl”. Using unconventional opposition, Lawrence’s authorial intentions are often presented in characters’ perceptions of their fictional world. However, as these examples illustrate, it is often Lawrence’s own voice that is manifested.

In *Sons and Lovers*, the relationship between Paul and Clara’s husband, Baxter, is framed with the concessive opposition *X yet Y* for the pair *confirmed enemies: feeling of intimacy* (2.3g). Also in the novel, Mrs. Morel is unable to rouse herself after the death of Ernest, and Paul seeks her attention for months until he too falls ill. In this passage, the traditional pair *tell: listen* is turned into an opposition through the concessive negation of *listen*:

2.3e Night after night he forced himself to tell her things, although she did not listen.

This sentence describes Paul’s repeated attempts to engage his mother in conversation. Although the pair *tell: listen* do not specifically describe emotions, the opposition is used to represent Paul’s feelings which are described in the next sentence: *It drove him almost insane to have her thus*. In sentence 2.2j, Lawrence describes a dying man with the frame *more X than Y*. The adjective *dead* is in the X position and the noun *death* in the Y. Even though both words are used to describe a lifeless state, Lawrence uses them to emphasise the seriousness of the illness. The opposition is followed by sentence *He felt his heart was seared, it would perish if this went on much longer* to describe the son’s emotional reaction to seeing his father just moments away from passing.

Constructed opposition is used with free indirect thought in 2.8g when a character reflects on having accomplished what he wanted in his life, and attributes this achievement to *the inevitable outcome of his nature* and not *instinctive uneasiness*. In *Women in Love*, the difference between Ursula and her sister Gudrun is presented through the constructed pair *confidence and diffidence: sensitive expectancy* (2.4k). In 2.1e, the narrator describes a man's conflicting feelings:

2.1e She was the determinating influence of his very being, though she treated him with contempt, repeated rebuffs, and denials, still he would never be gone, since in being near her, even, he felt the quickening, the going forth in him, the release, the knowledge of his own limitation and the magic of the promise, as well as the mystery of his own destruction and annihilation.

The X and Y slots use semantically related words and phrases for both of the constructed oppositions. A parallel structure is used in 2.5d for Kangaroo's insistence of adhering to the *old idea*, which is presented by the oppositional pair *Power of Love: Submission and Sacrifice of Love* (capitalisation in original). As shown in this example, parallelism and repetition of a grammatical structure can create explicit or constructed equivalence.

7.2.3 Male and Female Archetypes

This category contains the near-antonyms *mistress: wife* (2.2f) and the reversive pair *married: unmarried* (2.2h). The state of marriage is contrasted with *run after women* (2.1g), and is uniquely described by the unconventional pair *duel: duet* within the coordinated frame *more X than Y*. On the subject of marriage, Lawrence wrote:

Modern people are just personalities and modern marriage takes place when two people are "thrilled" by each other's personality: when they have the same tastes in furniture or books or sports or amusement, when they love "talking" to one another, when they admire one another's "minds". Now this, this affinity of mind and personality is an excellent basis of friendship between the sexes, but a disastrous basis for marriage. (1968: 506)

The quotation marks likely indicate sarcasm and express Lawrence's unconventional thoughts on modern marriage. This theme is also in 2.8h, which uses the phrase *free to go off* for men, in contrast to women that must *stay at home with the children*. In 2.4f, there is uncertainty whether Lawrence meant the state of marriage in the Y position of the explicit opposition *casual sex: long life lived together*. In *Women in Love*, the target of sex is combined with the trigger *turned* in a transitional frame to describe men and woman as a *broken half of a couple* (2.6f).

The example presented from *Sons and Lovers* in 2.3h illustrates Clara expressing her conflicting feelings about having finally *got him* [Paul] with feelings of *uncertainty*. Taken from *Kangaroo* is example 2.6c that describes a disagreement between the Lawrentian character Somers and his wife:

2.6c Would you not hold your tongue for fear you lost him, and change from being a lover, and be a worshipper?

The opposition is triggered by *change from* and presents the preferred choice of the wife becoming a worshipper. The constructed pair *loose, prostitute: die off, wither slowly and ignominiously and hideously* (2.5c) is used to demonstrate Alvina's thoughts on her virginity, with a preference for the X of the replacive pair. Kate is represented oppositionally to Ramon's wife in the explicit construction *handsome, ruthless female power: quiet deep passion of connection* (2.4i). In 2.2p, the comparative frame *X more [adj] Y* is used to describe Kate's feelings for her partner Cipriano, and considers him more *significant* than *her past, her husbands and her children*. This frame is also used in *The White Peacock*:

2.2r To lie down and roll in the sticky, cool young hyacinths, to lie on one's belly and cover one's back with handfuls of fine wet grass, soft as a breath, soft and more delicate and more beautiful than the touch of any woman.

The adjective *beautiful* is used to describe the experience *to lie down and roll in the sticky, cool young hyacinths, lie on one's belly and cover one's back with handfuls of fine wet grass* which is preferred over *the touch of any woman*.

The explicit lexical trigger *mutually exclusive* is used in a dialogue between Lady Chatterley and the character Tommy Dukes, who is described in the novel as *more or less her oracle*. Tommy declares that a woman wants a man to *like her and talk to her*, which is in contrast to *love her and desire her* (2.7e). In *Aaron's Rod*, an Italian character states that a woman must be loved, adored and *obeyed* in her sexual desires. The following opposition is then presented:

2.6h And if she is obeyed, she becomes a misunderstood woman with nerves, looking round for the next man whom she can bring under.

In this sentence, the frame *X becomes Y* is used to declare that if a woman is obeyed, she becomes a misunderstood woman.

Lawrence uses oppositional language not only to contrast men and women, but also to compare age groups. In 2.3a, the concessive frame *while X, Y* is used to contrast *little boys* against *men* and *women*. Sometimes the meaning is unclear when the examples are taken out of context as 2.4a:

2.4a Her nakedness hurt her, opposed to him.

Two other sentences in this category use the comparative frame *X more [adj] Y*. In 2.2d, *childhood* is considered more *important* than *manhood* and a *man* is considered more *gentle* than a *woman* in 2.2q. Lawrence uses the traditional pair *absolute: relative* and common motif of *flames* in a descriptive sentence on the essence of manhood, "A man's manhood is to honour the flames in him, and to know that none of them is absolute: even a flame is only relative" (1968: 426).

There are examples in Section 6.2 of complex constructions that contain more than one opposition sententially. The sentence below from *Women in Love* contains the concessive triggers *but* and *although*, conjunction *and*, a prepositional phrase, and six commas.

2.3f But in the unnatural state of patience, and the unwillingness to harden himself against her, in which he found himself, he took no notice, although her soft kindness to the other man, whom he hated as a noxious insect, made him shiver again with an access of the strange shuddering that came over him repeatedly.

In the frame *but X, Y* the pair is *unnatural state of patience, unwillingness to harden himself against her: took no notice* in contrast to *made him shiver again*. From the examples presented in this thesis, this type of construction appears to be uncommon. However, as mentioned in Section 6.2, numerous high frequency frames were excluded and constructions that are more complex may exist within these frames.

7.2.4 Spirituality

It is in the category of spirituality that verbs and target nouns become a significant part of the opposition. In 2.1f, the traditional pair *good: evil* and the verb *believed* in the coordinated frame *X nor Y* reveals a character's disbelief in both. In *The White Peacock*, peewits are described with the traditional pairs *black: white* and *grief: hope* (2.2c) through parallel comparative frames of *more X than Y*, describing the target *priests*. In 2.5e, the word *life* is the target of the opposition:

2.5e It sends life down--down--instead of lifting it up.

The replacive syntactic frame *X instead of Y* is used for the traditional antonyms *down: up*. In this sentence, the empty subject unexpectedly refers to Italian pronunciation.

There are numerous unconventional oppositions in the category of spirituality. The explicit lexical triggers *exchanging* and *forfeiting* are used to contrast *substance: shadow* and *life: dead quality of knowledge* (2.7d). The coordinated trigger *as well as* is used in the following construction:

2.1d There was the infinite world, eternal, unchanging, as well as the world of life.

In 2.1h, the verbal phrase *can't lose [yourself]* is used with the coordinated frame *neither in woman nor humanity nor God*. The subject of Christianity occurs in many oppositions presented in this thesis, and the subject of Lawrence's "Holy Ghost" is discussed in Section 6.2.6. In *The Plumed Serpent*, the religious wife of the leader Ramon falls out of love with her husband and this transition is presented as:

2.6e But her love had turned from being the spontaneous flow, subject to the unforeseen comings and goings of the Holy Ghost, and had turned into will.

The change is described using the frame *turned from X into Y* and a target of *love*. The transitional frame *X turned into Y* is also present in most of Lawrence's Biblical references to water turning into wine, and sometimes this is negated. The pair *water: wine* is also contrasted with the lexical triggers *changed into, become, and brought forth*.

In *Women in Love*, the frame *whether X or Y* is used to describe the target *fusion of spirit or emotional body* (2.1j). Also in the novel, the trigger *divided between* is used to reveal a man's spirit:

2.4h He was divided entirely between his spirit, which stood outside, and knew, and his body, that was a plunging, unconscious stroke of blood.

The adverb *entirely* is added for emphasis in the opposition. The theme of consciousness also appears in the opposition framed by *between x and y* with the

constructed pair *burning, throbbing unconscious soul: clear-as-daylight conscious mind* (2.8j). In 2.7f, the phrase *mutually exclusive* triggers a similar opposition with *mental: vertebral*.

In *The Plumed Serpent*, indirect speech is used for a protagonist to comment on a man's soul: "if a man has no soul, it doesn't matter if he is hungry or ignorant" (2.1k). Two complex oppositions that appear consecutively in novel represent the theme of spirituality and they are repeated below:

2.7h But her weariness and her sense of devastation had been so complete, that the Other Breath in the air, and the bluish dark power in the earth had become, almost suddenly, more real to her than *so-called* reality.

2.7b Concrete, jarring, exasperating reality had melted away, and a soft world of potency stood in its place, the velvety dark flux from the earth, the delicate yet supreme life-breath in the inner air.

In 2.7h, the explicit frame *X had become more [adj] Y* is used with the adjective *real*, and both the X and Y slots contain prepositional phrases. The explicit lexical trigger *melted away* appears in example 2.7b, and comparisons are made between *concrete, jarring, exasperating reality* and *soft, potency, delicate and supreme life-breath*. Schneider claimed that, for Lawrence, knowledge was the death of life and "No words, no ideas, can convey the breath of life" (1986: 45).

As explained in Section 6.2.8, the research findings on endemism and syntactic frames revealed an unexpected synergy between the two methodologies. As shown in this chapter thus far, there is a relationship between these approaches, as some traditional antonymous pairs appear in both results. As the first two research questions were addressed independently of each other in the preceding chapters, the analyses of the research findings were also reported on separately. However, it was an intentional choice to position the third and fourth research questions together

because of the quantitative nature of the approaches and the requirement that a reference corpus was needed to determine the results. What follows in the next section is a discussion of the results based on the third and fourth research questions, and a detailed analysis of the synergy that exists between them.

7.3 Keywords and Semantic Domains

In what follows, the keywords and overused semantic domains presented in Section 6.3 will be discussed within a framework of Lawrence's lexical choices and deviations from the Literary Reference corpus. These findings address the following two research questions:

In comparison to his contemporaries, are there oppositional keywords that signify Lawrentian themes?

When compared to contemporaries, do marked semantic domains emerge that can be identified as possessing oppositional language? Additionally, are these domains representative of the literary critical analysis on Lawrence's authorial preoccupations?

As discussed, the examination of domains is less limiting than keywords, as they consist of a large number of semantically related words. This research is focused on oppositional language and, in domains, grouping by common themes allows for the identification of both recurring language and literary themes.

7.3.1 Keywords

As shown in Section 6.3.1, Figure 38, the most frequent words for the corpora are nearly the same, sharing 44 of the top 50 words. Lawrence's theme of male and female archetypes is discussed in Section 3.3.3 and Section 7.2.3, and the personal pronouns *he* and *him* are ranked the same for the corpora. The possessive pronoun *his* is ranked 17th in the DHL corpus and 23rd in the Literary Reference corpus. Lawrence's use of the female personal pronouns *she* and *her* are more frequent than in the Literary Reference corpus. Although not shown in Section 6.3.1, Figure 38,

the possessive pronoun *hers* ranks 1,017th in the DHL corpus and 1,021st in the Literary Reference corpus, indicating a similar level of usage of the word.

Also shown in Section 6.3.1, Figure 38 is the keyword *little*, which is multifunctional and can act as an adjective, noun or adverb; it occurs in the DHL corpus 3,576 times, resulting in an LL of 214. This is similar to the endemcity research that shows a *W1: W2* ratio of 4.57 for the preferred pair *little: big*, indicating *little* is used significantly more often than *big*. This is possibly due to *little* being a multifunctional word, whereas *big* can only be used as an adjective. The concordances of keywords can express dominant topics of a text, and shown in Figure 47 are words that occur a minimum of 15 times immediately to the right of the keyword *little*.

DHL Corpus	
Word	R1
GIRL	52
WHILE	43
BIT	40
MAN	40
BLACK	33
THING	32
WAY	29
WOMAN	26
LAUGH	25
BOY	23
SMILE	23
THINGS	23
AND	21
RED	21
AS	18
PLACE	18
ROOM	18
YELLOW	17
GIRLS	16
MORE	16
TABLE	16
FELLOW	15
IN	15
OF	15

Figure 47: Keyword "little" R1 concordances

There are six words in the list that refer to gender and three that refer to colour, and these themes are discussed in Section 7.1.1. Additionally, 40 percent of the contrasts using *little: big* involve fashion, but this is not represented in these results. There is a strong possibility that adjectival phrases containing *little* precede a fashion object, and thus do not appear immediately to the right of the word.

A list of keywords derived from a comparison of the corpora is shown in Section 6.3.1, Figure 39, and the LL statistics demonstrate that all the words are significant, with the lowest having an LL of 47. The keywords that have an oppositional pairing are shown in Section 6.3.1, Figure 40. Other pairings of traditional and near-antonyms in the keyword list are *consciousness: unconscious*, *frail: powerful*, and *rouse: inert*. As shown in Section 3.3.3, Figure 1, Hough (1956)

noted Lawrence's oppositional themes *motion: inertia* and *sun: moon*. The keywords *motion, activity, rushing, lifted, and lifting* represent the concept of motion. The words *inert, motionless, nowhere, and hollow* are related to the notion of inertia. Although the words *sun* and *moon* are not marked, they are represented by the keywords *sunshine* and *twilight*.

There are keywords that are not related to oppositional language, but they are relevant to a thematic analysis of Lawrence's prose. The keywords that are indicative of the theme of nature include *flowers, birds, bush(es), wings, rabbits, buds, and blossom*. Words semantically related to colours include *pale, ruddy, scarlet, dusky, and bluish*. There are numerous adjectival keywords and many of these can be considered emotive such as *forlorn, mocking, fascinated, marvellous, and hostile*. Words that are of a sexual nature include *naked, breast(s), limbs, intimacy, and ecstasy*.

7.3.2 Semantic Domains

As shown in Section 6.3.2.2, Figure 41, there are only four differences in the top 50 semantic domains for the corpora and the most marked is L3: PLANTS. This is related to the theme of nature, which is also discussed in the endemicity and keyword results. The next most significant domain is E3-: VIOLENT/ANGRY and this corresponds to the keywords *hated* and *hostile*. Also marked is the domain S2.1: PEOPLE: FEMALE, which relates to the theme of male and female archetypes discussed in Sections 3.3.3 and 7.2.3, and Lawrence's frequent use of the personal pronouns *she* and *her*. The fourth differing domain is E4-: SAD, which contains high frequency words such as the lexemes *suffer* and *misery*, and the keywords *cried, chagrin and forlorn*. This domain is also related to the syntactic frame results presented in Section 7.2.3 for the theme of emotions.

The top ten semantic domains by novels presented in Section 6.3.2.2, Figure 43, do not reveal oppositions, but instead signify consistencies in the language employed by Lawrence in his prose fiction. Only a few domains can be considered as thematic indicators of plot, strikingly so in *The Plumed Serpent* with the marked domains of O4.3 COLOURS AND COLOUR PATTERNS and S2.2: PEOPLE: MALE. As mentioned in Section 7.1.1, the novel was written during the Mexican muralist movement and is considered one of Lawrence’s three leadership novels.

Shown below in Figure 48 is the frequency of USAS top-level domains in the overused categories. Importantly, five of the six excluded semantic domains as identified in Section 6.3.2.1 belong to the top-level classification Z: NAMES AND GRAMMATICAL WORDS, thus its low frequency.

USAS Top Level Domain	Freq
E: Emotion	9
O: Substance, Materials, Objects and Equipment	9
A: General and Abstract Terms	7
S: Social Actions, States and Processes	5
W: The World and Our Environment	5
X: Psychological Actions, States and Processes	5
L: Life and Living Things	4
N: Numbers and Measurement	4
B: The Body and the Individual	3
M: Movement, Location, Travel and Transport	3
F: Food and Farming	1
K: Entertainment, Sports and Games	1
Q: Linguistic Actions, States and Processes	1
T: Time	1
Z: Names and Grammatical Words	1

Figure 48: Frequency of overused top-level semantic domains

The most common overused semantic domain is E: EMOTIONS, which has been discussed as a Lawrentian theme in Section 7.2.3. The second top-level domain is O: SUBSTANCE, MATERIALS, OBJECTS AND EQUIPMENT, and many previously discussed oppositional domains belong to this category such as O4.6+:

TEMPERATURE: HOT/ON FIRE and O4.3: COLOUR AND COLOUR PATTERNS. The explicitly oppositional domain A6.2-: COMPARING: UNUSUAL is comprised of words with negative connotations such as the lexemes *strange*, *queer*, and *odd*. The domains F: FOOD AND FARMING and K: ENTERTAINMENT, SPORTS AND GAMES have not been discussed in this thesis because they are not representative of Lawrentian themes.

The top-level domain of T: TIME is shown in Figure 48 as only appearing overused once for the classification of T2+: TIME: BEGINNING. There are five underused subclassifications of this top-level domain as shown in Appendix I. These results require clarification, as the concept and notion of time can be representative of Lawrentian themes, and in particular, that of death and rebirth as discussed in Section 3.3.6. Four of the highest frequency words in each of these domains are shown in Figure 49.

Underused Semantic Domains	LL	High-frequency lexemes/words
T1.1.1: Time: Past	1,189	minute, morning, dusk, wait
T.1.3: Time: Period	262	history, year, last, ago
T3+: Time: Old; grown-up	96	old, age, grow, elder
T1: Time	90	time, never, o'clock, sooner
T2-: Time: Ending	46	stop, halt, pause, finish
Overused Semantic Domain	LL	High-frequency lexemes/words
T2+: Time: Beginning	142	start, forever, establish, remain

Figure 49: High frequency words in top-level T: TIME domain

The words shown in the underused semantic domains largely pertain to measurements of time, a time of day, human age, and a suspension of time. In contrast, the overused domain of T2+: TIME: BEGINNING includes dimensions of time and words pertaining to a continued existence. Words in this domain with a lower frequency relate directly to the Lawrentian theme of death and rebirth and include *renew*, *rekindle*, and *resurrect*.

What once again emerges by examining overused semantic domains are numerous Lawrentian themes that are discussed in Section 3.3, which are also prevalent in the endemicity and syntactic frame research findings. The 59 overused semantic domains in the DHL corpus are listed in Section 6.3.2.2, Figure 42. The two most frequent lexemes in the 48th ranked domain B5: CLOTHES AND PERSONAL BELONGINGS are *naked* and *hat*. As discussed in Section 7.1.1, Lawrence often used the antonymous pair *little: big* in descriptions of hats and *naked* was the ranked seventh in the keyword list. The 30th most overused domain is S9: RELIGION AND THE SUPERNATURAL and the lexeme *soul* occurs three times more often than any other lexeme and is the second highest-ranking keyword. The domain W1: THE UNIVERSE is ranked 18th and the top lexemes in this category are *world*, *sky*, *star*, *moon*, and *sun*. In *The Plumed Serpent*, there are examples of Lawrence's metaphorical reference to *the heart of the world*:

And would the great negative pull of the Americans at last break the heart of the world?

He was looking into the heart of the world; because the faces of men, and the hearts of men are helpless quicksands.

And if he can keep his soul in touch with the heart of the world, then from the heart of the world new blood will beat in strength and stillness into him, fulfilling his manhood.

Daleski (1965) observed that Lawrence developed a significant preoccupation with the necessity for man and the cosmos to be connected. In Section 3.3.4, there are discussions of Lawrence's neologism *star-polarity*, the oppositional themes of sun and moon, and the concept of Morning Star. Gordon defined Lawrence's star-polarity as "the gravitational act of material bodies, centripetal and centrifugal at once", which was for Lawrence an expression of oppositional psychological forces (1981: 364).

Some of the overused semantic domains are indicative of Lawrence’s life and an argument can be made that these themes contribute to the autobiographical nature of his writing. For example, the domain B2-: DISEASE ranks 52nd and the three most frequent lexemes in this category are *pain*, *hurt*, and *sick*. The 26th ranked domain is S5-: NOT PART OF A GROUP and the top lexemes are *alone*, *self*, and *lonely*. As discussed in Chapter 2, Lawrence suffered from poor health throughout his life and often felt abandoned and alone.

Of the top 59 overused semantic domains, 17 of them represent the oppositional themes that were presented in Section 3.3. These are shown in Figure 50.

Lawrentian Theme	Oppositional Domains
Attraction and Repulsion	E2+: Like E2-: Dislike
Attraction and Repulsion	E3+: Calm E3-: Violent/Angry
Attraction and Repulsion	O4.2+: Judgement of appearance: Beautiful O4.2-: Judgement of appearance: Ugly
Death and Rebirth	L1+: Alive L1-: Dead
Motion and Inertia	M1: Moving, coming and going M8: Stationary
Motion and Inertia	M2: Putting, pulling, pushing, transporting M8: Stationary
Light and Darkness	W2: Light W2-: Darkness

Figure 50: Overused oppositional semantic domains

As semantic domains are indicative of the “aboutness” of a text and these are oppositional and marked, the observation can be made that Lawrence uses oppositional language as thematic signals in his novels. Many keywords are also characteristic of these four themes. The keywords *hated*, *handsome*, *ugly*, and *hostile* are characteristic of the theme attraction and repulsion. The Lawrentian trope of spiritual or sexual death followed by a rebirth is represented in the keywords *soul*, *consciousness*, *flame*, *roused* and *unconscious*. The three domains related to the theme of motion and inertia are from the USAS category M: MOVEMENT, LOCATION, TRAVEL AND TRANSPORT, and relate to keywords such as *rushing*, *inert*, and the lexemes *lift* and *motion*. Lastly, the most prevalent theme discussed in

this thesis is light and darkness, which relates to keywords *luminous*, *gleaming*, and *dusky* and the lexemes *dark* and *glisten*.

The identification of Lawrentian themes presented in Section 7.2 that emerged from research on syntactic frames are also represented in the semantic domain research. The category of emotions relates to oppositional domains E2+: LIKE and E2-: DISLIKE; E3+: CALM, and E3-: VIOLENT/ANGRY; and E4.1+: HAPPY and E4.1-: SAD. The domains O4.2+: JUDGEMENT OF APPEARANCE: BEAUTIFUL and O4.2-: JUDGEMENT OF APPEARANCE: UGLY can be related to the theme of male and female archetypes. The theme of spirituality is associated with L1+: ALIVE and L1-: DEAD, and W2: LIGHT and W2-: DARKNESS.

7.4 Concluding Remarks

This chapter has shown that the Lawrentian themes identified by literary critics are reflected in the novels through linguistic and stylistic oppositional language. Sixteen pairs of traditional antonyms were shown to be employed by Lawrence more often than chance would predict, revealing numerous authorial and thematic preoccupations that were discussed throughout this thesis. Similarly, the results of the qualitative analysis on syntactic frames of opposition allowed for the classification of traditional, constructed, and near-antonymous pairs into four thematic categories that permeate Lawrence's novels. These categories were also shown to be significant in the overused semantic domains of the DHL corpus, identifying a synergy in the research findings based on different methodological approaches. Additionally, keyword and domain analysis reaffirm the literary critical identification of Lawrentian themes discussed in Chapter 3. In the following chapter, a summary of research findings will be presented and connected to the observations

made throughout this thesis on the pervasiveness of oppositional language acting as thematic signals in the novels of Lawrence.

Chapter 8: Conclusion

When studying Lawrence as a writer and a philosopher, poised on the dawn of the Modernist movement, understanding how his writing and thinking was drawn from his own life experiences of that era is essential. He possessed a doctrinal and metaphysical literary style, and Moore (1951) considered Lawrence a novelist who was obliged to be a philosopher in order to grasp the summation of man's experiences. Lawrence's writing is a reflection of social, political, and cultural struggles at the turn of the century, and signifies his effort to combat the accepted conventions of the time. When there is evidence for the comparison of autobiography merging with fiction, distinguishing the real author from the implied one is not always easy and this is particularly true of Lawrence (Wales 2014). His experiences greatly affected his authorial preoccupations, and the circumstances in which he lived are critical to understanding the paradoxes that exist within his body of work. Lawrence's personal convictions were often expressed through polarisation, which provide structural unity and thematic continuance in his novels.

To fully understand the protagonists in Lawrence's novels, it is necessary to have a comprehensive awareness of Lawrence, the man. He is often referred to as a moralist and philosopher rather than a novelist, as his ideology is deeply rooted and expressed through his writing. E.M. Forster declared Lawrence was:

the only prophetic novelist writing today – all the rest are fantasies or preachers; the only living novelist in whom song predominates, who has the rapt bardic quality, and whom it is idle to criticize. (1927 [2005]: 130)

Lawrence (1968) proclaimed the novel must bear the burden of carrying the novelist's philosophy, which must subserve the artistic purpose, or else the novel is just a treatise. Through polarised language and stylistic devices, Lawrence explored intensely the conflicts and struggles that permeate human relationships. As shown in

Chapters 2 and 3, Lawrence had an almost innate need to view, and convey in writing, life as a contradictory existence that is filled with disharmony. His distinctive focus on oppositeness is a basic element around which his writing revolves, and his dualistic perceptions produce a distinct style of prose, which has often been referred to as “genius” (Leavis 1957; Yudhishtar 1969).

The corpus-based approach for this research has provided a means of identifying, from an objective perspective, Lawrence’s use of oppositional language, offering a rich analysis that would be difficult to accomplish through close reading alone. Statistically significant measurements of the lexical evidence confirm that oppositional linguistic choices participate in, and effectively construct, recurring themes in the novels. The research findings have identified language patterns that are unique to Lawrence, and go beyond mere impressions of literary style.

8.1 Summary of Research Findings

Capturing an accurate picture of the pervasiveness of oppositeness in Lawrence’s prose fiction is critical to this research and it is important to not merely produce results on general lexical antonymy. A corpus-based approach, in conjunction with stylistic analysis, has allowed finite research questions to be raised, and significant results to be obtained, providing empirical evidence of recurring patterns of language in the novels of Lawrence. The tripartite methodological approach employed in this thesis is the combination of established frameworks, which contribute uniquely to the discipline of Corpus Stylistics and Lawrentian studies. This thesis posited the four following questions to evaluate the hypothesis that Lawrence uses oppositional language to foreground and signal literary themes:

1. Are there antonymous pairs that co-occur sententially and oppositionally more often than chance would predict, and are they representative of Lawrentian themes as identified by critics?

2. What traditional and unconventional words and phrases does Lawrence place within syntactic frames of opposition, and do they express his literary themes?
3. In comparison to his contemporaries, are there oppositional keywords that signify Lawrentian themes?
4. When compared to contemporaries, do marked semantic domains emerge that can be identified as possessing oppositional language? Additionally, are these domains representative of the literary critical analysis on Lawrence's authorial preoccupations?

This research positions the corpus aspect as a valuable tool to perform both qualitative and quantitative analyses, aided by linguistic software and custom-written interfaces to access the annotated corpora. Arguments are presented in this thesis on the semi-autobiographical evaluation of Lawrence's novels, and the labelling of him as a polarising author who sought to develop a metaphysical approach stimulated by the desire to investigate and balance oppositional forces.

The first approach surveyed traditional antonyms and identified those pairs that co-occur more often than chance would predict, allowing for the identification of the pairs most inscribed in the novels of Lawrence. The second methodology highlighted traditional and unconventional words and phrases that occur within oppositional syntactic frames. The final methodology combined keyword and semantic domain analyses, indicating marked thematic and oppositional concerns in Lawrence's prose fiction. Research has shown this combined approach allows specific, and often revealing, conclusions to be drawn about the distinctiveness of authorial choices and style (Rayson 2008; Leech 2013). The coupling of results from these methodologies allows for a broader assessment of the language within the novels, informing a more detailed inspection of linguistic and stylistic features.

Five antonymous pairs in the endemicity study frequently represented the oppositional Lawrentian themes of primitive and industrialised societies: *love: hate*, *past: present*, *poor: rich*, *old: new* and *old: young*. These themes were also expressed in the syntactic frame research where Lawrence employed numerous reversive pairs, such as *educated: uneducated*, *responsible: irresponsible*, and *righteousness: wrongness*. Constructed oppositions also represented an extension of the contrast, as in comparisons involving Clifford Chatterley, as in *buffoon: bounder* and *offensively supercilious: modest and self effacing*. As discussed, Lawrence was greatly influenced by, and often mimicked, Nietzsche's autobiographical style when writing about the anguish he felt over industrialised civilisation being responsible for restricting man's individuality. Lawrence often possesses a doctrinal style in the exploration of dualistic relations and paradoxes, particularly when reflecting on his personal experiences.

The ingrained antonymous pairs *outside: inside* and *wet: dry* do not signify specific literary themes but instead draw attention to the lyrical nature of Lawrence's writing when describing people and creating settings within the novels. The semantic phenomenon of antonymy is a linguistic reflection of the intrinsic nature of experiences organised in terms of oppositions (Jones 2002). These two pairs provide comparisons through subtle variations in the narrative by creating unexpected contrasts. Throughout the novels, Lawrence disseminates linguistic patterns that often create a sense of unanticipated intensity. Similarly, the antonyms *right: left*, *white: black*, *thick: thin* and *top: bottom* are often employed idiomatically, expressing conventional relations and providing a dualistic perspective through interweaving experiences.

The theme of emotions that emerged from the research on syntactic frames revealed that Lawrence most often uses traditional antonymous pairs rather than constructed opposition. These include *good: bad*, *happy: lonely* and the preferred pair *love: hate*. Beach (1932) wrote of Lawrence's ability to describe human sensations through sincere and skilled writing when portraying feelings and conveying the texture of erotic experiences. Many of the oppositions that belong to the theme of emotions are used for vivid descriptions of characters' thoughts and intuitions, often revealing their shifting consciousness. Notably, the use of constructed opposition often conveys the tension in the relationships between characters. This appears most strikingly in *Sons and Lovers*, where unconventional phrases are used to contrast Paul's divided feelings for his mother, Miriam, and Clara's husband Baxter. Sotirova (2004) observed that Paul, as he progressively matures through the novel, is forced to resolve conflicts within himself and in his relationships with others.

The theme of male and female archetypes was discussed in Section 3.3.3, and appears as a dominant theme in the oppositional syntactic frame research. However, traditional gender terms did not appear within these, and most of the examples were constructions that depicted the tensions that exist within personal relationships. E.M. Forster (1927 [2005]) claimed that Lawrence could not write in simplistic terms about human relationships, and that his mysticism did not always correspond with his belief in tenderness. Comparisons most often focused on marriage, such as the description of it being either a dual or duet, and the contrast between the states of being a wife juxtaposed with women that did not possess those qualities. Also expressed in this theme were the traditional expectations of women to stay at home with the children, to remain faithful to one man, and the need for women to obey

men. The theme of male and female archetypes and the intricacies of the relations between men and women is prevalent in all of Lawrence's novels, dominating most of the story lines, but there are few significant examples of overt opposition within this Lawrentian theme.

Frequently representing the theme of spirituality are the antonyms *above: below* and *known: unknown* from the endemicity study, and *good: evil* and *grief: hope* from the syntactic frame research. The constructed oppositions contained references to priests and Christianity, and there are multiple appearances of the words *life*, *soul*, and *consciousness*. The second highest-ranking keyword is *soul* and *consciousness* is thirteenth. The symbolism of water turning into wine is frequently referenced, embodying Lawrence's struggle in reconciling Christian beliefs. In February 1915, Lawrence admitted to E.M. Forster that his Biblical references were chosen because he was not inventive or creative enough to conceptualise otherwise.

The 15th highest ranked overused semantic domain is W3: GEOGRAPHICAL TERMS, with an LL of 287, indicating a significant deviation from the Literary Reference corpus. This domain contains words relating to geographical features such as lakes and seas, and semantically related words such as *ebbing*, *eruptions*, and *revolving*. Many of these features were present in the particular examples of the endemicity study. The antonyms *above: below* and *north: south* frequently describe geographical features and locations.

The fourth and seventh highest-ranking overused domains are L3: PLANTS and L2: LIVING CREATURES. The ingrained pairs *above: below* and *little: big* are used to express contrasts in floral and sea life descriptions. E.M. Forster (1927 [2005]) declared that Lawrence illuminated nature from within, giving every form

distinctiveness. Similarly, the overused domain B5: CLOTHING AND PERSONAL BELONGINGS is represented in the endemicity study with the antonyms *little: big* and *white: black*. Nin noted:

In small descriptions of clothes he does not see the woman's costume flatly, visually, as men do, but he is sensitive to the quality of materials, to the flow of suppleness, and intricacies of coloring. A hat on an angle, a certain mood, a class; so has the handling of an umbrella; so has the manner in which the dress is worn. (Nin 1932 [1964]: 58)

An awareness of simple activities is important to Lawrence, allowing him to reconstruct pictorial spaces from a unique vantage point.

The most pronounced oppositional words and themes are the contrasts represented by light and darkness, and white and black. These concepts distinguish Lawrence's most dualistic philosophies, representing conflicting impulses and contrasting patterns of an eternal force that flows together and then apart, where the voluntary impulse and the selfless impulse are both necessary to balance man's existence. Always concerned with man's consciousness, Lawrence wrote:

If you divide the human psyche into two halves, one will be white, the other black. It's the division itself which is pernicious. The swing to one extreme causes the swing to the other. (Lawrence 1936: 370)

It is the declaration that light is our medium of existence, that where the light falls upon our darkness, there we are; that I am but the point where light and darkness meet, and break upon one another. (Lawrence 1914 [2019]: 64)

Niazi (2013) suggested that Lawrence brings the relation of darkness and light into balance, as well as contrasting them. The highest-ranking keyword is *dark* and *darkness* appears fifth. The overused domains of W2: LIGHT and W2-: DARKNESS are statistically significant with an LL of 2,277 and 232, respectively. These lexemes are marked in the endemicity and oppositional syntactic frame research, and feature

prominently in the results presented in the keyword and overused semantic domain analyses. These four lexemes are notably the only ones marked in all three research methodologies.

8.2 Research Limitations

As discussed in Section 5.2.1, there is 2.6 percent of the DHL corpus assigned to the Z99: UNMATCHED semantic domain. Johnson (2016) chose to create her own semantic domain categories because she believed the labelling was not always an accurate reflection of the function of the words. Although the formation of customised domains is an ideal approach, researchers have demonstrated the validity of Wmatrix for use in corpus studies. The choice was made to leave the words as unmatched, due to the time that would be involved in determining the correct categories.

Three areas of research were not carried out in this thesis due to the time required to examine results in relation to the potentially small significance the findings may have produced. This includes investigations into the high frequency antonymous pairs *in: out*, *up: down*, and *on: off*. These pairs consist of common adverb particles and are found in 1,354 sentences in the DHL corpus, limiting the ability to investigate each sentence for an opposition. Seven frequently occurring syntactic frames of opposition are found in over 38,000 sentences and were excluded from this research. However, additional words added to some of these frames, resulting in fewer sentences being retrieved for qualitative analysis. Lastly, complex oppositional constructions located within long narratives passages were not examined. These three topics are limitations for this thesis, but could provide areas of future research in the study of oppositional language in discourse.

It is unfortunate that the corpus-based methodologies employed in this thesis are not able to identify linguistic patterns for the Lawrentian theme of knowing and being. As discussed in Section 6.3.2.1, the semantic domains that relate to both of these concepts are difficult to quantify with linguistic software, and have been deliberately excluded from the results. Stewart claimed Lawrence created a paradox in which “a receptive state of openness, converges with vital "knowing," a will-less state of oneness with Being” (1991: 62) . Lawrence often wrote about the importance and quality of *being* rather than *knowing*. As the words that are representative of these oppositional themes are high frequency and multifunctional, there is the strong likelihood that computational linguistic and corpus approaches are not suitable for research on the Lawrentian theme of knowing and being.

8.3 Research Contributions

A primary contribution of this thesis to Corpus Stylistics and Lawrentian scholarship is the tripartite methodology and the inclusion of all ten of Lawrence’s major novels. The combination of approaches is also unique to linguistic and oppositional language research. Statistically significant results confirmed the hypothesis of this thesis, clearly identifying oppositional language that foregrounds and signals Lawrence’s literary themes. The findings also confirm the literary critical assessment from nearly a full century of Lawrence’s prose fiction, most of which was carried out by close reading on the part of the researcher. The focus of this thesis is Lawrence’s oppositional language and literary themes, but the necessity to investigate these from a scholarly approach warranted the creation of the first and only annotated corpus of his major novels. The bespoke programs and research corpora could aid in future Lawrentian research if they were to be made publicly available.

The detailed analyses and discussions presented in this thesis on Lawrence's use of oppositional language acting as thematic signals is also a unique contribution to corpus linguistics studies. The homogeneity of the research corpora was confirmed using the MAT application, aiding in the promotion of custom-designed corpora that studies language from similar genres and time periods. The bespoke applications provided a systematic means of deriving quantitative and qualitative results through simplified processes, and facilitated easy retrieval of extracts and examples that were presented throughout this thesis. Additionally, the results of the endemcity study contribute to research on the semantic phenomenon of antonymy, particularly in prose fiction. By revealing Lawrence's statistically salient preferred antonymous pairs that are inscribed in the novels, conclusions could be drawn as to how they foreground and signal literary themes. The research presented on the lexical relations that exist between antonyms could also be applied to studies of synonymy, providing insights to form a conceptual basis on lexical associations.

For purposes of comparing Lawrence's literary language, having a reference corpus comprised of canonical and non-canonical English novels published during the same period is arguably more reliable. My firm belief is that the results of this study are more significant than the outcome would have been using publicly available corpora, such as the British National Corpus or Brown Corpus. However, Lawrence's novellas are excluded from this research for the reasons discussed in Section 5.1, whereas novels of a similar size are included in the Literary Reference corpus. This is particularly true of *London Street Games* (Douglas) and *The Scarlet Plague* (London), both of which contain fewer than 21,000 words. The novel with the fewest words in the DHL corpus is *The Trespasser* (71,544 tokens), so if the research corpora were made publicly available, choosing to include novels in the

Literary Reference corpus with a word count higher than 70,000 would be preferable. Equally, for a more homogenous corpus, novels that do not fall into the General Narrative Exposition and Imaginative Narrative Biber text types could be excluded.

8.4 Future Studies

The research presented in this thesis can add new dimensions of critical insight into Lawrence's preoccupation with oppositional language and thought, providing original opportunities for further research. Sixteen antonymous pairs inscribed in the novels were identified, and selected passages of their usage highlighted literary themes. The qualitative analysis of traditional and constructed words and phrases contained within oppositional syntactic frames also showed recurring Lawrentian themes. This research revealed that a variety of constructed oppositions can expose Lawrence's ideological leanings, highlighting his use of negation which provides clarity by conveying a negative contrast to emphasise the importance of "what is not". Additionally, new lexical triggers and punctuation that function as such could provide original areas of research in constructed oppositional language. Although a rigorous and replicable methodology has been used, the qualitative analysis is the result of intuitive and subjective observations, and further research may reveal a yet undiscovered understanding of the phenomenon of oppositeness in Lawrence's prose fiction.

The semantic domain analysis on the research corpora identified future areas of research for Lawrentian studies, in the identification of both unused and underused semantic domains, listed in Appendices H and I, respectively. These show that Lawrence did not significantly write on topics such as business, financial matters, and food. Although the domain B1: ANATOMY AND PHYSIOLOGY is ranked the second highest, only .01% of the DHL corpus is devoted to the domain of B2: HEAL.

Given the discussions in Chapter 2 on Lawrence's lifelong health issues, it is interesting that this is one autobiographical area that was not prominently explored in his novels. Similarly, perhaps due to his health issues, Lawrence did not often write about food related topics with the exception of the overused semantic domain F2: DRINKS AND ALCOHOL.

8.5 Concluding Remarks

That Lawrence has been identified as a polarising author (Kermode 1973; Hobsbaum 1981; Niazi 2013), would lead one to believe that he makes use of traditional and constructed oppositional words and phrases. The research findings from the study of endemcity and syntactic frames identify contrasting lexes, and reveal their consistent patterns in constructing Lawrentian themes. The results from the keyword and overused semantic domain studies illustrate Lawrence's marked authorial preoccupations in comparison to his contemporaries. There is a strong synergy with these findings because the three approaches evaluate the same words that comprise Lawrence's novels and the DHL corpus. However, viewing the concept of oppositeness from diverse perspectives has demonstrated that traditional antonymous pairs represent themes not typically found within constructed pairs, and both of these research findings revealed differences in the themes that are identified by marked keywords. The implication of the semantic domain analysis is twofold, evidencing that the results highlight oppositional language acting as thematic signals, as well as the dominant literary themes in Lawrence's prose fiction.

The narrative world of Lawrence's prose fiction explores radically dualist relations, and is often constructed through opposing realms, such as motion and inertia, light and darkness, and male and female; protagonists' internal states and intentions are often foregrounded through polarising thoughts and speech. Potter

(1930) claimed relationships in Lawrence's novels are expressed through diverse forms of polarity, possessing a reversed idealism where heroes and villains express every life question in terms of the opposition of two contraries. This thesis has presented a breadth of evidence as to Lawrence's dichotomous nature, from perspectives such as biographical introspection, literary critical positions, and linguistic and stylistic analyses. The semantic phenomenon of *oppositeness* has been broadly defined, allowing for observations to be made and conclusions to be drawn, on Lawrence's use of oppositional language as a literary device to foreground and signal recurring themes. These research findings are derived from distinct methodological approaches that are firmly grounded in established frameworks, and therefore the results as a collective whole allow for an in depth understanding of opposition in Lawrence's novels.

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Appendix A: Literary Reference Corpus WordSmith Statistics

Author	Title	Published	Tokens	Types	TTR
Anderson	Windy Mcpherson's Son	1916	111,440	7,997	7.18
Anderson	Anderson Marching Men	1917	71,430	5,900	8.26
Anderson	Winesburg Ohio	1919	64,358	5,188	8.06
Anderson	Poor White	1920	108,849	6,764	6.21
Beerbohn	Zuleika Dobson	1911	83,559	9,848	11.79
Buchan	The Thirty-Nine Steps	1915	41,267	5,272	12.79
Cather	O Pioneers	1913	56,968	5,462	9.59
Cather	My Antonia	1918	81,576	7,761	9.51
Cather	The Lost Lady	1923	34,223	4,496	13.14
Cather	Death Comes for the Archbishop	1927	70,289	7,442	10.59
Chesterton	The Wisdom of Father Brown	1914	71,576	7,114	9.94
Chesterton	The Return of Don Quixote	1927	73,395	7,565	10.31
Conrad	Under Western Eyes	1911	115,184	9,776	8.49
Conrad	The Shadow Line	1917	40,454	5,443	13.46
Conrad	The Arrow of Gold	1919	136,200	9,832	7.22
Conrad	The Rescue	1920	136,200	9,832	7.22
Deeping	The Secret Sanctuary	1923	95,103	7,491	7.88
Deeping	Sorrell and Son	1925	133,877	10,088	7.55
Deeping	Doomsday	1927	122,775	9,397	7.66
Deeping	Kitty	1927	126,715	9,259	7.31
Deeping	Old Pybus	1928	131,227	9,671	7.38
Douglas	Siren Land	1911	80,454	12,504	15.56
Douglas	London Street Games	1916	20,328	2,905	14.3
Douglas	South Wind	1917	135,921	13,736	10.11
Douglas	Experiments	1925	54,431	9,202	16.93
Dreiser	The Financier	1912	199,783	10,742	5.38
Dreiser	Genius	1915	308,439	13,813	4.49
Dreiser	Jennie Gerhardt	1919	130,439	8,663	6.64
Dreiser	Twelve Men	1919	121,649	10,564	8.69
Farnol	The Money Moon	1911	61,242	5,648	9.22
Farnol	The Loring Mystery	1924	90,615	8,671	9.57
Farnol	The Quest of Youth	1927	82,634	8,219	9.95
Fitzgerald	This Side of Paradise	1920	84,473	10,624	12.59
Fitzgerald	The beautiful and the Damned	1922	125,760	11,822	9.4
Fitzgerald	The Great Gatsby	1925	48,746	5,898	12.11
Fletcher	Dead Mans Money	1920	76,922	5,045	6.56
Fletcher	The Paradise Mystery	1920	77,010	5,295	6.88
Fletcher	The Safety Pin	1924	68,223	5,373	7.88
Ford	The Good Soldier	1915	76,244	3,412	4.48
Ford	Some Do Not	1924	114,859	9,996	8.71
Ford	No More Parades	1925	86,043	8,187	9.52
Ford	A Man Could Stand Up	1926	70,297	7,589	10.8

Author	Title	Published	Tokens	Types	TTR
Gask	The Secret of the Sandhills	1921	60,949	2,406	3.95
Gask	The Red Paste Murders	1924	71,554	3,104	4.34
Gask	The Secret of the Garden	1924	73,959	2,820	3.81
Gaunt	A Wind From the Wilderness	1919	91,563	3,329	3.64
Haggard	Queen of the Dawn	1925	106,861	5,592	5.23
Haggard	Belshazzar	1926	101,967	2,321	2.28
Hall	The Unlit Lamp	1924	112,834	8,385	7.44
Hall	The Well of Loneliness	1928	165,506	10,993	6.65
Hemingway	The Sun Also Rises	1926	68,347	4,806	7.04
Huxley	Chrome Yellow	1921	58,550	7,767	13.27
Joyce	A Portrait of the Artist as a Young Man	1916	85,143	9,029	10.61
Joyce	Ulysses	1922	265,284	29,736	11.24
Lewis	The Job	1917	95,076	10,085	10.66
Lewis	Free Air	1919	81,938	9,360	11.48
Lewis	Main Street	1920	174,222	14,166	8.13
Lewis	Babbitt	1922	127,979	13,285	10.39
London	South Sea Tales	1911	52,144	6,266	12.02
London	The Scarlet Plague	1912	20,767	3,544	17.09
London	The Valley of the Moon	1913	172,967	13,381	7.74
London	Hearts of Three	1920	112,414	10,154	9.06
Mason	The Turnstile	1912	108,382	7,894	7.28
Maugham	Of Human Bondage	1915	260,969	12,443	4.77
Maugham	The Moon and Sixpence	1919	75,200	6,972	9.27
Maugham	On a Chinese Screen	1922	51,454	6,628	12.94
Mundy	The Ivory Trail	1919	144,017	10,666	7.41
Mundy	The Eye of Zeitoon	1920	96,775	8,792	9.09
Oppenheim	The Wicked Marquis	1912	83,086	6,864	8.26
Oppenheim	The Way of These Women	1915	93,203	6,113	6.56
Oppenheim	The Evil Shepherd	1922	73,285	6,670	9.1
Walpole	Portrait of a Man with Red Hair	1925	72,731	5,995	8.25
Walpole	Wintersmoon	1928	152,716	9,004	5.9
Wells	The Passionate Friends	1913	103,160	10,093	9.79
Wells	The Research Magnificent	1915	19,041	3,902	20.51
Wells	The Secret Places of the Heart	1922	64,206	6,971	10.87
Wells	Meanwhile	1927	85,867	8,578	10
Wharton	Ethan Frome	1911	35,634	4,842	13.59
Wharton	Summer	1913	58,601	6,448	11
Wharton	The Custom of the Country	1917	141,169	10,970	7.77
Wharton	The Age of Innocence	1920	102,814	9,382	9.13
Woolf	Night and Day	1919	167,707	10,453	6.23
Woolf	Jacobs Room	1922	55,426	7,380	13.32
Woolf	Mrs Dalloway	1925	64,258	7,064	10.99
Woolf	To The Lighthouse	1927	69,944	6,762	9.67

Appendix B: DHL Corpus WordSmith Statistics

Title	Published	Tokens	Types	TTR
The White Peacock	1911	124,918	10,027	8.03
The Trespasser	1912	71,544	6,951	9.72
Sons and Lovers	1913	162,115	9,554	5.89
The Rainbow	1915	187,596	11,189	5.97
The Lost Girl	1920	137,903	10,426	7.56
Women in Love	1920	182,725	11,279	6.17
Aaron's Rod	1922	114,389	8,894	7.78
Kangaroo	1923	151,989	11,019	7.25
The Plumed Serpent	1926	172,823	10,561	6.11
Lady Chatterley's Lover	1928	118,319	8,928	7.55

Appendix C: UCREL Semantic Analysis System

(March 4, 2020)

Code	Semantic Domain Category
A1	General And Abstract Terms
A1.1.1	General actions / making
A1.1.1-	Inaction
A1.1.2	Damaging and destroying
A1.1.2-	Fixing and mending
A1.2	Suitability
A1.2+	Suitable
A1.2-	Unsuitable
A1.3	Caution
A1.3+	Cautious
A1.3-	No caution
A1.4	Chance, luck
A1.4+	Lucky
A1.4-	Unlucky
A1.5	Use
A1.5.1	Using
A1.5.1+	Used
A1.5.1-	Unused
A1.5.2	Usefulness
A1.5.2+	Useful
A1.5.2-	Useless
A1.6	Concrete/Abstract
A1.7+	Constraint
A1.7-	No constraint
A1.8+	Inclusion
A1.8-	Exclusion
A1.9	Avoiding
A1.9-	Unavoidable
A2	Affect
A2.1	Modify, change
A2.1+	Change
A2.1-	No change
A2.2	Cause&Effect/Connection
A2.2+	Cause/Effect/Connected
A2.2-	Unconnected
A3	Being
A3+	Existing
A3-	Non-existing
A4	Classification

Code	Semantic Domain Category
A4.1	Generally kinds, groups, examples
A4.1-	Unclassified
A4.2	Particular/general; detail
A4.2+	Detailed
A4.2-	General
A5	Evaluation
A5.1	Evaluation: Good/bad
A5.1+	Evaluation: Good
A5.1-	Evaluation: Bad
A5.2	Evaluation: True/false
A5.2+	Evaluation: True
A5.2-	Evaluation: False
A5.3	Evaluation: Accuracy
A5.3+	Evaluation: Accurate
A5.3-	Evaluation: Inaccurate
A5.4	Evaluation: Authenticity
A5.4+	Evaluation: Authentic
A5.4-	Evaluation: Unauthentic
A6	Comparing
A6.1	Comparing: Similar/different
A6.1+	Comparing: Similar
A6.1-	Comparing: Different
A6.2	Comparing: Usual/unusual
A6.2+	Comparing: Usual
A6.2-	Comparing: Unusual
A6.3	Comparing: Variety
A6.3+	Comparing: Varied
A6.3-	Comparing: Unvaried
A7	Probability
A7+	Likely
A7-	Unlikely
A8	Seem
A9	Getting and giving; possession
A9+	Getting and possession
A9-	Giving
A10	Open/closed; Hiding/Hidden; Finding; Showing
A10+	Open; Finding; Showing
A10-	Closed; Hiding/Hidden
A11	Importance
A11.1	Importance
A11.1+	Important
A11.1-	Unimportant
A11.2	Noticeability
A11.2+	Noticeable

Code	Semantic Domain Category
A11.2-	Unnoticeable
A12	Easy/difficult
A12+	Easy
A12-	Difficult
A13	Degree
A13.1	Degree: Non-specific
A13.2	Degree: Maximizers
A13.3	Degree: Boosters
A13.4	Degree: Approximators
A13.5	Degree: Compromisers
A13.6	Degree: Diminishers
A13.7	Degree: Minimizers
A14	Exclusivizers/particularizers
A15	Safety/Danger
A15+	Safe
A15-	Danger
B1	Anatomy and physiology
B2	Health and disease
B2+	Healthy
B2-	Disease
B3	Medicines and medical treatment
B3-	Without medical treatment
B4	Cleaning and personal care
B4+	Clean
B4-	Dirty
B5	Clothes and personal belongings
B5-	Without clothes
C1	Arts and crafts
E1	Emotional Actions, States And Processes General
E1+	Emotional
E1-	Unemotional
E2	Liking
E2+	Like
E2-	Dislike
E3	Calm/Violent/Angry
E3+	Calm
E3-	Violent/Angry
E4	Happiness and Contentment
E4.1	Happy/sad
E4.1+	Happy
E4.1-	Sad
E4.2	Contentment
E4.2+	Content
E4.2-	Discontent
E5	Bravery and Fear

Code	Semantic Domain Category
E5+	Bravery
E5-	Fear/shock
E6	Worry and confidence
E6+	Confident
E6-	Worry
F1	Food
F1+	Abundance of food
F1-	Lack of food
F2	Drinks and alcohol
F2+	Excessive drinking
F2-	Not drinking
F3	Smoking and non-medical drugs
F3+	Smoking and drugs abuse
F3-	Non-smoking / no use of drugs
F4	Farming & Horticulture
F4-	Uncultivated
G1	Government and Politics
G1.1	Government
G1.1-	Non-governmental
G1.2	Politics
G1.2-	Non-political
G2	Crime, law and order
G2.1	Law and order
G2.1+	Lawful
G2.1-	Crime
G2.2	General ethics
G2.2+	Ethical
G2.2-	Unethical
G3	Warfare, defence and the army; weapons
G3-	Anti-war
H1	Architecture, houses and buildings
H2	Parts of buildings
H3	Areas around or near houses
H4	Residence
H4-	Non-resident
H5	Furniture and household fittings
H5-	Unfurnished
I1	Money generally
I1.1	Money and pay
I1.1+	Money: Affluence
I1.1-	Money: Lack
I1.2	Money: Debts
I1.2+	Spending and money loss
I1.2-	Debt-free

Code	Semantic Domain Category
I1.3	Money: Cost and price
I1.3+	Expensive
I1.3-	Cheap
I2	Business
I2.1	Business: Generally
I2.1-	Non-commercial
I2.2	Business: Selling
I3	Work and employment
I3.1	Work and employment: Generally
I3.1-	Unemployed
I3.2	Work and employment: Professionalism
I3.2+	Professional
I3.2-	Unprofessional
I4	Industry
I4-	No industry
K1	Entertainment generally
K2	Music and related activities
K3	Recorded sound
K4	Drama, the theatre and show business
K5	Sports and games generally
K5.1	Sports
K5.2	Games
K6	Children's games and toys
L1	Life and living things
L1+	Alive
L1-	Dead
L2	Living creatures: animals, birds, etc.
L2-	No living creatures
L3	Plants
L3-	No plants
M1	Moving, coming and going
M2	Putting, pulling, pushing, transporting
M3	Vehicles and transport on land
M4	Sailing, swimming, etc.
M4-	Non-swimming
M5	Flying and aircraft
M6	Location and direction
M7	Places
M8	Stationary
N1	Numbers
N2	Mathematics
N3	Measurement
N3.1	Measurement: General
N3.2	Measurement: Size
N3.2+	Size: Big

Code	Semantic Domain Category
N3.2-	Size: Small
N3.3	Measurement: Distance
N3.3+	Distance: Far
N3.3-	Distance: Near
N3.4	Measurement: Volume
N3.4+	Volume: Inflated
N3.4-	Volume: Compressed
N3.5	Measurement: Weight
N3.5+	Weight: Heavy
N3.5-	Weight: Light
N3.6	Measurement: Area
N3.6+	Spacious
N3.7	Measurement: Length & height
N3.7+	Long, tall and wide
N3.7-	Short and narrow
N3.8	Measurement: Speed
N3.8+	Speed: Fast
N3.8-	Speed: Slow
N4	Linear order
N4-	Nonlinear
N5	Quantities
N5+	Quantities: many/much
N5-	Quantities: little
N5.1	Entirety; maximum
N5.1+	Entire; maximum
N5.1-	Part
N5.2	Exceeding
N5.2+	Exceed; waste
N6	Frequency
N6+	Frequent
N6-	Infrequent
O1	Substances and materials generally
O1.1	Substances and materials: Solid
O1.2	Substances and materials: Liquid
O1.2-	Dry
O1.3	Substances and materials: Gas
O1.3-	Gasless
O2	Objects generally
O3	Electricity and electrical equipment
O4	Physical attributes
O4.1	General appearance and physical properties
O4.2	Judgement of appearance
O4.2+	Judgement of appearance: Beautiful
O4.2-	Judgement of appearance: Ugly
O4.3	Colour and colour patterns

Code	Semantic Domain Category
O4.4	Shape
O4.5	Texture
O4.6	Temperature
O4.6+	Temperature: Hot / on fire
O4.6-	Temperature: Cold
P1	Education in general
P1-	Not educated
Q1	Linguistic Actions, States And Processes; Communication
Q1.1	Linguistic Actions, States And Processes; Communication
Q1.2	Paper documents and writing
Q1.2-	Unwritten
Q1.3	Telecommunications
Q2	Speech
Q2.1	Speech: Communicative
Q2.1+	Speech: Talkative
Q2.1-	Speech: Not communicating
Q2.2	Speech acts
Q2.2-	Speech acts: Not speaking
Q3	Language, speech and grammar
Q3-	Non-verbal
Q4	The Media
Q4.1	The Media: Books
Q4.2	The Media: Newspapers etc.
Q4.3	The Media: TV, Radio and Cinema
S1	Social Actions, States And Processes
S1.1	Social Actions, States And Processes
S1.1.1	Social Actions, States And Processes
S1.1.2	Reciprocity
S1.1.2+	Reciprocal
S1.1.2-	Unilateral
S1.1.3	Participation
S1.1.3+	Participating
S1.1.3-	Non-participating
S1.1.4	Deserve
S1.1.4+	Deserving
S1.1.4-	Undeserving
S1.2	Personality traits
S1.2.1	Approachability and Friendliness
S1.2.1+	Informal/Friendly
S1.2.1-	Formal/Unfriendly
S1.2.2	Avarice
S1.2.2+	Greedy
S1.2.2-	Generous
S1.2.3	Egoism

Code	Semantic Domain Category
S1.2.3+	Selfish
S1.2.3-	Unselfish
S1.2.4	Politeness
S1.2.4+	Polite
S1.2.4-	Impolite
S1.2.5	Toughness; strong/weak
S1.2.5+	Tough/strong
S1.2.5-	Weak
S1.2.6	Common sense
S1.2.6+	Sensible
S1.2.6-	Foolish
S2	People
S2-	No people
S2.1	People: Female
S2.1-	Not feminine
S2.2	People: Male
S3	Relationship
S3.1	Personal relationship: General
S3.1-	No personal relationship
S3.2	Relationship: Intimacy and sex
S3.2+	Relationship: Sexual
S3.2-	Relationship: Asexual
S4	Kin
S4-	No kin
S5	Groups and affiliation
S5+	Belonging to a group
S5-	Not part of a group
S6	Obligation and necessity
S6+	Strong obligation or necessity
S6-	No obligation or necessity
S7	Power relationship
S7.1	Power, organizing
S7.1+	In power
S7.1-	No power
S7.2	Respect
S7.2+	Respected
S7.2-	No respect
S7.3	Competition
S7.3+	Competitive
S7.3-	No competition
S7.4	Permission
S7.4+	Allowed
S7.4-	Not allowed
S8	Helping/hindering
S8+	Helping

Code	Semantic Domain Category
S8-	Hindering
S9	Religion and the supernatural
S9-	Non-religious
T1	Time
T1.1	Time: General
T1.1.1	Time: Past
T1.1.2	Time: Present; simultaneous
T1.1.2-	Time: Asynchronous
T1.1.3	Time: Future
T1.2	Time: Momentary
T1.3	Time: Period
T1.3+	Time period: long
T1.3-	Time period: short
T2	Time: Beginning and ending
T2+	Time: Beginning
T2-	Time: Ending
T3	Time: Old, new and young; age
T3+	Time: Old; grown-up
T3-	Time: New and young
T4	Time: Early/late
T4+	Time: Early
T4-	Time: Late
W1	The universe
W2	Light
W2-	Darkness
W3	Geographical terms
W4	Weather
W5	Green issues
X1	Psychological Actions, States And Processes
X2	Mental actions and processes
X2.1	Thought, belief
X2.1-	Without thinking
X2.2	Knowledge
X2.2+	Knowledgeable
X2.2-	No knowledge
X2.3	Learn
X2.3+	Learning
X2.4	Investigate, examine, test, search
X2.4+	Double-check
X2.4-	Not examined
X2.5	Understand
X2.5+	Understanding
X2.5-	Not understanding
X2.6	Expect
X2.6+	Expected

Code	Semantic Domain Category
X2.6-	Unexpected
X3	Sensory
X3.1	Sensory: Taste
X3.1+	Tasty
X3.1-	Not tasty
X3.2	Sensory: Sound
X3.2+	Sound: Loud
X3.2-	Sound: Quiet
X3.3	Sensory: Touch
X3.4	Sensory: Sight
X3.4+	Seen
X3.4-	Unseen
X3.5	Sensory: Smell
X3.5-	No smell
X4	Mental object
X4.1	Mental object: Conceptual object
X4.1-	Themeless
X4.2	Mental object: Means, method
X5	Attention
X5.1	Attention
X5.1+	Attentive
X5.1-	Inattentive
X5.2	Interest/boredom/excited/energetic
X5.2+	Interested/excited/energetic
X5.2-	Uninterested/bored/unenergetic
X6	Deciding
X6+	Decided
X6-	Undecided
X7	Wanting; planning; choosing
X7+	Wanted
X7-	Unwanted
X8	Trying
X8+	Trying hard
X8-	Not trying
X9	Ability
X9.1	Ability and intelligence
X9.1+	Able/intelligent
X9.1-	Inability/unintelligence
X9.2	Success and failure
X9.2+	Success
X9.2-	Failure
Y1	Science and technology in general
Y1-	Anti-scientific
Y2	Information technology and computing
Y2-	Low-tech
Z0	Unmatched proper noun

Code	Semantic Domain Category
Z1	Personal names
Z2	Geographical names
Z3	Other proper names
Z4	Discourse Bin
Z5	Grammatical bin
Z6	Negative
Z7	If
Z7-	Unconditional
Z8	Pronouns
Z9	Trash can
Z99	Unmatched

Appendix D: Antonymous Pairs Under Study

Word 1	Word 2	Word 1	Word 2	Word 1	Word 2	Word 1	Word 2
absent	present	dreary	cheerful	interesting	dull	regular	irregular
abundant	scarce	dry	moist	interesting	uninteresting	rich	poor
alive	dead	dry	wet	interior	exterior	right	left
ancient	modern	dull	shiny	internal	external	right	wrong
artificial	natural	early	late	junior	senior	rough	smooth
attractive	repulsive	easy	difficult	just	unjust	rude	courteous
awake	asleep	easy	hard	large	small	safe	unsafe
bad	good	empty	full	lazy	industrious	satisfactory	unsatisfactory
beautiful	ugly	exterior	interior	left	right	second-hand	new
big	little	external	internal	lenient	strict	secure	insecure
big	small	false	true	light	dark	serious	trivial
bitter	sweet	famous	unknown	light	heavy	shallow	deep
black	white	far	near	likely	unlikely	sick	ill
bold	meek	fast	slow	long	short	simple	complex
bold	timid	fat	thin	loose	tight	simple	hard
bottom	top	feeble	powerful	loud	quiet	slim	fat
boundless	limited	feeble	strong	low	high	slim	thick
brave	cowardly	foolish	wise	mad	happy	slow	fast
bright	dim	fortunate	unfortunate	mad	sane	sober	drunk
bright	dull	free	captive	major	minor	soft	hard
broad	narrow	fresh	stale	mature	immature	sour	sweet
calm	troubled	full	empty	merry	sad	straight	crooked
calm	windy	generous	stingy	messy	neat	strict	lenient
capable	incapable	gentle	rough	minor	major	strong	weak
captive	free	glad	sad	narrow	wide	sunny	cloudy
careful	careless	gloomy	cheerful	near	distant	sweet	sour
cheap	expensive	good	evil	near	far	tall	short
cheerful	dreary	great	unimportant	neat	messy	tame	wild
cheerful	sad	guilty	innocent	new	old	thick	thin
clear	cloudy	happy	sad	noisy	quiet	tight	loose
clear	opaque	hard	easy	old	new	tight	slack
clever	stupid	hard	soft	open	closed	tiny	big
close	distant	harmful	harmless	open	shut	tiny	huge
close	far	harsh	mild	opposite	similar	tough	easy
closed	ajar	healthy	ill	outer	inner	tough	tender
closed	open	healthy	sick	past	present	transparent	opaque
clumsy	graceful	heavy	light	patient	impatient	true	false
cold	hot	high	low	permanent	temporary	unsafe	safe
common	rare	hot	cold	plentiful	scarce	useful	useless
compulsory	voluntary	humble	proud	polite	rude	vast	tiny
cool	warm	immense	small	possible	impossible	visible	invisible
correct	incorrect	immense	tiny	powerful	weak	voluntary	compulsory
correct	wrong	important	trivial	pretty	ugly	weak	strong
courteous	rude	inferior	superior	private	public	wet	dry
crooked	straight	inner	outer	pure	impure	wide	narrow
dangerous	safe	intelligent	stupid	quiet	loud	wrong	right
dark	light	intelligent	unintelligent	quiet	noisy	young	old
deep	shallow	intentional	accidental	rapid	slow		
definite	indefinite	interesting	boring	rare	common		

Appendix E: Syntactic Frames of Opposition

Syntactic Frames of Opposition	
a gap [e.g. between/in] X and Y	X however Y
although X, Y	X in place of Y
between X and Y	X in spite of Y
change from X to Y	X instead of Y
contrasted between X and Y	X is Y but
despite X, Y	X less than Y
difference between X and Y	X more than Y
distinguished between X and Y	X mutually exclusive Y
either X or Y	X not Y; not X, Y
from X to Y	X opposed to Y
less X than Y	X opposed with Y
more X than Y	X opposes Y
neither X nor Y	X ought to be Y
not X but Y	X over to Y
not X then Y	X rather than Y
polarised between X and Y	X set against Y
separating X and Y	X the same thing Y
turned from X to Y	X though Y
turns from X to Y	X to unX (Y)
whether X or Y	X to Y
X against Y	X transform Y
X and then again Y	X transformed to Y
X became Y	X turn into Y
X becomes Y	X turned into Y
X better than Y	X turned to Y
X but Y	X turns to Y
X compared to Y	X while Y
X constasted to Y	X yet Y
X contrasted with Y	X, but Y
X despite Y	X, not Y
X divided Y	X-er than Y

Appendix F: Rejected Antonymous Pairs

Word1	Word2	Sentence Text
dark	light	There was a half-moon shining, enough to make a little light in the world, not enough to show her up in her dark-grey coat.
dark	light	Kate would sit and rock on her terrace, while the sun poured in the green square of the garden, the palm-tree spread its great fans translucent at the light, the hibiscus dangled great double-red flowers, rosy red, from its very dark tree, and the dark green oranges looked as if they were sweating as they grew.
dark	light	'The miracle is always there,' he said, 'for the man who can pass his hand through to it, to take it.' They finished dinner, and went to sit out on the veranda, looking into the garden where the light from the house fell uncannily on the blossoming trees and the dark tufts of Yucca and the strange great writhing trunks of the Laurel de India.
dark	light	But the curious blackness of his eyelashes lifted so strangely, with such intense unconscious maleness from his eyes, the movement of his hand was so odd, quick, light as he ate, so easily a movement of shooting, or of flashing a knife into the body of some adversary, and his dark-coloured lips were so helplessly savage, as he ate or briefly spoke, that her heart stood still.
dark	light	The little square window above him filtered a green light from the foliage of the great horse-chestnut outside and the glimmer fell on his dark hair, and trembled across the plates which Annie was reaching down from the rack, and across the face of the tall clock.
dark	light	Though his bedroom was very dark, he did not light the gas.
dark	light	It was a forest of dark wrists and hands up- pressing, with the striped wall vibrating above, and higher, the maze of green going to the little, iron-barred windows that stood open, letting in the light and air of the roof.
dark	light	In the winter nights, when it was cold, and grew dark early, Mrs. Morel would put a brass candlestick on the table, light a tallow candle to save the gas.
dark	light	Out of this little kitchen-shed shone the light of the floating-wick lamp, and a voice was slowly intoning, all the faces were looking

Word1	Word2	Sentence Text
		into the dim light, the women dark-hooded in rebozos, the men with their hats on, their serapes over their shoulders.
dark	light	As she returned, the light glowed on her old, wrinkled face, and on the burnished knobs of the dark mahogany bedstead, while a stream of wax dripped down on to the floor.
dark	light	Then he stood there, above her, fastening his breeches and looking down at her with dark, wide-eyes, his face a little flushed and his hair ruffled, curiously warm and still and beautiful in the dim light of the lantern, so beautiful, she would never tell him how beautiful.
dark	light	It was quite dark when he had shut the door, so he made a small light in the lantern, as before.
dark	light	For the sun had set, the sea of evening light was going pale blue, fair as evening, faintly glazed with yellow: the eastern sky was a glow of rose and smoke blue, a band beyond the sea, while from the dark land-ridge under the western sky an electric fierceness still rushed up past a small but vehement evening star.
dark	light	The little girls were dragging a rough, dark object out of a corner of the passage into the light of the kitchen door.
dark	light	Inland, lit up dark grey with its plummy trees in the morning light, was the great mountain or tor, with bare, greying rock showing near the top, and above the ridge-top the pure blue sky, so bright and absolutely unsullied, it was always a wonder.
dark	light	For the rectangular planes of light were of different intensities, some bright and keen, some soft, warm, like candle-light, and there was one surface of pure red light, one or two were almost invisible, dark green.
dead	alive	And you do not know him, because you are alive, like me, so Siegmund Dead is a stranger to you.' With her head bowed down, cowering like a sulky animal, she looked at him under her brows.
full	empty	The great iron cage sank back on its rest, a full carfle was hauled off, an empty tram run on to the chair, a bell ting'ed somewhere, the chair heaved, then dropped like a stone.
old	new	She saw the stiffened bodies of the colliers, which seemed already enclosed in a coffin, she saw their unchanging eyes, the eyes of those who are buried alive: she saw the hard, cutting edges of the new houses, which seemed to spread over the

Word1	Word2	Sentence Text
		hillside in their insentient triumph, the triumph of horrible, amorphous angles and straight lines, the expression of corruption triumphant and unopposed, corruption so pure that it is hard and brittle: she saw the dun atmosphere over the blackened hills opposite, the dark blotches of houses, slate roofed and amorphous, the old church-tower standing up in hideous obsolescence above raw new houses on the crest of the hill, the amorphous, brittle, hard edged new houses advancing from Beldover to meet the corrupt new houses from Lethley, the houses of Lethley advancing to mix with the houses of Hainor, a dry, brittle, terrible corruption spreading over the face of the land, and she was sick with a nausea so deep that she perished as she sat.
old	new	They found a little gate, and soon were in a broad green alley of the wood, with a new thicket of fir and pine on one hand, an old oak glade dipping down on the other.
old	new	Paul was seventeen months old when the new baby was born.
old	new	'You know how the old German knights used to swear a BLUTBRUDERSCHAFT,' he said to Gerald, with quite a new happy activity in his eyes.
old	new	Shabby old coal-carts rambled up behind the New Connection, and filled from the pit-bank.
old	young	"He went bald, rather bald, when he was quite young," replied her mother, also as if telling a tale which was just old imagination.
old	young	On the landing-stage was the old doctor, the father of the young man who was lost.
old	young	When young Tom Brangwen was twenty-three years old there was some breach between him and his chief which was never explained, and he went away to Italy, then to America.
old	young	When she was twenty-three years old, she met, at a Christmas party, a young man from the Erewash Valley.
old	young	An old man was thrusting a young cockerel through the window-bars.

Word1	Word2	Sentence Text
open	closed	She looked at the handwriting, and began hastily and nervously to tear open the envelope; she held it away from her in the light of the lamp, and with eyes drawn half closed, tried to scan it.
open	shut	'Perfectly easy.' He shut the gate quietly after her, and made a spot of light on the dark ground, showing the pallid flowers still standing there open in the night.
present	absent	As alone and as absent and as present as an aboriginal dark on the sand in the sun.
true	false	"That's not true--I KNEW the war was false: humanly quite false.
big	small	The other three turned to the left, up another wide road cut in the almost nothingness, past two straying bungalows perched on brick supports--then across a piece of grass-land as yet unoccupied, where small boys were kicking a football--then round the corner of another new road, where water lay in a great puddle so that they had to climb on to the grass beside the fence of a big red-painted bungalow.
big	small	In the little shingle bay, with a small breakwater, where the boat was pulled up and chained, two men were standing in the water, throwing out a big, fine round net, catching the little silvery fish called charales, which flicked out of the brownish water sometimes like splinters of glass.
big	tiny	There were black ones like buds of coal, and black ones with a white spiral thread, and funny knobby black and white ones, and tiny purple ones, and a bright sea-orange, semi-transparent clamp shell, and little pink ones with long, sharp points, and glass ones, and lovely pearly ones, and then those that Richard had put in, worn shells like sea-ivory, marvellous substance, with all the structure showing; spirals like fairy stair-cases, and long, pure phallic pieces that were the centres of big shells, from which the whorl was all washed away: also curious flat, oval discs, with a lovely whorl traced on them, and an eye in the centre.
big	tiny	Baskets of spring guavas, baskets of sweet lemons called limas, basket of tiny green and yellow lemons, big as walnuts; orange-red and greenish mangoes, oranges, carrots, cactus fruits in great abundance, a few knobby potatoes, flat, pearl-white onions, little calabazitas and speckled green calabazitas like frogs, camotes cooked and raw--she loved to watch the baskets trotting up the beach past the church.

Word1	Word2	Sentence Text
bright	dim	The mist was folded blue along the hedges; the elm trees loomed up along the dim walls of the morning, the horse-chestnut trees at hand flickered with a few yellow leaves like bright blossoms.
gentle	rough	Towards Fanny, the poor, overstrung hunchback, Clara was unfailingly compassionate and gentle, as a result of which Fanny shed more bitter tears than ever the rough tongues of the other overseers had caused her.
good	bad	But the weather was bad, it rained a good deal; there were fogs in the morning, and foghorns on the harbour; and the Somers kept their doors continually blank and shut.
good	bad	It's bad enough during a strike, but my word, if it closes for good, it'll be like the end of the world.
good	bad	And a good many things are a bad job, besides that.
little	big	Across the road stood a group of natives in big hats and white calico clothes, all a little the worse for the pulque they had drunk.
little	big	They set off through the busy streets of the town, where automobiles and the little omnibuses called camiones run wild, and where the natives in white cotton clothes and sandals and big hats linger like heavy ghosts in the street, among the bourgeoisie, the young ladies in pale pink crü½pe de chine and high heels, the men in little shoes and American straw hats.
little	big	Already places had been taken, and little stalls set up, and huge egg-shaped baskets big enough to hold two men were lolling against the wall.
little	big	'Still, one can stand a little way off.' Kate moved towards the dense, silent throng of men in big hats.
little	big	Baskets of spring guavas, baskets of sweet lemons called limas, basket of tiny green and yellow lemons, big as walnuts; orange-red and greenish mangoes, oranges, carrots, cactus fruits in great abundance, a few knobbly potatoes, flat, pearl-white onions, little calabazitas and speckled green calabazitas like frogs, camotes cooked and raw--she loved to watch the baskets trotting up the beach past the church.
little	big	--They say of me, when I was a little girl of four, and my parents were having a big dinner-party, they had the nurse bring me in to

Word1	Word2	Sentence Text
		say good night to all the people they had there dressed up and eating and drinking.
little	big	As she waited at the tram-terminus she reverted swiftly to her childhood; her teasing grandfather, with his fair beard and blue eyes, and his big, monumental body; he had got drowned: her grandmother, whom Ursula would sometimes say she had loved more than anyone else in the world: the little church school, the Phillips boys; one was a soldier in the Life Guards now, one was a collier.
little	big	They said very little as they hastened home to the big supper.
little	big	For there were pots of chrysanthemums and coloured leaves, and a big jar of berries: there were pretty little pictures on the wall, photogravure reproductions from Greuze, and Reynolds's "Age of Innocence", giving an air of intimacy; so that the room, with its window space, its smaller, tidier desks, its touch of pictures and flowers, made Ursula at once glad.
little	big	In a chair by the fire, the father sat asleep, his head tilted back against the side of the big oak chimney piece, his ruddy face seen foreshortened, the nostrils open, the mouth fallen a little.
little	big	'Will you have milk?' she asked calmly, yet nervously poisoning the little black jug with its big red dots.
little	big	The child in her shone till she herself was a beam of sunshine; and how lovely was the sunshine that loitered and wandered out of doors, where the catkins on the big hazel bushes at the end of the garden hung in their shaken, floating aureole, where little fumes like fire burst out from the black yew trees as a bird settled clinging to the branches.
little	big	Being a soft, ruddy, country-looking girl, inclined to freckles, with big blue eyes, and curling, brown hair, and a soft voice, and rather strong, female loins she was considered a little old-fashioned and 'womanly'.
little	big	And his white slim back was curved over a big bowl of soapy water, in which he ducked his head, shaking his head with a queer, quick little motion, lifting his slender white arms, and pressing the soapy water from his ears, quick, subtle as a weasel playing with water, and utterly alone.
little	big	He knew he had been asked down to Wragby to be made use of, and like an old, shrewd, almost indifferent business man, or big-

Word1	Word2	Sentence Text
		business man, he let himself be asked questions, and he answered with as little waste of feeling as possible.
little	big	So Aaron was led up the big, rambling old house to the top floor--then along a long old corridor--and at last into a big bedroom with two beds and a red tiled floor--a little dreary, as ever--but the sun just beginning to come in, and a lovely view on to the river, towards the Ponte Vecchio, and at the hills with their pines and villas and verdure opposite.
long	short	And there was Kishwegin, dusky, coy, with long black hair and a short chamois dress, gaiters and moccasins and bare arms: so coy, and so smirking.
long	short	So there he stood, in his best clothes and a cream velour hat and a short pipe, staring with his long, naked, Australian face, impassive.
long	short	Tom was a rather short, good-looking youth, with crisp black hair and long black eyelashes and soft, dark, possessed eyes.
slow	rapid	At meal-times Juana would seat herself on the ground at a little distance from Kate, and talk, talk in her rapid mouthfuls of conglomerate words with trailing, wistful endings: and all the time watch her mistress with those black, unseeing eyes on which the spark of light would stir with the peculiar slow, malevolent jeering of the Indian.
back	front	As he went round the back, he saw Miriam kneeling in front of the hen-coop, some maize in her hand, biting her lip, and crouching in an intense attitude.
back	front	In front of her was a big warehouse, with creamy paper parcels everywhere, and clerks, with their shirt-sleeves rolled back, were going about in an at-home sort of way.
back	front	Meanwhile the back of Clifford's head was held sleek and motionless, just in front of them.
back	front	He watched her hair, which at the back was almost of the colour of the soapstone idol, take the candlelight into its vigorous freedom in front and glisten over her forehead.
back	front	He saluted Ramon by putting the back of his right hand in front of his eyes for a moment, then he went down the stone stairway and opened the iron door.

Word1	Word2	Sentence Text
back	front	They kept far back from the great rollers, which, as the two sat in the dribbling back-wash, reared up so huge and white and fanged in a front attack, that Harriet always rose and ran, and it was long before she got really wet.
back	front	With his revolver in his hand he stooped and ran, like some terrible cat, the sun gleaming on his naked back as he crouched under the shelter of the thick parapet wall, running along the roof to the corresponding front turret.
back	front	High at the back of the chancel, above where the altar had been, burned a small but intense bluey-white light, and just below and in front of the light stood a huge dark figure, a strange looming block, apparently carved in wood.
back	front	As he gazed back at all the black eyes, his eyes seemed to have no expression, save that they seemed to be seeing the heart of all darkness in front of him, where his unknowable God-mystery lived and moved.
back	front	"Now," thought Richard to himself, waving his front paws with gratification: "I must sound the muezzin and summon all men back to their central, isolate selves."
last	first	When at last I held his hand and was looking at him as I said "Good-bye", he looked back at me for the first time during our meeting.
last	first	Then at last he summoned his energy, opened the glass door, and mounted the first stairs.
last	first	'You have struck the first blow,' he said at last, forcing the words from his lungs, in a voice so soft and low, it sounded like a dream within her, not spoken in the outer air.
light	heavy	It was growing quite dark as they drove to the hotel, but still was light enough to show the river rustling, the Ponte Vecchio spanning its little storeys across the flood, on its low, heavy piers: and some sort of magic of the darkening, varied houses facing, on the other side of the stream.
light	heavy	There they all were: burly dragoons of stout pennies, heavy and holding their ground, with a screen of halfpenny light infantry, officered by the immovable half-crown general, who in his turn was flanked by all his staff of florin colonels and shilling

Word1	Word2	Sentence Text
		captains, from whom lightly moved the nimble six-penny lieutenants all ignoring the wan, frail Joey of the threepenny-bits.
light	heavy	The driver whipped his mules, they rolled in the still, heavy morning light away down an uneven cobbled road with holes in it, between walls with falling mortar and low, black adobe houses, in the peculiar VACUOUS depression of a helpless little Mexican town, towards the plaza.
light	heavy	All in the changeless, heavy light of the afternoon, the long lake reaching into invisibility, between its unreal mountains.
light	heavy	She sat with her head bent, the light falling on her soft hair and on the heavy, silvery-coloured embroidery of her shawl, which she wrapped round her tight, as the Indian women do their rebozos.
light	heavy	Aaron dropped his heavy bag, with relief, and stood there, hat in hand, in his damp overcoat in the circle of light, looking vaguely at the yellow marble pillars, the gilded arches above, the shadowy distances and the great stairs.
light	heavy	'Good they are dead.' The heavy, luxurious yellow light from below the clouds gilded the mountains of evening.
light	heavy	A heavy, copper-coloured beam of light came in at the west window, gilding the outlines of the children's heads with red gold, and falling on the wall opposite in a rich, ruddy illumination.
many	few	There were few people in the train, so they settled themselves right at the front, in one of those long open second-class coaches with many cane seats and a passage down the middle.
near	far	They would be very near, almost dangerously near to the river, so that the black water ran not far from his face, and it gave a little thrill; or they loved sometimes in a little hollow below the fence of the path where people were passing occasionally, on the edge of the town, and they heard footsteps coming, almost felt the vibration of the tread, and they heard what the passersby said; ½strange little things that were never intended to be heard.
near	far	Gudrun and Winifred had a little table near the fire at the far end, with a white lamp whose light did not travel far.
near	far	His ambition, as far as this world's gear went, was quietly to earn his thirty or thirty-five shillings a week somewhere near home,

Word1	Word2	Sentence Text
		and then, when his father died, have a cottage with his mother, paint and go out as he liked, and live happy ever after.
near	far	He retreated to the far end, near the street door, and stood behind the coats that hung on the hall-stand.
right	left	I'm sure the Indians would be all right, if they were left alone.
short	tall	And then he started, as Max, tall and handsome now in Tyrolese costume, white shirt and green, square braces, short trousers of chamois leather stitched with green and red, firm-planted naked knees, naked ankles and heavy shoes, warbled his native Yodel strains, a piercing and disturbing sound.
small	large	In the middle of the town was a large, open, shapeless space, or market-place, of black trodden earth, surrounded by the same flat material of dwellings, new red-brick becoming grimy, small oblong windows, and oblong doors, repeated endlessly, with just,
white	black	Two black and white chamber-maids appeared.
white	black	In the gateway of the yard before the church stood a brilliant figure in a serape whose zig-zag whorls of scarlet, white, and black ran curving, dazzling, to the black shoulders; above which was the face of Cipriano, calm, superb, with the little black beard and the arching brows.
white	black	The walls were vertically striped in bars of black and white, vermilion and yellow and green, with the windows between rich with deep blue and crimson and black glass, having specks of light.
white	black	After him came a strange procession: a peon in floppy white clothes, led prisoner between two of the guards of Huitzilopochtli: who wore their serapes with red and black and yellow and white and green stripes: then another peon prisoner: then another: in all, five, the fifth one tall, limping, and with a red cross painted on the breast of his white jacket.
white	black	Cipriano had his face painted with a white jaw, a thin band of green stretched from his mouth, a band of black across his nose, yellow from his eyes, and scarlet on his brow.
white	black	After him came his guard, their faces red, black, and white, their bodies painted as Cipriano's, and a scarlet feather rising from the back of their head.

Word1	Word2	Sentence Text
white	black	In the streets the white and blue serapes of Quetzalcoatl and the scarlet and black serapes of Huitzilopochtli were seen in bands, marching to the sound of tom- toms, and holding up the curious round banners, made of feather- work, of Quetzalcoatl, and the tall scarlet signs of Huitzilopochtli, long poles with the soft club of scarlet feathers at the top, tufted with a black point.
white	black	The man in the white serape with the blue and black ends was waiting by the gate.
white	black	Through the window he saw Tom Brangwen, who was best man, coming up the garden path most elegant in cut-away coat and white slip and spats, with Ursula laughing on his arm. Tom Brangwen was handsome, with his womanish colouring and dark eyes and black close-cut moustache.
white	black	Also the houses, like white, and red, and black cattle, were wandering down the bay, with a mist of sunshine between him and them.
white	black	He was naked to the waist, wore scalp-fringed trousers, was dusky-red-skinned, had long black hair and eagle's feathers--only two feathers--and a face wonderfully and terribly painted with white, red, yellow, and black lines.
white	black	"I lost Percival Charles's ninepence and my nice white cloth out of the basket, and everything, besides having black looks on Thursday because it was mutton-chops, which he hates."
white	black	Ursula was watching the butterflies, of which there were dozens near the water, little blue ones suddenly snapping out of nothingness into a jewel-life, a large black-and-red one standing upon a flower and breathing with his soft wings, intoxicatingly, breathing pure, ethereal sunshine; two white ones wrestling in the low air; there was a halo round them; ah, when they came tumbling nearer they were orangetips, and it was the orange that had made the halo.
white	black	Then Gerald came up, dressed in white, with a black and brown blazer, and looking handsome.
white	black	Only the white and blue and earth-coloured serapes of Quetzalcoatl, and the scarlet and black of Huitzilopochtli, were seen among the crowds.

Word1	Word2	Sentence Text
white	black	But beside this, a new blanket, white with bars of blue and black, and flowers like stars at the centre, and two pieces of silver money.
white	black	Unfortunately, as the evening was so fine, the roads were full of strollers: groups of three or four men dressed in pale trousers and shiny black cloth coats, following their suspicious little dogs: gangs of youths slouching along, occupied with nothing, often silent, talking now and then in raucous tones on some subjects of brief interest: then the gallant husbands, in their tail coats very husbandly, pushing a jingling perambulator, admonished by a much-dressed spouse round whom the small members of the family gyrated: occasionally, two lovers walking with a space between them, disowning each other; occasionally, a smartly dressed mother with two little girls in white silk frocks and much expanse of yellow hair, stepping mincingly, and, near by, a father awkwardly controlling his Sunday suit.
white	black	A man in a white serape, with the blue and black borders, suddenly appeared at the window, lifting his hat, on which was the sign of Quetzalcoatl, and pushing a little card through the window.
white	black	Northwards, next door, was the big imitation black and white bungalow, with a tuft of wind-blown trees and half-dead hedge between it and the Somers' house.
white	black	Miss Pinnegar lived in: so that the household consisted of the invalid, who mostly sat, in her black dress with a white lace collar fastened by a twisted gold brooch, in her own dim room, doing nothing, nervous and heart-suffering; then James, and the thin young Alvina, who adhered to her beloved Miss Frost, and then these two strange women.
white	black	There they strolled, arm in arm, brilliant in red organdie and blue chiffon and white muslin and pink and mauve and tangerine frail stuffs, their black hair bobbed out, their dark slim arms interlaced, their dark faces curiously macabre in the heavy make-up; approximating to white, but the white of a clown or a corpse.
white	black	As the twilight came through the unceasing rain, a woman-servant brought Kate a sleeveless dress or chemise of white linen, scalloped at the bottom and embroidered with stiff blue flowers upside-down on the black stalks, with two stiff green leaves.

Word1	Word2	Sentence Text
white	black	From under his blouse, in front, hung the ends of a narrow woollen sash, white, with blue and black bars, and a fringe of scarlet.
white	black	There was a new one, white, with close flowers of blue on black stalks, and with green leaves, forming the borders, and at the boca, the mouth, where the head went through, a whole lot of little, rainbow-coloured flowers, in a coiling blue circle.
white	black	Ramon left the drum, and sat down on his own serape, that was white with the blue and black bars, and the scarlet fringe.
white	black	While this was singing, another boat had arrived, and soldiers made way through the crowd for Ramon, in his white serape with the blue edges and scarlet fringe, and a young priest of the church in a black cassock, and six men in dark serapes with the blue borders of Quetzalcoatl.
white	black	She could not see his face, only part of his back; the proud, heavy, creamy-brown shoulders, the black head bent a little forward, in concentration, the cartridge-belt dropping above his loins, over the white, floppy linen of the trousers.
white	black	Wonderful to see the man, with small bobbins of fine red and white yarn, and black, weaving a bit of the ground, weaving the zigzag of black up to it, and, up to that, the zigzag of white, with deft, dark fingers, quickly adjusting his setting needle, quick as lightning threading his pattern, then bringing down the beam heavily to press it tight.
white	black	In the shadow of the mud shed, the pure colours of the lustrous wool looked mystical, the cardinal scarlet, the pure, silky white, the lovely blue, and the black, gleaming in the shadow of the blackish walls.
white	black	It had a round crest of black and white and blue feathers, like an eye, or a sun, in front.
white	black	It is one of Ramon's; they are Quetzalcoatl's colours, the blue and white and natural black.
wife	husband	She had known his wife, who had died of consumption, and who had, at the end, conceived such a violent dislike of her husband, that if he came into her room it caused her haemorrhage.
wife	husband	"When He changed the water into wine at Cana," he said, "that is a symbol that the ordinary life, even the blood, of the married

Word1	Word2	Sentence Text
		husband and wife, which had before been uninspired, like water, became filled with the Spirit, and was as wine, because, when love enters, the whole spiritual constitution of a man changes, is filled with the Holy Ghost, and almost his form is altered."
wife	husband	The present husband, William James, went round in a strange, silent fashion helping his wife Rose to prepare tea.
wife	husband	Soon he was telling her: this was William, this was William's young lady in the evening dress, this was Annie and her husband, this was Arthur and his wife and the baby.
wife	husband	"How long are you stopping?" the young husband asked his wife.
wife	husband	They descended all three in silence, husband and wife in front.
above	below	The cattle stood with their noses together on the brow of a slope, watching the scene below, the men in white hovering about the white forms of the women, watching above all Gudrun, who was advancing slowly towards them.
above	below	And, now that night had settled over Sydney, and the town and harbour were sparkling unevenly below, with reddish-seeming sparkles, whilst overhead the marvellous Southern Milky Way was tilting uncomfortably to the south, instead of crossing the zenith; the vast myriads of swarming stars that cluster all along the milky way, in the Southern sky, and the Milky Way itself leaning heavily to the south, so that you feel all on one side if you look at it; the Southern sky at night, with that swarming Milky Way all bushy with stars, and yet with black gaps, holes in the white star-road, while misty blotches of star-mist float detached, like cloud-vapours, in the side darkness, away from the road; the wonderful Southern night-sky, that makes a man feel so lonely, alien: with Orion standing on his head in the west, and his sword-belt upside down, and his Dog-star prancing in mid-heaven, high above him; and with the Southern Cross insignificantly mixed in with the other stars, democratically inconspicuous; well then, now that night had settled down over Sydney, and all this was happening overhead, for R.L. Somers and a few more people, our poet once more felt scared and anxious.
after	before	But after all, he had only six weeks in England, before sailing to Sydney.

Word1	Word2	Sentence Text
after	before	Before, while she had striven against him bitterly, she had fretted after him, as if he had gone astray from her.
after	before	Therefore, after he had gone to the vicarage and asked for her, she remained for some days held in this one spell, open, receptive to him, before him.
after	before	Because, after all, like so many modern men, he was finished almost before he had begun.
after	before	They came to London, and he tried taxi after taxi before he could get one to take them up to Hampstead.
after	before	A bunch o' fal-de-rol flowers as a gardener clips off wi' never a thought is preferred before mine as I've fettled after this three-week.
after	before	After a while we went out also, before the light faded altogether from the pond.
after	before	We keep on thinking and feeling the same, year after year, till we've only got one side; an' I suppose they've done it before us.
after	before	But before the Sunday shirt was slipped over the fleecy head, away darted the naked body, to wallow in the sheepskin which formed the parlour rug, whilst the mother walked after, protesting sharply, holding the shirt like a noose, and the father's bronze voice rang out, and the naked child wallowing on its back in the deep sheepskin announced gleefully: "I'm bading in the sea, mother."
behind	front	In front in the small blue bay lay two little war-ships, pale grey, with the white flag having the Union Jack in one corner floating behind.
behind	front	She watched Ciccio following behind Alvina in his dark, hang-dog fashion, and she did not move a muscle until he came to a standstill in front of her.
high	low	A black boat with a red-painted roof and a tall mast was moored to the low breakwater-wall, which rose about a yard high, from the shallow water.
known	unknown	His heart always filled with fear, fear of the unknown, when he heard his women speak of their bygone men as of strangers they had known in passing and had taken leave of again.

Word1	Word2	Sentence Text
near	distant	He was commissioned to open the sluice that let out the water from the lake, which was pierced at one end, near the high-road, thus serving as a reservoir to supply with water the distant mines, in case of necessity.
north	south	When the late Captain Audley Coote was laying the cable from New Caledonia to Sandy Cape, at the north end of Fraser Island, on the South Queensland coast, he passed a submerged mountain 6,000 feet in height, and found a tremendous chasm, so deep that they could find no bottom, and had to work the cable round the edge.
north	south	Along the rim of the hills, beginning in the north-west, were dark woodlands, which swept round east and south till they raced down in riot to the very edge of southern Nethermere, surrounding our house.

Appendix G: DHL Corpus Keywords

Rank	Keyword	LL	LC Freq	Rel Freq	Novels	RC Freq
1	ALVINA	4,712	1,230	0.09	1	-
2	URSULA	4,489	1,191	0.08	2	6
3	SOMERS	3,341	876	0.06	1	1
4	GUDRUN	2,827	738	0.05	2	-
5	AARON	2,804	779	0.05	1	20
6	MOREL	2,720	710	0.05	1	-
7	KATE	2,624	873	0.06	2	127
8	BIRKIN	2,517	657	0.05	1	-
9	GERALD	2,412	856	0.06	1	170
10	RAMÓN	2,198	586	0.04	1	4
11	CONNIE	2,103	561	0.04	2	4
12	SIEGMUND	2,057	537	0.04	1	-
13	DARK	1,936	1,963	0.14	10	2,829
14	CICCIO	1,912	499	0.04	1	-
15	BRANGWEN	1,751	457	0.03	2	-
16	LETTIE	1,732	452	0.03	1	-
17	CLIFFORD	1,725	462	0.03	1	4
18	LILLY	1,683	443	0.03	1	1
19	HELENA	1,552	440	0.03	1	16
20	CIPRIANO	1,364	356	0.02	1	-
21	PAUL	1,351	770	0.05	4	537
22	MIRIAM	1,252	405	0.03	2	50
23	HARRIET	1,230	415	0.03	1	65
24	PINNEGAR	1,168	305	0.02	1	-
25	KANGAROO	1,057	276	0.02	1	-
26	HERMIONE	971	264	0.02	2	4
27	QUETZALCOATL	939	245	0.02	1	-
28	SOUL	862	1,024	0.07	10	1,694
29	JACK	766	424	0.03	6	281
30	CRIED	735	1,023	0.07	10	1,909
31	EMILY	713	219	0.02	2	19
32	STRANGE	688	967	0.07	10	1,817
33	TH	679	216	0.02	7	24
34	DAWES	674	176	0.01	1	-
35	HOUGHTON	651	170	0.01	2	-
36	MEG	609	187	0.01	1	16
37	MEXICO	598	240	0.02	3	75
38	WINIFRED	559	146	0.01	2	-
39	WOODHOUSE	539	146	0.01	1	2
40	JAZ	536	140		1	-

Rank	Keyword	LL	LC Freq	Rel Freq	Novels	RC Freq
41	LESLIE	534	197	0.01	3	46
42	DARKNESS	529	684	0.05	10	1,208
43	HUITZILOPOCHTLI	529	138		1	-
44	HILDA	526	150	0.01	3	6
45	PURE	518	374	0.03	10	371
46	NAKED	516	331	0.02	10	279
47	CARLOTA	510	133		1	-
48	WHILST	494	249	0.02	10	138
49	SKREBENSKY	487	127		2	-
50	THA	472	134		5	5
51	LOVAT	467	122		1	-
52	ANNIE	461	178	0.01	3	49
53	JUANA	452	118		1	-
54	GEOFFREY	449	144	0.01	3	17
55	COLLIERS	448	122		7	2
56	AUSTRALIA	444	204	0.01	4	92
57	BOLTON	433	116		1	1
58	NOTTINGHAM	431	123		7	5
59	PANCRAZIO	421	110		1	-
60	WRAGBY	418	109		1	-
61	MADAME	413	394	0.03	3	535
62	WATCHED	403	641	0.05	10	1,308
63	JOSEPHINE	402	120		2	8
64	TER	393	116		6	7
65	TANNY	379	99		1	-
66	STAR	359	246	0.02	9	228
67	NIÑA	356	93		1	-
68	FROST	356	167	0.01	6	79
69	PALE	356	544	0.04	10	1,083
70	BEATRICE	349	157	0.01	2	67
71	ARTHUR	344	156	0.01	7	68
72	MAX	340	108		2	12
73	WARM	336	499	0.04	10	973
74	ARGYLE	326	85		1	-
75	LOERKE	326	85		1	-
76	HARBY	323	91		1	3
77	HATED	316	357	0.03	10	567
78	CONSCIOUSNESS	312	311	0.02	10	441
79	JAMES	310	338	0.02	7	520
80	FLOWERS	307	456	0.03	10	891
81	CRICH	299	78		2	-
82	AY	295	244	0.02	10	285
83	LIFTED	290	368	0.03	10	641
84	VERA	289	85		2	5
85	S'LL	283	74		7	-

Rank	Keyword	LL	LC Freq	Rel Freq	Novels	RC Freq
86	COSSETHAY	280	73		3	-
87	MELLORS	280	73		1	-
88	SISSON	276	72		1	-
89	RICHARD	275	304	0.02	3	473
90	KISHWÉGIN	272	71		1	-
91	BREAST	263	310	0.02	10	509
92	URSULA'S	261	68		2	-
93	COLLIERY	253	66		8	-
94	TILLY	250	68		2	1
95	TERESA	247	108		1	43
96	CALLCOTT	241	63		1	-
97	PUSSUM	238	62		1	-
98	ALLAYE	234	61		1	-
99	KATE'S	234	61		1	-
100	TEVERSHALL	234	61		1	-
101	SOFTLY	227	341	0.02	10	671
102	GERALD'S	226	68		1	5
103	AUSTRALIAN	221	97		2	39
104	HALLIDAY	220	62		1	2
105	LAKE	219	277	0.02	9	481
106	AARON'S	218	57		1	-
107	FLUTE	217	90		4	31
108	GUDRUN'S	215	56		2	-
109	FLAME	214	224	0.02	10	333
110	BIRD	212	268	0.02	10	466
111	MEXICAN	208	129		2	103
112	NATCHA	207	54		1	-
113	CYRIL	204	83		2	27
114	FRANKS	203	59		1	3
115	CLARA	197	278	0.02	1	524
116	WILLEY	195	51		3	-
117	ANGUS	194	64		1	9
118	PEONS	190	74		1	21
119	PIT	188	166	0.01	10	208
120	KEEPER	188	119		7	98
121	SERAPE	188	49		1	-
122	SUNSHINE	185	197	0.01	10	297
123	DRUM	184	116		6	95
124	SAYULA	184	48		1	-
125	BUSH	183	133		10	133
126	HANDSOME	183	241	0.02	10	432
127	BELDOVER	180	47		3	-
128	BOTTOM	180	245	0.02	10	450
129	ALVINA'S	176	46		1	-

Rank	Keyword	LL	LC Freq	Rel Freq	Novels	RC Freq
130	JIM	176	216	0.02	4	367
131	INDOORS	175	102		10	74
132	LOINS	174	76		7	30
133	KEE	174	54		1	5
134	VICTORIA	172	126		6	127
135	VILLIERS	171	49		2	2
136	LEIVERS	169	44		1	-
137	CLIFFORD'S	169	44		1	-
138	ILKESTON	169	44		3	-
139	INERT	167	68		10	22
140	CHATTERLEY	165	43		1	-
141	ANNA	163	194	0.01	5	321
142	SYDNEY	163	80		3	42
143	JULIA	163	88		3	56
144	DOWNSTAIRS	162	167	0.01	10	245
145	YER	161	102		7	84
146	RAMÓN'S	158	47		1	3
147	INGER	157	41		3	-
148	BIRKIN'S	157	41		1	-
149	PAPPLEWORTH	157	41		1	-
150	GRADUALLY	156	186	0.01	10	308
151	LIMBS	156	142		10	184
152	WITHAM	153	40		3	-
153	SEÑORA	153	65		1	24
154	MOTIONLESS	152	164	0.01	10	250
155	SIEGMUND'S	149	39		1	-
156	TUKE	148	41		1	1
157	MALINTZI	146	38		1	-
158	NETHERMERE	146	38		2	-
159	OWEN	145	97		1	87
160	WOMB	143	66		8	30
161	SERAPES	142	37		1	-
162	MANCHESTER	141	62		3	25
163	TENSE	139	110		10	122
164	MOTION	139	162	0.01	10	264
165	EDGAR	138	63		4	28
166	RUDDY	138	97		10	93
167	KNARBOROUGH	138	36		1	-
168	MOCKING	137	100		10	101
169	STRUTHERS	135	55		2	18
170	MICHAELIS	134	57		1	21
171	TAWARAS	134	35		1	-
172	LOTTIE	134	39		3	2
173	COLLIER	134	44		7	6

Rank	Keyword	LL	LC Freq	Rel Freq	Novels	RC Freq
174	ITALIAN	133	168	0.01	8	291
175	WOR	133	37		5	1
176	HOLLOW	133	162	0.01	10	274
177	NOTHINGNESS	132	70		10	43
178	SHEAVES	131	48		6	11
179	RADFORD	130	34		1	-
180	CICCIO'S	130	34		1	-
181	MOREL'S	130	34		1	-
182	SCULLERY	130	55		8	20
183	COLDLY	130	123		10	166
184	MARCHESA	129	36		1	1
185	BITS	128	118		10	155
186	BROWS	127	130		10	189
187	MINDLESS	126	33		5	-
188	SHORTLANDS	126	33		2	-
189	BRANGWENS	126	33		2	-
190	TAWARA	126	33		1	-
191	UNEASY	126	136		10	207
192	DERBYSHIRE	125	35		8	1
193	SHARPE	125	35		1	1
194	SCARLET	121	144	0.01	10	239
195	BOWELS	120	63		8	38
196	NAY	120	151	0.01	10	262
197	ROUSED	119	129		10	197
198	HELENA'S	119	31		1	-
199	FRENZY	118	68		9	48
200	MECHANICAL	118	100		9	120
201	MANFREDI	118	33		1	1
202	COO	118	33		2	1
203	WINGS	117	132		10	209
204	SNAKE	117	99		9	119
205	TRAM	117	79		7	72
206	SERPENT	116	54		9	25
207	BELLY	115	94		8	108
208	JACK'S	115	34		1	2
209	JAMILTEPEC	115	30		1	-
210	ALLPORT	115	30		1	-
211	DUNNA	115	30		4	-
212	INTIMACY	115	129		10	204
213	JEERING	115	48		8	17
214	CONNIE'S	114	32		2	1
215	NORRIS	113	36		1	4
216	INHUMAN	113	60		9	37
217	FEMALE	113	129		9	207
218	LADYSHIP	112	58		1	34

Rank	Keyword	LL	LC Freq	Rel Freq	Novels	RC Freq
219	CIPRIANO'S	111	29		1	-
220	FRAIL	111	105		10	142
221	BUNGALOWS	110	50		2	22
222	KNEELED	110	35		9	4
223	NIVER	109	37		5	6
224	VULNERABLE	108	42		7	12
225	EZEQUIEL	107	28		1	-
226	HIGHCLOSE	107	28		2	-
227	UGLY	106	170	0.01	10	348
228	MARCHESE	106	30		2	1
229	BREASTS	104	74		10	72
230	POWERFUL	104	152	0.01	10	294
231	BRANGWEN'S	103	27		2	-
232	HOUGHTON'S	103	27		1	-
233	LOUIS	103	83		3	94
234	ROLLINGS	103	29		1	1
235	GIOVANNI	102	37		2	8
236	MAIZE	102	36		4	7
237	ABSOLUTE	102	121		8	200
238	PITS	102	44		5	17
239	SENSUAL	100	64		8	54
240	BESTWOOD	100	26		3	-
241	EBERWICH	100	26		1	-
242	LIFTING	99	117		10	192
243	MARSH	99	88		6	111
244	WARMTH	99	128		10	226
245	LUMLEY	99	28		1	1
246	SMALLISH	98	33		8	5
247	ABSTRACT	98	64		9	55
248	ECSTASY	98	91		10	120
249	MALE	98	143	0.01	9	276
250	RUPERT	97	72		1	74
251	MEXICANS	97	55		2	38
252	AUSTRALIANS	97	29		1	2
253	MATES	97	45		3	21
254	GLISTENING	96	75		10	82
255	YEARNING	96	85		9	107
256	SUBMIT	96	64		9	57
257	GIGI	96	25		1	-
258	LEVISON	96	25		1	-
259	LETTIE'S	96	25		1	-
260	FULFILMENT	95	57		6	43
261	UNDERNEATH	95	85		10	108
262	FASCINATED	95	107		10	169
263	LOUISA	95	71		2	74

Rank	Keyword	LL	LC Freq	Rel Freq	Novels	RC Freq
264	TENSION	94	73		9	79
265	TORTILLAS	93	28		1	2
266	UNISON	92	41		8	17
267	MADAME'S	92	29		1	3
268	SHRANK	92	96		10	142
269	MUN	92	24		4	-
270	LILLY'S	92	24		1	-
271	HERMIONE'S	92	24		1	-
272	RABBIT	92	83		10	107
273	NOWHERE	91	103		10	164
274	SHEFFIELD	90	36		3	11
275	THIGHS	90	54		9	41
276	REMOTE	90	122		8	224
277	NOWT	90	27		5	2
278	ACTIVITY	89	94		10	140
279	DILATED	89	49		9	32
280	ISOLATED	89	66		7	68
281	BLISS	89	62		9	59
282	UNCONSCIOUS	89	138		10	278
283	MANLY	85	65		9	69
284	CAUCE	84	22		1	-
285	CHAGRIN	84	37		10	15
286	MONTES	84	24		1	1
287	MARVELLOUS	84	80		10	109
288	MARIA	83	53		5	44
289	VENICE	83	50		4	38
290	ERECT	83	91		10	141
291	BUDS	82	54		10	47
292	CROUCHED	81	84		10	123
293	INVISIBLE	81	117		10	224
294	BUD	81	58		9	57
295	BUTTOCKS	81	28		7	5
296	MITCHELL	81	28		1	5
297	CLARISS	80	21		2	-
298	COLLIERIES	80	21		6	-
299	REVULSION	80	42		7	25
300	SNOWDROPS	80	23		5	1
301	JESUS	79	97		8	164
302	QUIVERED	79	62		10	68
303	CONTACT	79	124		10	251
304	ALGY	78	24		1	2
305	MISSIS	77	26		7	4
306	SHAN'T	77	105		10	193
307	CORE	77	49		10	41
308	PACOHUILA	77	20		1	-

Rank	Keyword	LL	LC Freq	Rel Freq	Novels	RC Freq
309	ADIÓS	77	20		1	-
310	JOACHIM	76	22		1	1
311	HEARTH	76	70		10	92
312	WEIRD	75	57		9	60
313	CANNA	75	23		5	2
314	VERTEBRAL	75	23		1	2
315	CHILDISH	75	97		10	172
316	HA'PENNY	74	26		5	5
317	TIMELESS	74	26		6	5
318	NAVEL	74	25		6	4
319	HUMANITY	74	103		9	193
320	IRONICALLY	73	49		8	44
321	SEPARATE	73	106		10	204
322	COOLEY	73	19		1	-
323	PESCOCALASCIO	73	19		1	-
324	JULIO	73	19		1	-
325	HERBERTSON	73	19		1	-
326	STRELLEY	73	19		2	-
327	DIGGERS	73	19		1	-
328	MARJORY	73	19		3	-
329	BERRIES	73	43		8	32
330	REPULSIVE	73	44		8	34
331	TWILIGHT	72	112		10	225
332	ALICE	72	64		5	81
333	TORTURE	71	81		9	129
334	PENIS	71	22		1	2
335	CONCHA	71	30		1	11
336	VOID	71	55		7	60
337	CENTAVOS	70	23		1	3
338	HAMMOND	70	23		1	3
339	PATIO	70	29		1	10
340	MALEVOLENT	69	31		8	13
341	UNCANNY	69	46		9	41
342	CROUCHING	69	66		10	90
343	REBOZOS	69	18		1	-
344	MOLLIE	69	18		1	-
345	SCHOFIELD	69	18		1	-
346	FLASHING	69	80		9	130
347	PLAZA	69	44		1	37
348	POTENT	69	42		7	33

Rank	Keyword	LL	LC Freq	Rel Freq	Novels	RC Freq
349	BUSHES	68	108		10	221
350	FORLORN	67	58		10	71
351	HAZEL	67	47		8	45
352	CLARA'S	67	24		1	5
353	FLICKERED	67	50		10	52
354	BOTTOMS	66	30		6	13
355	SPELL	66	102		10	204
356	NON	66	98		9	191
357	SLOPE	66	93		9	175
358	TUFTS	66	41		8	33
359	DEEPEST	65	54		9	63
360	BLUEBELLS	65	34		6	20
361	HEIN	65	19		2	1
362	THA'S	65	19		5	1
363	SURCHARGED	65	19		6	1
364	KANGAROO'S	65	17		1	-
365	JUANA'S	65	17		1	-
366	ZAGUÁN	65	17		1	-
367	SWOON	65	32		7	17
368	H'M	65	37		5	26
369	NAKEDNESS	65	41		6	34
370	SENSUALITY	64	30		6	14
371	ONESELF	64	69		8	105
372	SLUICE	63	21		5	3
373	CORNISH	63	29		2	13
374	PHALLIC	63	22		4	4
375	BANDITS	63	22		1	4
376	ROCKING	63	67		9	101
377	CLASSES	63	93		7	181
378	POTENCY	63	26		5	9
379	MOCKERY	62	60		10	83
380	MILLICENT	62	31		2	17
381	LUMINOUS	62	66		10	100
382	CANAILLE	61	18		4	1
383	PINNEGAR'S	61	16		1	-
384	TA'E	61	16		5	-
385	HA'E	61	16		3	-
386	HUARACHES	61	16		1	-
387	TREWHELLA	61	16		1	-
388	MANGO	61	27		2	11
389	MINERS	60	85		7	160
390	THERESA	60	19		1	2
391	GLAMOROUS	60	19		8	2
392	EFFIE	60	22		2	5
393	ABORIGINAL	60	22		3	5

Rank	Keyword	LL	LC Freq	Rel Freq	Novels	RC Freq
394	WEEKDAY	60	22		2	5
395	BITCH	59	38		5	32
396	MATRON	59	38		3	32
397	VIBRATION	59	37		9	30
398	LASS	59	35		8	26
399	SARDONIC	59	48		7	55
400	ASH	59	82		9	153
401	GLEAMING	58	76		10	135
402	CREATION	58	64		7	99
403	QUIVERING	58	81		10	151
404	SUSPENDED	58	72		8	123
405	TIPSY	58	23		8	7
406	MANSFIELD	58	17		5	1
407	REVOLUTIONS	58	29		3	16
408	BLOSSOM	58	70		10	118
409	OCOTE	57	15		1	-
410	TORESTIN	57	15		1	-
411	MULLUMBIMBY	57	15		1	-
412	PATRÓN	57	15		1	-
413	LENSKY	57	15		1	-
414	VERDEN	57	15		2	-
415	FULFILLED	57	50		7	62
416	FASCINATION	57	52		10	68
417	LAPSING	57	18		5	2
418	CHANGELESS	57	21		5	5
419	MISTLETOE	57	21		5	5
420	RAINBOW	56	33		4	24
421	CHAOS	56	46		7	53
422	AZTEC	56	19		2	3
423	KIRK	56	19		4	3
424	DOWNHILL	56	26		9	12
425	FLAG	56	63		7	100
426	GHASTLY	56	69		9	118
427	DUSKY	56	53		10	72
428	DUNCAN	56	30		2	19
429	COSY	56	44		9	49
430	TRANCE	56	44		8	49
431	BLINDLY	55	58		10	86
432	SHUDDERING	55	36		9	31
433	FATHOMLESS	55	23		7	8
434	EQUALITY	55	33		5	25
435	APPEN	55	28		6	16
436	AVERTED	55	44		10	50
437	CORNWALL	55	38		3	36
438	ISOLATION	55	51		8	68

Rank	Keyword	LL	LC Freq	Rel Freq	Novels	RC Freq
439	RUSHING	54	82		10	162
440	MANHOOD	54	58		8	88
441	FLOSSIE	54	16		1	1
442	ELECTRICITY	54	31		9	22
443	GLISTEN	54	21		10	6
444	BRICKNELL	54	14		1	-
445	FROST'S	54	14		1	-
446	WALGATCHKA	54	14		1	-
447	GUADALAJARA	54	14		1	-
448	EXULTANCE	54	14		5	-
449	ANNABLE	54	14		1	-
450	PEEWITS	54	14		2	-
451	ALOOF	53	60		10	95
452	UNSURE	53	20		5	5
453	MINES	53	48		8	62
454	MANDOLINE	53	18		1	3
455	BOATMAN	52	31		2	23
456	SUSPENSE	52	55		8	82
457	COSMOS	52	22		3	8
458	VEINS	52	72		9	134
459	MAGGIE	52	36		1	34
460	HACIENDA	51	34		1	30
461	ONENESS	51	25		6	13
462	INNERMOST	51	30		6	22
463	LAPSED	51	37		10	37
464	STATIC	51	23		5	10
465	TOMMY	51	45		3	57
466	FOAM	50	49		6	68
467	UNREAL	50	56		9	88
468	HOSTILE	50	62		10	106
469	UNUTTERABLE	50	24		6	12
470	MIDLANDS	50	28		6	19
471	MA'E	50	13		5	-
472	WYEWURK	50	13		1	-
473	DEMONISH	50	13		2	-
474	CONTESSA	50	13		2	-
475	PLASM	50	13		3	-
476	CALIFANO	50	13		1	-
477	CONSUMMATION	50	29		5	21
478	DAFFODILS	50	31		7	25
479	FRIGHTENING	49	34		8	32
480	MYSTIC	49	55		7	87
481	RAVISHED	49	21		2	8
482	DRUMS	49	43		3	54
483	THUD	48	44		7	57

Rank	Keyword	LL	LC Freq	Rel Freq	Novels	RC Freq
484	DIALECT	48	29		7	22
485	BLUISH	48	40		10	47
486	ABSTRACTION	48	40		8	47
487	MALCOLM	48	24		1	13
488	HEAP	48	70		10	135
489	DUKES	48	25		2	15
490	ISOLATE	47	19		5	6
491	INCHOATE	47	19		4	6
492	DAZED	47	59		10	102
493	JORDAN'S	47	23		2	12
494	BOUGHS	47	44		9	59
495	ANEMONES	47	21		7	9
496	BOLTON'S	47	14		1	1
497	ELEGANT	46	66		9	125
498	SHINGLE	46	24		4	14
499	URGE	46	63		7	116
500	VINA	46	12		1	-

Appendix H: Corpora Unmatched Semantic Domains

In the DHL corpus but not in the Reference corpus:

DHL Ranking	Semantic Domain	Freq
278	Not Sensory	147
354	Fixing and mending	5

In the Reference corpus but not in the DHL corpus:

RC Ranking	Semantic Domain	Freq
355	Participation	41
358	General And Abstract Terms	35
361	No part of a group	32
369	Trying	16
374	Cause/Effect/Connected	12
375	Speech acts: Not speaking	11
376	Not drinking	9
378	Not Spacious	8
379	Unconditional	7
382	Non-political	4
383	Gasless	3
384	Comparing: Unvaried	3
387	Evaluation: True/false	3
388	Learn	3
389	Happy/Sad	2
391	Interest/boredom/excited/energetic	1
393	Anti-scientific	1
394	Unclassified	1

Appendix I: Underused Semantic Domains

Description	LL	LC Freq	LC Rel Freq	RC Freq	RC Rel Freq
T1.1.1: Time: Past	1,189	1,564	0.11%	20,195	0.25%
Z2: Geographical names	761	6,657	0.47%	54,117	0.66%
S7.1+: In power	699	4,006	0.28%	35,085	0.43%
Q2.2: Speech acts	683	11,222	0.79%	83,519	1.02%
X4.1: Mental object: Conceptual object	647	1,573	0.11%	16,798	0.20%
N1: Numbers	610	5,863	0.41%	46,962	0.57%
S8+: Helping	598	1,581	0.11%	16,509	0.20%
Q3: Language, speech and grammar	477	1,672	0.12%	16,265	0.20%
A10+: Open; Finding; Showing	423	2,754	0.19%	23,549	0.29%
Q1.2: Paper documents and writing	353	2,526	0.18%	21,240	0.26%
A7+: Likely	304	14,315	1.00%	96,298	1.17%
T1.3: Time: Period	262	8,214	0.58%	57,116	0.69%
G3: Warfare, defence and the army; weapons	251	1,547	0.11%	13,359	0.16%
M7: Places	226	2,607	0.18%	20,319	0.25%
N5: Quantities	199	4,120	0.29%	29,855	0.36%
N5+: Quantities: many/much	171	6,693	0.47%	45,663	0.56%
A2.2: Cause&Effect/Connection	153	4,040	0.28%	28,544	0.34%
C1: Arts and crafts	132	1,680	0.12%	12,915	0.16%
I3.1: Work and employment: Generally	125	1,627	0.11%	12,468	0.15%
S1: Social Actions, States And Processes	111	1,445	0.10%	11,080	0.13%
X2.2+: Knowledgeable	109	5,675	0.40%	37,895	0.46%
Z7: If	108	2,874	0.20%	20,287	0.25%
A6.2+: Comparing: Usual	103	1,483	0.10%	11,223	0.14%
T3+: Time: Old; grown-up	96	2,161	0.15%	15,515	0.19%
X8+: Trying hard	94	1,551	0.11%	11,544	0.14%
T1: Time	90	2,751	0.19%	19,180	0.23%
A9-: Giving	86	3,023	0.21%	20,804	0.25%
A9+: Getting and possession	85	13,718	0.96%	86,080	1.05%
O2: Objects generally	74	8,352	0.59%	53,273	0.65%
X2.1: Thought, belief	69	9,502	0.67%	60,025	0.73%
A1.1.1: General actions / making	68	14,063	0.99%	87,427	1.06%
M3: Vehicles and transport on land	64	3,259	0.23%	21,792	0.26%
H1: Architecture, houses and buildings	59	2,496	0.18%	16,916	0.21%
H5: Furniture and household fittings	54	2,774	0.19%	18,535	0.23%
A13.2: Degree: Maximizers	52	1,796	0.13%	12,385	0.15%
T2-: Time: Ending	46	2,870	0.20%	18,931	0.23%
A2.1+: Change	36	2,743	0.19%	17,862	0.22%
T1.2: Time: Momentary	33	2,085	0.15%	13,739	0.17%
P1: Education in general	33	1,491	0.10%	10,053	0.12%
A4.1: Generally kinds, groups, examples	26	4,163	0.29%	26,147	0.32%
N5.1+: Entire; maximum	25	8,420	0.59%	51,503	0.63%
A6.1+: Comparing: Similar	21	2,012	0.14%	12,941	0.16%
S5+: Belonging to a group	20	2,343	0.16%	14,918	0.18%
S4: Kin	16	6,595	0.46%	40,136	0.49%
A5.1+: Evaluation: Good	16	7,354	0.52%	44,592	0.54%