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Semantic Prosody in Literary Analysis:

A Corpus-based Stylistic Study of

H. P. Lovecraft's stories

Hannah Spencer

Submitted for the degree of MA by Research

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Abstract

This thesis is a bottom-up corpus stylistic exploration of the text world of H.P. Lovecraft's stories that focuses on the emergence of semantic prosodies via keywords in context, collocation and n-grams. The study addresses existing views on semantic prosody and tests the nine-word window of collocational force (Louw 2000). It uncovers linguistic aspects of Lovecraft's stories that could not be detected intuitively and provides a firm basis for some subjective literary assumptions. It also demonstrates how Lovecraft primes (Hoey 2007) his readers throughout his collection of stories to recognise and replicate the mental representations which surround invented proper nouns through triggering background knowledge intertextually.

1. Introduction

1.1 Aims and objectives

In this study I will summarise the differing viewpoints expressed concerning the term *semantic prosody*, and explore the associations of keywords and phrases within H. P. Lovecraft's stories and the effect that these combinations have on the reader and the text world (Gavins, 2010). My analysis will focus on collocation, n-grams, lexical priming and background knowledge. I will demonstrate the ways in which the narrator in Lovecraft's stories builds the text world through a series of mental representations which surround unfamiliar or neutral words. I will show how text worlds are created by the transformation of a word's meaning via collocation, and that the repetition of such collocations can trigger background knowledge and sustain the mental representations that construct the overall text world of Lovecraft's fiction.

Gavins comments on the analogue nature of text worlds:

> Text World Theory retains the emphasis first placed by cognitive psychologists on the essentially *analogue* nature of mental representations. While some discourses may require only simple and short-lived text-worlds to be constructed, others may involve many dozens of complex conceptual structures, built and sustained over an extended period of time (Gavins, 2007: 10)

The mental representations are *analogue* in the sense that one representation may remind us of another, either through our own experience of the real world or through background concepts that have already been conveyed to us in the text world. I will show in this study, how Lovecraft's stories do indeed involve *complex conceptual structures, built and sustained over an extended period of time*. I will demonstrate how the repetition of certain collocational words and phrases, may trigger mental representations and prime the reader into interpretations that construct the overall text world of Lovecraft's fiction.

Throughout my analysis I will seek to answer the following question:

- o How do the narrators in Lovecraft's stories construct the text world?

My response to this question will be detailed in section 5.1 paying particular attention to the following more specific analytical questions:

1. What do the key semantic domains within Lovecraft stories communicate about the content of the text world?

2. Is the nine-word window of collocational force (Louw, 2000: 4) an accurate guide to uncovering semantic prosody in Lovecraft stories?

3. What patterns of thought does the collocation of keywords prime readers to recognise and replicate?

4. Do n-grams in the Lovecraft corpus have a distinct semantic prosody?

5. Does the study of keyword oriented n-grams in the Lovecraft corpus uncover any significant linguistic patterning that informs literary style?

In section 5.2 I will then answer the following methodological question:

1. Has the corpus stylistic analysis uncovered elements about Lovecraft's text world and literary style that could not have been detected intuitively?

1.1.1 Structure of the dissertation

In this dissertation I will begin in Chapter 2 by summarising corpus stylistics and its use in the analysis of literature. I will then discuss my chosen reference corpus and corpus analytical software and explain how I compiled my target corpus. In Chapter 3 I will give a brief overview of the influence of Lovecraft's fiction on popular culture, and a more detailed analysis of the term *semantic prosody*. I will then detail the workings and

findings of my corpus stylistic study in Chapter 4, focussing on keywords, collocation and

n-grams and the creation and interpretation of semantic prosody in the world of the

text. I will conclude in Chapter 5, by answering the analytical and methodological

questions outlined above, and by identifying areas for further research.

2.   Methodology

<u>2.1   Corpus Stylistics in literary analysis</u>

Corpus stylistics is the quantitative study of language applied to the qualitative study of linguistic style. Corpus stylistics has much to offer to the world of literary criticism. So far it has not been widely utilised in the study of literature; linguists who have used corpora to analyse literary texts include Stubbs (2005), Mahlberg (2007) and Fischer-Starcke (2009). Mahlberg states that "the use of computers for the study of literary texts is not new" (Mahlberg, 2007: 2) however "corpus approaches to literature and literary style are only in an early stage of development". Mahlberg summaries corpus stylistics as follows:

> Corpus stylistics investigates the relationship between meaning and form. Thus it is similar to both stylistics and corpus linguistics. Whereas stylistics pays more attention to deviations from linguistic norms that lead to the creation of artistic effects, corpus linguistics mainly focuses on repeated and typical uses, as these are what the computer can identify (Mahlberg, 2007: 4)

Corpus stylistics, therefore, combines the study of deviations that define artistic expression and inform us of the text's aboutness or content, with the study of recurrent patterning of language that can give rise to unique stylistic findings. Frequencies of deviated words and patterning are identified using computer software.

Stubbs (2005) reports in his study of *Heart of Darkness*, that:

> Frequencies and distributions of individual words and recurrent phraseology can not
> only provide a more detailed descriptive basis for widely accepted literary
> interpretations of the book, but also identify significant linguistic features which literary
> critics seem not to have noticed (Stubbs, 2005: 5).

Stubbs is emphasising here, that the identification of keywords and word patterning
within a text can help to advance our existing interpretation of a text, by highlighting
elements of language style that we would otherwise be unable to detect, and by
providing firm evidence for critical assumptions.

Fisher-Starcke reiterates the views expressed by Mahlberg and Stubbs on the use of
corpora:

> Corpus linguistic analyses reveal meanings and structural features of data, that cannot
> be detected intuitively. This has been amply demonstrated with regard to non-fiction
> data, but fiction texts have only rarely been analysed by corpus linguistic techniques
> (Fischer-Starcke, 2009: 492)

Fischer-Starcke makes further comments on the detection of key language sequences
via corpus analysis: "the fact that the patterns are objective features of the text gives
their subjective interpretation a firm basis" (Fischer-Starcke, 2009: 295). Fischer-Starcke

is underlining here, that corpus-generated data allows us to make subjective statements with authority.

Stubbs (2005) states in his introduction to quantitative stylistic methods in *Heart of Darkness*, that one of the criteria he insists upon when conducting a corpus stylistic analysis is that the data must uncover findings that could not be detected intuitively, without the aid of computer analysis software. Stubbs also discusses the notion that even if discoveries made through the utilisation and analysis of corpus generated data do not tell us anything new about the target text(s), they still serve as concrete supporting evidence for subjective opinions or statements we may make about the text(s).

Corpus stylistic analysis of the kind described above often requires comparison of the target text(s) against the norms of language. In order to carry out this comparison we need a reference corpus.

2.2 Reference corpora

A reference corpus is a body of data to compare a target text/corpus against, in order to capture elements that are unique to the target text(s). Scott (2010) states that by comparing "a wordlist based on the text in question and a wordlist based on a reference corpus" a researcher is able to "identify those items which occur with unusual frequency" (Scott, 2010: 80) in the target corpus. Furthermore, Scott emphasises that

"only features where there is significant departure from the reference corpus norm will become prominent for inspection" (Scott, 2010: 80). These frequent and foregrounded items or features are known as *keywords*.

Stubbs (2005) comments that:

> Individual texts can be explained only against a background of what is normal and expected in general language use, and this is precisely the comparative information that qualitative corpus data can provide. An understanding of the background of the usual and everyday – what happens millions of times – is necessary in order to understand the unique. (Stubbs 2005: 5)

Scott (2010) tests a text against different reference corpora to explore whether or not there is such a thing as a bad reference corpus. He tests reference corpora of different sizes, a deliberately unusual reference corpus and a genre-specific reference corpus in order to discover if these variables have any effect on the keywords generated. What he finds in his study is that the size and content of a reference corpus have little effect on the keywords produced. Where a genre-specific reference corpus is used however, Scott comments that "rather different keywords" are generated, and he concludes that "the aboutness of a text may not be one thing but numerous different ones" (Scott, 2010: 91). My chosen reference corpus, The Brown Corpus, is a general corpus of American English and is not genre-specific, so the keywords generated will not be affected this issue.

Reference corpora have been used in a variety of different ways: Fischer-Starcke (2009) compares a single text by Jane Austen with the remaining texts by the author, in order to isolate language that is specific to the individual text. Culpeper (2009) compares the speech of a particular character from Shakespeare against the combined speech of the remaining characters in a similar manner. Mahlberg (2007) uses a corpus of nineteenth century novels to reference against a corpus of Dickens texts. Other linguists use the British National Corpus as a general reference corpus to produce a list of keywords that are foregrounded in the target text(s). The choice of reference corpus is dependant upon what the researcher is hoping to achieve, whether this may be an exploration of character dialogue, author/narrator style or inter-genre distinction. The researcher must take into account the effects of certain reference corpora in order to select one that is appropriate to their own area of study. Scott uses an analogy where the researcher may wish to evaluate 'the qualities of a given car' and states that "the mere facts that the motor is made of an alloy, or that the tyres are made of rubber, or that the engine burns fuel are not relevant to the comparison, if all such cars burn fuel, have alloy engines and rubber tyres. The amount of fuel consumed would come into the comparison, but not the fact that fuel is burned" (Scott, 2010: 80). From this analogy we can see that the reference corpus selected must be relevant to the overall purpose of the research.

2.3   The Lovecraft corpus

In this dissertation I describe the results of a corpus-driven stylistic analysis of the work of the American writer H.P. Lovecraft. The Lovecraft corpus that I compiled is made up

of 515,400 tokens (words) and contains 73 complete works of fiction by the author. Electronic versions of the texts were downloaded from the Australian Project Gutenberg website (http://gutenberg.net.au/). Mahlberg states that "Project Gutenberg texts do not have to conform to consistent standards for the preparation of electronic texts, and the editions that are chosen as a basis for the electronic version may not measure up to standards of editorial scholarship (Mahlberg, 2007: 6-7)". Mahlberg goes on to say, however, that she uses the Project Gutenberg documents for practical reasons and states that "any problems with the Project Gutenberg texts did not appear to be too damaging" (Mahlberg, 2007: 7). I used all of the Lovecraft texts that were available on Project Gutenberg and the 73 texts that I gathered are the large majority of his works that have ever been in print. The corpus I have prepared is therefore highly representative of Lovecraft's authorial style and "allows absolute statements to be made" (Fischer-Starcke, 2010) about key elements of literary style and the key semantic domains and concepts that construct the text world of Lovecraft's stories.

The 73 texts were stored as text files (.txt) to remove any formatting and create a plain text *complete works* document that could then be uploaded to the corpus analysis software.

2.4   Reference corpus for the project

I chose to use the Brown University Standard Corpus of Present-Day American English (or just Brown Corpus) as a reference corpus because Lovecraft was American. I choose

not to use a British reference corpus as I did not wish to highlight any differences between standard and American English that would confuse my main objectives. The Brown Corpus was compiled in the 1960s, just over twenty years after Lovecraft finished writing. The date synchronisation is not ideal, but the fact that the corpus was readily available, American, and of an appropriate size, made it a viable option. The Brown Corpus is made up of 1,116,745 tokens, and is therefore over twice the size of the Lovecraft corpus. Scott (2010) comments on the size of a reference corpus: "Precision values when using a mixed bag of RC (reference corpus) texts, even if the set is small, are high; there is no obvious cut-off point; very much the same keywords are generated whatever the RC used" (Scott, 2010: 86). Scott quotes Berber Sardinha's formula which claims that 'critical reference corpus sizes are 2, 3 and 5 times that of the node text' (Scott, 2010: 81). As I mentioned earlier, Scott reports that even when a deliberately strange reference corpus is used, the keywords produced are almost identical to those produced when using a more logical reference corpus. Scott indicates that the only difference is that slightly *more* keywords are produced with the strange reference corpus. McIntyre comments that "the same core of keywords will be generated whatever reference corpus is used" (McIntyre, 2010: 192). The Brown corpus therefore is certainly an adequate resource for producing a precise keyword list.

2.5   AntConc corpus analysis software

I chose to use Laurence Anthony's AntConc corpus analysis software as it is simple to use and has all the tools that I needed for my literary analysis. It has a keywords tool,

concordancing, concordance plots, and a tool for locating n-grams. I considered using

Wmatrix as it has a semantic tagging tool, but unfortunately my corpus was too large to

upload to Wmatrix. I have however used the Wmatrix semantic tag-set to manually

group my keywords into categories (see appendix 1).

In Chapter 3 I will provide a brief summary of the influence that Lovecraft has had on

popular culture. I will then give a detailed overview of the term *semantic prosody*.

3.   Literature Review

3.1   Lovecraft in popular culture

Lovecraft's fiction has been described as *weird fiction* (*http://www.hplovecraft.com/*).

He is said to have admired writers such as Poe, Dunsany, Machen and Blackwood

(Houellebecq, 2005: 47). Lovecraft's fiction has had a profound influence on popular

culture, particularly horror literature, weird fiction and comics, including writers

Stephen King (*Lovecraft's Pillow* 2005), Clive Barker

(http://www.clivebarker.info/undying.html), Neil Gaiman *(I Cthulhu* and *A Study in*

Emerald, 2004), Alan Moore (*The Courtyard*, 1994) and China Mieville (The Kraken,

2010). He has also had a huge impact on the world of gaming; there are reams of role-

playing games, including a recent board game by *Fantasy Flight Games* entitled *Arkham*

Horror (2005). There are also at least 20 known video games, most notably - *Amnesia:*

The Dark Descent (2011), *The Call of Cthulhu: Dark Corners of the Earth* (2005)*, Darkness*

Within: In Pursuit of Loath Nolder (2007)*, Quake series* (1996 – 2007) and *Sherlock*

Holmes: The Awakened (2006). *Frictional Games* also developed *The HPL (HP Lovecraft)*

Engine (2004) for the *Penumbra* video game series.

There have also been a number of films based on Lovecraft's stories, ranging from 1963

onwards. Most critics and viewers would argue that the medium of film has so far

completely failed to capture or evoke the quintessentially Lovecraftian concepts and

atmosphere. A combination of poor scripts, terrible acting and a preoccupation with sex

and gore has masked what truly lies within a typical Lovecraft tale

(http://www.hplovecraft.com). Examples of some of the film adaptations are Stuart

Gordon's *Reanimator (1985)* based on the story *Herbert West Reanimator* (1921-22),

and *The Resurrected (1992)* directed by Dan O'Bannon which is based on *The Case of*

Charles Dexter Ward (1927). It was recently rumoured that *At the Mountains of*

Madness (1931) was being adapted for the screen by Director Guillermo Del Toro, but

the project has been axed at the present time. The fact that this adaptation was

considered however shows that there is still an interest in Lovecraft's fiction to the

present day.

Many writers have sought to extend the text worlds created by Lovecraft by re-using the

names of Lovecraftian locations and entities in their own fiction. Houellebecq comments

that:

> No one has ever seriously envisioned continuing Proust. Lovecraft, they have. And it's
>
> not a matter of secondary works presented as homage, nor of parodies, but truly a
>
> continuation. Which is unique in the history of modern literature (Houllebecq, The
>
> Guardian Newspaper Saturday 4 June 2005)

In Chapter 4 I will discuss how Lovecraft's use of functional character names and

fictional proper nouns may have contributed to the prevalence of Lovecraft's stories in

popular culture.

Lovecraft describes his interests and affections as follows:

> I should describe my nature as tripartite, my interests consisting of three parallel and
>
> dissociated groups – (a) Love of the strange and the fantastic. (b) Love of the abstract
>
> truth and of scientific logick. (c) Love of the ancient and the permanent. Sundry
>
> combinations of these strains will probably account for all my odd tastes and
>
> eccentricities (Lovecraft, Selected letters 1.110, Arkham House 1965-76; 5 vols)

We will see in Chapter 4 that some of these themes are demonstrated in the key
semantic domains identified in the Lovecraft corpus.

Literary critics such as Houellebecq (2005) and biographers such as S.T. Joshi
(http://www.themodernword.com/scriptorium/lovecraft.html) report that the content
and intensity of Lovecraft's own dreams were a major contributing influence on the
entities and worlds which manifest in his literature. Houellebecq reports that Lovecraft's
dreams were very real to him and he viewed them very seriously. Freud was writing
throughout the period of Lovecraft's life and Lovecraft was reported to have called him
a 'Viennese charlatan' (Houllebecq 2005: 60) and professed to view his psychoanalysis
of dreams as 'puerile symbolism' (Houellebecq 2005: 61). Lovecraft's works also appear
at times to be anti-religious, anti-humanist, and anti-enlightenment. Houellebecq
describes him as *Against the World and Against Life* in the title of his commentary on
Lovecraft's life and work. In Chapter 4 I will explore some of the themes presented in
Lovecraft's stories and show that inverted religion and the weakness of humanity in the

universe are frequently referred to.

In the next section I will give an overview of semantic prosody, outlining various critical viewpoints and providing examples of its use within the Lovecraft corpus.

3.2   An overview of the term *semantic prosody*

Louw describes semantic prosody as "A consistent aura of meaning with which a form is imbued by its collocates" (Louw, 1993: 157). Louw provides an example of this in the use of the form *days are* in Phillip Larkin's poem *Days*. Louw explains that *days are* frequently occurs in negative surroundings, in the sense that *days are* numbered or at an end. The speaker is often reminiscent of *days* that are long gone. These feelings and attitudes are injected into the form by the words which surround it. These surrounding words are known as 'collocates'. Louw comments:

> The line *Days are where we live* purports to offer happy associations, but it is a line which leaves the reader with inexplicable feelings of melancholia. It appears to foreshadow the theme of death with which the second half of the poem becomes preoccupied and from which it never escapes (Louw, 1993: 162)

Louw goes on to discuss that in order for the reader to feel melancholy when reading the line *Days are where we live*; there must be some *prior knowledge* of the form *Days are*. Hoey calls this prior knowledge *priming*.

Louw believes that semantic prosody is inherent in language; it is like body language in that we cannot easily help conforming to it; it is a repetition and a pattern of language that is passed down to us to be learned from infancy –

> because kinesic activity is a 'vestigial' remnant of man's ancient link with the higher primates, semantic prosodies may equally be difficult to fake with any apparent authenticity. They may have the status of a verbal kinesic (Louw 2000:10)

This repetition and usage ties in with Hoey's notion of *priming*:

> Each time we encounter a word (or syllable or combination of words), we subconsciously keep a record of the context and co-text of the word, so that cumulatively as we re-encounter the word (or syllable or combination of words) we characteristically replicate the contexts in which we had previously encountered it (Hoey, 2007: 8)

So in essence we naturally, unconsciously, learn rules and patterns and we practice them, thus adding to the priming of a lexical item.

Partington discusses Hoey's notion of priming and comments that:

> language users have a set of mental rules derived from the priming process, alongside or integrated with the mental lexicon, of how items should collocate...this knowledge is not

necessarily either conscious or explicitly recollectable but remains part of our

communicative competence" (Partington, 2004: 132)

Partington describes the purpose of semantic prosody; "it evaluates the topic and

indicates to the hearer (sometimes unconsciously) how a part of the utterance 'is to be

interpreted functionally'" (Partington, 2004: 150)

Louw argues that we cannot rely on intuition alone to uncover semantic prosody

analytically. But it is something that can be unveiled computationally. Semantic

prosodies can be efficiently identified computationally using the *collocates* function in a

software package or by looking at *key words in context* on a concordance.

Louw tests the reader's intuition by asking them to consider what the likely prosody

would be for the 'two word structure *without feeling*' (Whitsitt 2005: 294). Instinctively

we conjure up the image of a negative or *bad* prosody such as *she was callous and*

without feeling; but in practice when assessing the data computationally we find that

this is not the case. We intuitively view the two word structure in isolation or situated at

the end of a phrase, thus understanding it as an absence of feeling, without considering

what may follow to the right of the lexical item. We assume *feeling* to be a noun. Here is

an extract showing what actually follows the form *without feeling*. I have used every

fourth concordance line from Louw's example:

```
4     and dead an area without feeling and sensation. There is a lack
      of mo
8     ched her gravely without feeling any call for alarm not, that is,
      unt
12    accept a request without feeling criticized. Finally keep in mind
      th
16    t of pain relief without feeling dopey. The addictive properties
      of m
20     of 50 years ago without feeling endlessly and personally
      betrayed. T
24    ts are relevant. Without feeling for historical continuity he
      assumed
28    g all that money without feeling guilty myself. We all laughed
      then a
32    ith such a woman without feeling her pain. The KGB instructors
      hadn't
36    od night's sleep without feeling hung over the next morning.
      Lavender
40    s family's flat, without feeling it at all. And later, when he
      was a
44    rtable situation without feeling nervous, and then try to reach
      that
48    able to say them without feeling tense. Second, pay some
      attention to
52    g as you can go, without feeling that it is painful. Each
      position ne
56    u my old friend, without feeling that I am disloyal to my
      commanding
60    k. We can see S, without feeling the prick. But as soon as we
      feel th
64     ability to talk without feeling the need to breathe. Yet now it
      was
68    are most capable without feeling threatened by one another.
      Parents a
72    g very bulky and without feeling very wet. Some have adhesive
      stri
```

Whitsitt argues that "this test has nothing to do with intuition. And the reason for this seems clear: as soon as a person is asked to think about how a word is used, and as soon as that person does indeed begin to think about it, that person is no longer thinking intuitively" (Whitsitt 2005: 294).

However, I would argue that intuition must involve quick thinking. So intuitively I believe I would not correctly predict such an outcome; but if I considered it at length, I may start to find instances where the two word structure could be used positively. I believe Louw

intended it to be a spontaneous exercise, rather than a long drawn out process. It was a test of impulse, and of immediate cognition.

Louw explains that some word structures are painted or *imbued* by their collocates to a level at which they are routinely connected and cannot be encountered without their collocates immediately springing to mind. At this level, they can be used deliberately to convey a specific meaning. McIntyre (forthcoming 2013) gives an example of this in his discussion of Roger McGough's poem 'Vinegar'; looking specifically at the word *priest* and its collocates:

> The poet describes waiting alone in a queue in a fish and chip shop. Reflecting on the fact that it would be nicer to buy supper for two, the poet describes himself as feeling like a priest. Based on our schematic knowledge of priests, particularly the prototypical notion of them being unmarried, we might assume that the speaker is ruminating on feeling lonely. However, a search for the collocates of *priest* in a reference corpus reveals a potential alternative meaning. The collocates of a particular lexeme are those lexical items that typically occur in close proximity to it. A search of the British National Corpus (a 100 million-word database of late twentieth century British English) reveals that the most common collocate of *priest* is *lecherous*. This suggests that a more likely interpretation of the poet's meaning in 'Vinegar' is that he is expressing a desire for a sexual rather than an emotional relationship.

In this example, we can see that there is evidence that a collocate of *priest - lecherous -* has become ingrained in the word's implied meaning for those readers who have previously encountered the notion of lechery in connection with priests.

Hunston raises various issues with Louw's depiction of semantic prosody; however does comment that:

> While meaning may not be transferable from one text to another, resonances of intertextuality are difficult to deny. They allow us to interpret *cause a fire* differently from *light a fire*, to understand that *courteous to the point of gentleness* strikes a cautionary note about the quality of gentleness and to perceive that *seems to think* is not simply a hedged variant of *thinks*…To say that a word cannot possibly carry an attitudinal meaning from one context to another is to deny an explanation for much implied meaning (Hunston, 2007: 266)

The lexical item *set in* is used by Louw as an example of the connection between a form and its collocates; a connection which he terms *colouring*. Louw uses Sinclair's findings of *set in* as evidence of its prosody "The main vocabulary is rot (3), decay, malaise, despair, ill-will, decadence, impoverishment, infection, prejudice…Not one of these is desirable or attractive"(Louw 1993: 158). Louw comments "the habitual collocates of the form *set in* are capable of colouring it, so it can no longer be seen in isolation from its semantic prosody, which is established through the semantic consistency of its subjects"(Louw 1993: 159).

So once *semantic consistency* is secured, a word or lexical item is *coloured* by its collocates, in the sense that it has been *tarred with the same brush*. Semantic consistencies can be already established (as with *set in*), or they can be gradually built up in a text or series of texts. For example an author or narrator may choose to build up their own unique semantic prosody around a lexical item to convey an attitude. To build it up they may use it many times within one text or across a series of texts. The more then, that the reader reads, the more the prosody is established. This can be seen with the phrase *Innsmouth look* and any mention of *Innsmouth* in the Lovecraft corpus; we are continually exposed to negative associations with the term and the place itself, until gradually a negative semantic prosodic consistency is furnished, and we look upon the term unfavourably, as the author intended. I will discuss this example in more detail in my analysis.

Hoey touches on this idea of building up consistency in a series of texts by the same author, when he discusses the use of animals in place of humans in the fiction of Lewis Carroll. He comments that although we normally associate *said* with human beings, we can be creatively primed to expect it in relation to animals:

In the case of *the Walrus said*, Carroll has primed his readers well in his previous book *Alice's Adventures in Wonderland*, from which the following representative sample comes:

'Ahem' said the Mouse with an important air

'Ugh' said the Lory, with a shiver

'Found WHAT? Said the Duck

'In that case', said the Dodo solemnly, rising to its feet…

'Speak English!' said the Eaglet

If, however, *Through the Looking Glass and What Alice Found There* is the first book by Carroll that the reader encounters, there are still ample examples of the same pattern within the book to temporarily prime the reader (Hoey 2007: 17)

Hoey comments that this replacement of human speech with animal speech has become an identifying feature of many modern children's stories. We are primed to recognize and replicate patterns of collocation – we can override a priming by using an unexpected pattern – as with the example of *said* and the various different animals above. When we first use an unexpected collocation it overrides the initial priming and the item becomes foregrounded. When this unexpected pattern is then repeated, it primes us to expect it in the contexts in which we have been exposed to it; so when reading children's stories we suspend our disbelief in regards to talking animals; in this context it is normal.

We can account for creative uses of language by reference either to the establishment of new primings or the overriding of existing ones, the former of course necessarily presupposing the latter (Hoey 2007: 18)

Hunston comments:

> discussions of semantic prosody tend to focus on one of two types of consistency: (a)
> consistent co-occurrence of (types of) linguistic items (see Partington 2004) or (b)
> consistency in the discourse function of a sequence of such items (Sinclair 2004; cf.
> Stubbs on 'discourse prosody' (2001)) (Hunston 2007: 251)

Hunston discusses different approaches to semantic prosody and outlines various issues. She looks at the words *persistent* and *persistence* and demonstrates that these words *tend* to have a negative semantic prosody, but not on every occasion; they are dependent upon their context and point of view. This dependency upon point of view is shown in Hunston's example of a cardboard cut-out being stolen from a video store; for the thief the *persistence* is positive as it has allowed him/her to acquire the desired item, but for the shop owner it is negative as she/he has lost the desired item and failed to keep it safe.

The context will provide a positive, neutral or negative assessment of the word, so here we see that the semantic prosody cannot always be the property of the word, as the word does not necessarily have the same prosody in every context.

Hoey comments that:

> lexical priming is a property of the person, not the word. It is convenient sometimes to
> say, for example, that a word is primed to occur with a particular collocate but this is

shorthand for saying that most speakers are primed to associate the word with that

particular collocate (Hoey 2007: 9)

Hunston also comments that the use of only *positive* and *negative* to describe semantic

prosody is an oversimplification. She shows instances where the semantic prosody for

the word *budge* could be more accurately described as frustrating or surprising.

Partington also draws on this issue when he discusses the semantic prosody of *happen:*

HAPPEN is primed to occur with other general semantic features apart from goodness or

badness. It would seem, for example, to imply things that occur fortuitously, by chance,

without any planning outside any control…it appears very frequently with all sorts of

modals of possibility, expressing a lack of certainty or non-factuality (Partington 2004:

137-138)

Partington describes these other general semantic features as *semantic preference*. He

claims that certain forms have a preference for particular semantic fields which in turn

serve to create an overriding semantic prosody. Another example of this is *utterly*:

Partington comments that *utterly* has a semantic preference for absence and change.

These terms are predominantly viewed as negative and enhance the prevailing negative

semantic prosody.

Hunston looks at *cause* (originally observed by Stubbs 1995) and shows us that it does

not always have a negative prosody. She explains that the negative prosody exists with

cause only when human beings or at least animate beings are concerned, and it can also be genre specific. She provides numerous examples from New Scientist magazine to support this claim.

Hunston states "when CAUSE co-occurs with an item that involves human self-interest, that is, where evaluation is relevant, that evaluation is very likely to be negative". So when cause is used in a scientific register, where human self-interest is not always being evaluated, there is an absence of negativity surrounding the word.

3.2.1   The nine-word window of collocational force

In *Contextual Prosodic Theory: Bringing Semantic Prosodies to Life* Louw comments that:

> Most semantic prosodies accumulate and concentrate their power within the nine-word
>
> window of acknowledged collocational force" (Louw 2000: 4)

Here Louw is positing the notion that when looking at a target word on a concordance we find that semantic prosodies emerge 4 words either side of the target word, and it is within this nine-word window that prosodies demonstrate their intensity.

In the following example (first 50 lines of a concordance of *Innsmouth* in Lovecraft corpus) we can see that in most cases a negative semantic prosody begins to emerge within the nine word window, or collocates that convey a sense of isolation, eccentricity

and age that could be viewed negatively (words underlined indicate the semantic

prosody), but occasionally the semantic prosody falls just outside of the nine-word

window of collocational intensity. Where this occurs I have used brackets to indicate the

prosody.


```
1     eign happily for ever, though below the cliffs at Innsmouth the
      channel tides played [mockingly with the body]
2      salt marshes, while the narrow road ahead led to Innsmouth--that
      ancient, half-deserted town which Arkham pe
3     h language in my own handwriting. THE SHADOW OVER INNSMOUTH  I
      During the winter of 1927-28 officials of the
4     onditions in the ancient Massachusetts seaport of Innsmouth. The
      public first learned of it in February, when
5     ary prisons, but nothing positive ever developed. Innsmouth
      itself was left [almost depopulated], and it is
6     w, black reef lay a full mile and a half out from Innsmouth
      Harbour.  People around the country and in the ne
7     ld. They had talked about dying and half-deserted Innsmouth for
      nearly a century, and nothing new could be wi
8     [desolate and unpeopled], kept neighbors off from Innsmouth on
      the landward side.  But at last I am going to
9     nting of what was found by those horrified men at Innsmouth.
      Besides, what was found might possibly have more
10    c measures.  It was I who fled frantically out of Innsmouth in
      the early morning hours of July 16, 1927, and
11    le step which lies ahead of me.  I never heard of Innsmouth till
      the day before I saw it for the first and--s
12    I demurred at the high fare, that I learned about Innsmouth. The
      stout, shrewd-faced agent, whose speech shew
13    ain't thought much of hereabouts. It goes through Innsmouth--you
      may have heard about that--and so the people
14    hat--and so the [people don't like it]. Run by an Innsmouth
      fellow--Joe Sargent--but [never gets any custom]
15    mor'n two or three people in it--nobody but those Innsmouth folk.
      Leaves the square--front of Hammond's Drug
16    it."  That was the first I ever heard of shadowed Innsmouth. Any
      reference to a [town not shown on common maps]
17    r of feeling slightly superior to what he said.  "Innsmouth?
      Well, it's a queer kind of a town down at the mo
18    h girl fifty years ago. They always do that about Innsmouth
      people, and folks here and hereabouts always try
19    ks here and hereabouts always try to cover up any Innsmouth blood
      they have in 'em. But Marsh's children and
20    aw the old man.  "And why is everybody so down on Innsmouth?
      Well, young fellow, you mustn't take too much st
21    y never let up. They've been telling things about Innsmouth--
      whispering 'em, mostly--for the last hundred yea
22    he devil and bringing imps out of hell to live in Innsmouth, or
      about some kind of [devil-worship and awful]
23    void it.  "That is, sailors that didn't hail from Innsmouth. One
      of the things they had against old Captain M
24    big epidemic of 1846, when over half the folks in Innsmouth was
      carried off. They never did quite figure out
25     say I'm blaming those that hold it. I hate those Innsmouth folks
      myself, and I wouldn't care to go to their
```

```
26   ll, there must be something like that back of the Innsmouth
     people. The place always was [badly cut off] from
27   re certainly is a [strange kind of streak] in the Innsmouth folks
     today--I don't know how to explain it but i
28   ir grounds. [Queer how fish] are always thick off Innsmouth
     Harbour when there ain't [any anywhere else around]
29   now they use that bus.  "Yes, there's a hotel in Innsmouth--
     called the Gilman House--but I don't believe it
30   sey, his name was--had a lot to say about how the Innsmouth folk
     watched him and [seemed kind of on guard].
31   glass and rubber gewgaws, they tell me. Maybe the Innsmouth folks
     like 'em to look at themselves--Gawd knows
32   an bet that prying strangers ain't welcome around Innsmouth. I've
     heard personally of more'n one business or
33   just sightseeing, and looking for old-time stuff, Innsmouth ought
     to be quite a place for you." And so I spe
34   Newburyport Public Library looking up data about Innsmouth. When
     I had tried to question the natives in the
35   omething amiss with anyone too much interested in Innsmouth. At
     the Y. M. C. A., where I was stopping, the cl
36   e attitude. Clearly, in the eyes of the educated, Innsmouth was
     merely an exaggerated [case of civic degeneration]
37   on, but there was [never a] dearth of fish around Innsmouth
     Harbour. Foreigners seldom settled there, and
38   to the [strange] jewelry vaguely associated with Innsmouth. It
     had evidently impressed the whole countryside
39   m at a shop in State Street in 1873, by a drunken Innsmouth man
     shortly afterward killed in a brawl. The Soci
40   e of the region. Her own attitude toward shadowed Innsmouth--
     which she never seen--was [one of disgust] at a
41   rom the East a century before, at a time when the Innsmouth
     fisheries seemed to be [going barren]. Its persiste
42   s Drug Store in old Market Square waiting for the Innsmouth bus.
     As the hour for its arrival drew near I noti
43   erated the dislike which local People bore toward Innsmouth and
     its denizens. In a few moments a small motor-
44   the half-illegible sign on the windshield--Arkham-Innsmouth-
     Newburyport--soon verified.  There were only thre
45   him a dollar bill and murmuring the single word "Innsmouth." He
     looked curiously at me for a second as he re
46   change, it was said, came simultaneously with the Innsmouth
     epidemic of l846, and was thought by simple folk
47   realized, come face to face with rumour-shadowed Innsmouth.  It
     was a town of wide extent and dense construc
48   elderly man without what I had come to call the "Innsmouth
     look"--and I decided [not to ask him] any of the qu
49   need to be told that this was the civic centre of Innsmouth.
     Eastward I could catch blue glimpses of the harb
50   whose personnel was [not likely] to be native to Innsmouth. I
     found a solitary boy of about seventeen in cha
```

Partington considers the negativity surrounding the form *set in*:

even where the unpleasantness is not immediately obvious, as in one example where

the subject is *reaction*, the wider context reveals that this particular reaction is

deleterious for someone (Partington 2004: 135)

The key phrase here is *wider context*. Partington is confirming that in some cases we cannot see an immediate semantic prosody and we must look at the wider sentence to locate the context:

(1) [...] prices [were] so high on the South Coast that some customers sold their boats, moved them abroad or kept the old ones longer. <u>The inevitable reaction has set in. Marinas are reporting empty</u> berths and are freezing, and in some cases reducing, prices (Partington 2004: 135)

We can see in Partington's example that the 9-word window (underlined) would not confirm the context of *set in*, and therefore we could not see a semantic prosody emerging within this window; just as the nine-word window would not confirm the context of *Innsmouth* in lines such as: [*Clearly, in the] eyes of the educated, Innsmouth was merely an exaggerated [case of civic degeneration].*

Partington comments on other items:

they frequently depend on a whole chunk of preceding discourse or, a vaguer referring term such as demonstrative *this* or *that"* (Partington 2004: 135)

Here we see that Partington doesn't necessarily support the *nine-word window of collocational force* notion.

Hunston looks at the word persistent and comments that:

> *longer co-text* confirms the hypothesis that the noun phrase modified by persistent
>
> indicates something undesirable, at least from the point of view of the producer of the
>
> text (Hunston 2007: 255)

Hunston provides examples where the context and therefore the prosodies, fall outside
of the nine-word window. One example is given below:

> I talked to a couple of women who had worked with Mary at that clothing factory in
>
> Melbourne…They <u>said there was a persistent rumour that Mary was actually</u> a part-time
>
> prostitute, specializing in really rough trade (Hunston 2007: 255)

On the other hand, Scott comments that some believe that anything bigger than the
nine-word window of collocational force, becomes too large to manage:

> It has been suggested that to detect coherence collocates is very tricky, once we start
>
> looking beyond a horizon of about 4 or 5 words on either side, we get so many words
>
> that there is more noise than signal in the system (Scott, 1998)

In the *Innsmouth* concordance example, the majority of semantic prosodies do emerge
within the nine-word window of collocational force, but ten out of fifty fall outside of
this window. The examples that fall outside of the nine-word window fall within a
nineteen-word window. A nineteen-word window is most probably too large to manage.
The nine-word window is an appropriate guide for testing data, but we must remain

aware that sometimes prosodies do fall outside of this window. Throughout my analysis I will use the nine-word window, 4 to the left and 4 to the right of the keyword when searching for collocates, to reduce the number of collocates; but when referencing a concordance I will use a larger window so that we can observe any details that may fall outside of the nine-word window.

3.2.2   Semantic Prosody and Irony

Louw is also interested in the connection between semantic prosody and irony. He argues that:

> If irony can be shown to be a phenomenon foregrounded by virtue of the fact that it runs counter to a semantic prosody, then this must provide one criterion for the existence of the semantic prosody in question (Louw 1993: 163)

Louw proposes that when we recognise irony in a statement, we are intuitively recognising that something is foregrounded and contrary to established norms. We recognise irony because it overrides existing primings. We can therefore intuitively know when something runs counter to a norm, but we cannot intuitively realise when we are adhering to a norm, as its' semantic consistency is so ingrained in us that we cannot guarantee that we will notice. So when we look at collocates and key words in context on a concordance we are able to pinpoint and begin to assess prosodies, and once we have found our prosodies, we can then look at whether any irony has been employed. If a term is foregrounded and is not ironic, Louw would then argue that this is

the speaker or writer's own viewpoint slipping through the net, either intentionally or unintentionally.

> A semantic prosody refers to a form of meaning which is established through the proximity of a consistent series of collocates, often characterisable as positive or negative, and whose primary function is the expression of the attitude of its speaker or writer towards some pragmatic situation. A secondary, although no less important attitudinal function of semantic prosodies is the creation of irony through the deliberate injection of a form which clashes with the prosody's consistent series of collocates. Where such reversals are inadvertent they are indicative of the speaker's or writer's insincerity' (Louw 2000: 9).

Partington (2004) discusses the idea that Hoey poses regarding non-conforming to an established prosody: "creativity comes from the switching off of primings". Partington comments that "language users are able to swim against the current – can "switch off" primings – when they seek particular creative effects" (Partington, 2004: 146). The injection of irony then, is a creative effect which is achieved by switching-off primings.

Louw looks at the form *fine friend* following on from Grice's investigations on the topic of irony. Louw (1993) criticises Grice for placing too much emphasis on tone of voice: "He assumes far too readily that the expression, as a repeatable event, has no anchor in the conventions of the language apart from tone of voice" (Louw, 1993: 166). Louw goes on to look at other cases of *fine* and draws the conclusion that: "It seems to begin to

entertain the possibility of irony when it appears before words which refer to family membership or friendship" (Louw, 1993: 168).

Hunston is wary of the statements that Louw makes regarding irony in the text and insincerity in the writer. She raises the issue that some readers may not recognise irony or insincerity in the text, or that they may recognise it when it isn't intended to be there: "what is at issue here is the interpretation of the addressee rather than the intention of the addressor. Identification of the oddness of the collocation serves to explain the inference drawn" (Hunston, 2007: 259). The interpretation rests with the addressee therefore it is subjective and not wholly reliable.

Hoey refers to this idea when he discusses lexical priming:

> because lexical priming is a product of an individual's encounters with the word, it follows inexorably that everyone's primings are different because everyone's linguistic experience is necessarily unique. We cannot claim in advance of the evidence that all speakers are primed in the same way; this is another reason why a statement that a word is primed to take a particular collocate is an oversimplification (Hoey 2007: 9)

This does not however, draw away from the many examples that Louw provides of irony and insincerity that are in the main intended to be taken that way, and most likely will be, by the large majority of readers. Although Louw does try to cover every eventuality, he does not explicitly say that there are no objections to the rule. Hunston provides us

with some interesting counter-examples, but as we saw earlier, she admits that "resonances of intertextuality are difficult to deny" (Hunston 2007: 266). Partington also comments that "Semantic prosody and preference do not ordain that counter examples *cannot* happen, just that they *seldom* happen" (Partington 2004: 146).

3.2.3   Semantic prosody and connotation

Whitsitt (2005) finds the theory of semantic prosody very problematic. He states that Louw in his seminal article *Irony in the Text or Insincerity in the Writer* has great difficulty in explaining the difference between semantic prosody and connotation, but still attempts to provide us with a very loose reasoning of how they differ from one another. Whitsitt explains that:

> The fact that the term "semantic prosody", frequently finds itself in the company of "connotation" indicates that both terms, in drifting towards each other, have drifted away from certain specific defining traits (Whitsitt 2005: 286)

So the presence of two synonymous terms makes them each harder to define; a difference in definition needs to be established in order to separate the meanings of the two terms. This difference in definition has not yet been adequately represented.

Whitsitt states:

Connotation (which is linked to denotation), would locate meaning *within* a word, while semantic prosody would locate meaning as "spread[ing] across" words (Partington 1998:68) (Whitsitt 2005: 285)

Connotations are very often abstract in nature. Connotation refers to a meaning which is applied to a word or phrase in addition to its actual meaning, cultivated through common usage. This additional meaning lies in the complete word or phrase. One word or a fixed phrase can be a *sign* for the additional meaning (or connotation) that lies behind it. Connotation is suggestive, it is implied, evaluative meaning. In order for connotations to be recognised, their additional implied meanings have to have been already accepted.

Whistitt states that:

Semantic prosody is simply connotation spread over several words, and connotation is semantic prosody that no longer shows how the process of semantic transfer takes place (Whitsitt 2005: 285)

With semantic prosody we are, in most cases, able to decipher what was intended by the speaker of a word or phrase by looking at the surrounding words to discover the complete implied meaning or opinion being expressed. We can see the process of semantic transfer taking place.

So a unique connotation would not be able to be used in a text or series of texts until its semantic prosody had been developed, as it would not exist. An example of this would be *Innsmouth-look* in the Lovecraft corpus. It would not have negative connotations until the negative association with the term was fully established in the reader's mind, but we could look at it on a concordance and see that it had negative collocates and therefore a predominantly negative semantic prosody. Connotation is a phenomenon that already exists in the language of society; semantic prosody can be built up through usage and eventually serve to create a connotation. A connotation is a 'finished product' of a semantic transfer; the finished product being the acknowledgement of it as a definite alternative interpretative meaning.

But how can we tell if the actual meaning or implied meaning is being employed? We have to look at the word in context to read the connotation. With semantic prosody we would look at the collocates of the form to see what the evaluation of it was. These two processes would be one and the same.

For example, the lexical items *guinea-pig* and *pig-dog* both have denotative meanings and connotative meanings. We would need to look at the lexical items in context to discover whether an actual guinea pig or a breed of dog/ surfing technique (this is one denotative meaning that I only found out very recently) were being referred to, or whether it was a reference to something/ someone being tested in an unpleasant manner or a derogatory term for somebody who is assumed to be of mixed race or is

generally disliked. Once we had established which meanings had been employed, we would know whether a negative connotation had been intended. We would however need substantial evidence to support a claim that the phrases *guinea-pig* and *pig-dog* had a negative semantic prosody. For example:

nuisance--even the small *guinea-pig* bodies from the slight

aggression which the English *pig-dogs* are waging upon the

There is one instance above of each of the lexical items, from the Lovecraft corpus. These examples would not be enough to claim that the forms had a negative or positive semantic prosody; we would need more concordance lines in order to investigate and provide supporting evidence. We could however, say that the word *pig-dogs* in the second line has employed its connotational negative meaning. Perhaps the distinction lies in us needing to provide more evidence for semantic prosody than for connotation. Connotations tend to be already established; they are documented in dictionaries as additional meanings.

3.2.4   Is it possible to switch off the primings of a connotation?

Whitsitt considers various verbs – *alleviate, heal, relieve, soothe* – these words all have positive connotations – we could not switch off the primings of these words, as the positive connotation is part of the actual meaning of the word – the verbs *do something nice* and their meaning could never be altered, except by negation.

Whitsitt discusses the fact that these verbs collocate with many unpleasant words, but because they *do something nice* they are actually eradicating the unpleasantness and thus creating an overriding positive semantic prosody – however if the verbs themselves were under observation, the surrounding negative words would have no negative effect on the meaning of the verbs themselves. Whitsitt discusses the idea that the flow of meaning tends to flow in one direction:

> There is, after all, a similarity between semantic prosody and metaphor. Both are concerned with "transporting" meaning across a gap between apparently dissimilar domains (Whitsitt 2005: 299)

Whitsitt discusses the form *set in: "*It would be more plausible to think that those negative connotations, or the possibility for such connotations, were already there "in" the verb, to begin with" (Whitsitt 2005: 296). So we could say that *set in* already has a negative connotation located within its connotational meaning and a negative semantic prosody can be observed when we look at the collocates of the verb.

Whitsitt also discusses the issue of historical change. He describes the phenomenon of semantic prosody as *meaning being transferred between terms which appear together frequently over time* (Whitsitt 2005: 287). His issue then, is that a corpus is synchronically organised and refers to linguistic systems that are in place now.

Louw comments that:

Prosodies are undoubtedly the product of a long period of refinement through historical change and even though new prosodies may be in the process of being formed, they cannot be used for the purpose of instantiating irony until their prosody predominates sufficiently strongly (Louw 1993: 164)

Some prosodies may, over time, cease to be present in language, and as Louw points out *new prosodies may be in the process of being formed*. We can only then, base findings on what we perceive to be prosodies at the present time. There may be some unchanging prosodies that will always be recognised; but some will be forgotten, some reinvented and some newly formed. The same can be said for connotation. Language is always in motion and quickly becomes outdated, but we cannot let this obstruct us from theorising.

Whitsitt also perceives semantic prosody to be subjective as he believes that the reader uses his/her intuition to select which words to observe. This problem however, can be overcome by observing keywords, as they have been selected computationally. Words do not need to be plucked at random from the texts under observation; the corpus software allows us to narrow down our search for significant words in a text.

Whitsitt discusses the word *imbue* which is used by Louw to describe the process of a word being *coloured* by its surroundings. He poses that Louw, by using the metaphor *imbue* has created a contradiction in terms.

Whitsitt discusses the idea that some words that appear empty of meaning, have temporarily suspended their meaning as they are the focus of a study:

> Sinclair's empty lexicon is Louw's empty form. In other words, what explains why Louw's form is empty is that it is simply the term under observation. As such, that term, according to empirical methodology itself, has been emptied, or had its meaning and content suspended (Whitsitt 2005: 293)

Partington (2004) gives examples of words that already have an "obvious in-built favourable or unfavourable speaker evaluation" (such as 'rightly' and 'excessive') and claims that these particular words are chosen for the *viewpoint they express*. Partington describes semantic prosody as being the same idea of a description of evaluative meaning but one that is "spread over a unit of language which potentially goes well beyond the single orthographic word and is much less evident to the naked eye" (Partington 2004: 132). He goes on further to say that evaluative meaning is "communicated through the whole unit (consisting of item plus environment) rather than residing in just one of its parts" (Partington 2004: 132). Partington seems to be offering us an example of the difference between connotation and semantic prosody here.

Partington also looks at other synonyms of *happen* and *set in* that he ascribes as belonging to the *happen* semantic group. These other words are *occur*, *come about* and *take place*. Partington finds that the words, although they have a similar function,

perform slightly different roles, for example *come about* tends to refer to events that happen by chance, whereas *take place* refers to something which *happens by arrangement*.

Partington reports that "A particularly frequent function of *occur*, at least in this data, is to help writers nominalize an action or process" (Partington 2004: 141). Partington comments that *occur* has a "greater tendency to be found in formal and scientific registers, where the kind of nominalization described is very common" (Partington 2004: 142).

Partington (2004) also discusses the concept of semantic preference, and its' relationship with semantic prosody. Partington explains that a word can have many collocates from different semantic groups (semantic preference), and these groups can combine to create a prevailing positive or negative prosody. Partington suggests that "prosody is at a further stage of abstraction than preference. In fact, semantic preference generally remains relatively closely tied to the phenomenon of collocation" (Partington 2004: 150)

In this chapter I have summarised the term *semantic prosody* and discussed the various stances of linguists who have taken to writing about the term. I will take some of the items addressed in this chapter and apply them to my study of semantic prosody in Lovecraft's stories. I will test the nine-word window of collocational force and look at

how keywords are imbued by their collocates. I will also discuss lexical priming and how

this may serve to sustain mental representations in the text world.

4.   A Corpus-based Stylistic Study of HP Lovecraft's stories

My corpus-based study will be carried out in three stages. Firstly, in section 4.1 I will outline the semantic groupings of keywords and what they tell us about the content of the target corpus. In section 4.2 I will look at a selection of interpretably interesting keywords from different semantic domains, in context, and investigate collocation and semantic prosody. Finally, in section 4.3 I will look at a variety of n-grams and discuss their functional relevance.

4.1   Keywords and Key Semantic Domains

In this section I will focus on keywords and their semantic groupings and discuss what these groupings tell us about the content of the corpus. I will also discuss what stylistic and emotional effects the author's choice of semantic categories may have on the reader. I will draw on the concepts of prior knowledge and priming outlined in Chapter 3, and I will briefly discuss Hoover's (2004) comments on background knowledge and text alteration and how they relate to this study.

Culpeper (2009) describes a keyword as "a word that is statistically characteristic of a text or texts" (Culpeper, 2009: 30). The AntConc corpus software compares the target corpus against the reference corpus and generates a list of words that are over - represented in the target corpus in comparison with their distribution in the reference corpus. To do this it uses a log-likelihood statistical test. The words identified in this list are called keywords. Keywords are a sound basis upon which to begin a stylistic analysis.

Fisher-Starcke describes keywords as indicators of "dominant topics or themes of a text or corpus since the reason for their frequent occurrence in the data is their significance either for the data's content or its structure" (Fisher-Starcke, 2009: 496).

AntConc identified over 3000 keywords in a standard search. To conduct a standard search, I opened the complete works file using the *file* tab, and then added the Brown corpus directory to generate a *keyword list* using *tool preferences*. I found 3000 keywords to be rather large and unmanageable, so I changed the frequency to a minimum of 20 occurrences per keyword. I also removed words with a keyness of less than the critical log likelihood value of 15.13 which gives a 99.99% guarantee that a word is key (Paul Rayson, Wmatrix). The software then identified 1430 keywords, and so more than halved the initial list.

4.1.1   Invented proper nouns

In this section I will look at invented proper nouns; I will outline their stylistic effects and their shaping of an alternate universe. I will also discuss the ways in which they may or may not trigger background knowledge, and briefly discuss their length and possible connotations.

116 of the keywords in the Lovecraft corpus are proper nouns; names of characters and places, most of which I have removed from the keyword list as I have chosen to focus only on invented proper nouns in this investigation. The words I have removed refer to

real places on Earth (e.g. London, Paris, New York, Providence) and human character names (Charles Dexter Ward for example). I have, however, retained proper nouns that are used for fictional towns/cities, mountains, planets, races, creatures and deities (26 words in total). I would argue that because these words are unfamiliar and outlandish they inspire curiosity; because we don't have any prior knowledge of an unfamiliar word, we often, quite naturally, want to discover more about the word. The invented proper nouns are a unique element of the author's style. Even though the words themselves have no established meaning at first, the foreign and unusual appearance of the words, and their gradual repetition and usage, create an otherworldly discourse. The more we encounter the words, the more a semantic prosody of otherworldliness begins to emerge. If we were to alter these words, the universe that we experienced would be entirely different. As we will see later in this analysis, it is a combination of the words themselves and the words that surround them, that serve to create an overall text world (Gavins, 2007) that can be interpreted by the reader.

Hoover explores the technique of text alteration in 'Altered texts, altered worlds, altered styles (Hoover 2004) and *Language and Style in 'The Inheritors'* (Hoover 1999). He claims to "have isolated the chief textual features that are responsible for the style of The Inheritors" by altering the textual features, and in doing so, has proved "that the style of the novel would be radically different without those features" (Hoover, 2004: 100). The same can be said of the following keyword proper nouns from the Lovecraft corpus:

Yog-Sothoth, Barzai, Shantak, Kuranes, Cthulhu, Nyarlathotep, Ulthar, Gugs, Zoogs, Leng,

Miskatonic, Arkham, Inquanok, Innsmouth, Kingsport, Dunwich, Celephais, Sarkomand, Yuggoth,

Yaddith, Ngranek, Dylath-leen, Hatheg-kla, Aira, Necromonicon, Kadath

Hoover writes of science fiction and fantasy "the author cannot rely on background knowledge to help the reader create the fictional world" (Hoover, 2004: 109). Lovecraft mixes concepts from the real world with concepts from other alien worlds, so the reader sometimes has background knowledge when reading concepts from the real world, but at other points has to rely on the new information that is detailed to them in the text. Background knowledge is triggered when we read details of concepts that we have encountered before (Jeffries and McIntyre, 2010: 129), concepts that we can imagine instantaneously from previous encounters. Names are one of the ways in which we use language to communicate – items must be labelled so that we can easily refer to them, and in doing so, we can be understood, by triggering a mental representation of the item that we refer to. When an invented word is given to us in a text, we can only build up knowledge of what the word means, by drawing on the information that is gradually revealed about that word throughout the text. Hoover comments:

> Unfamiliar entities are empty containers, waiting for the text to fill them with meaning, but entities from background knowledge normally bring not only their own meanings into the text, but typically a considerable amount of collateral knowledge as well (Hoover, 2004: 102)

Robinson (2010: 127) discusses Lovecraft's use of lengthy names, or *teratonyms*.

Teratonym comes from the Greek *terato* which means 'monster'; a teratonym therefore

is a monster word in terms of its size. Robinson comments: "Lovecraft's teratonym's are

monstrous inventions that estrange the sound patterns of English and obscure the kinds

of meaning traditionally associated with literary onomastics" (Robinson, 2010: 127).

Examples of teratonyms in Lovecraft's stories are fictional proper nouns: *Nyarlathotep,*

Yog-Sothoth, and *Necronomicon.*

Robinson also comments further on Lovecraft's teratonyms: "Some imitate the sounds

and forms of foreign nomenclatures that hold "weird" connotations due to being linked

in the popular imagination with kabbalism and decadent antiquity" (Robinson, 2010:

127). Some of Lovecraft's invented words do seem to mimic the sound and appearance

of certain words associated with kabbalism, and thus they may exude mystery and

esoteric allusions. If we have previously encountered words from kabbalism, even only

in passing, we may have a latent background knowledge that is triggered when we

encounter a similar word. As Robinson states above, because some of Lovecraft's proper

nouns are similar in sound and form to words associated with kabbalism, they may

trigger a weird connotation when we encounter them. This can only be the case

however, if we have prior knowledge of kabbalism; otherwise the words are, as Hoover

points out - *empty containers waiting for the text to fill them with meaning*. Kabbalism is

based on the teachings of the Kabbalah. It has associations with magic and is a mystified

denomination of Judaism. We will see later in the analysis, that Lovecraft mirrors this

idea of mystified religion in a kind of anti-religion, in his usage of malign Gods, the

unholy book the *Necromonicon* and the esoteric cult practices and worship of these

Gods.

In section 4.2 I will look at how the text surrounding these fictional proper nouns fills

them with meaning. I will now discuss further keyword groupings.

4.1.2   Semantic groupings

In this section I will list some keywords from different semantic groupings and discuss

what each particular group represents regarding content and style. I have arranged the

groupings manually using Wmatrix semantic domains as a guide. Each of the headings in

bold is a general classification and the underlined sub-sections are more specific

classification within each heading. The headings and subsections are taken from the

Wmatrix semantic tag-set.

A1   General and abstract terms

A6.2-   Comparing: Unusual

Lovecraft said that he held a *Love of the strange and the fantastic (Lovecraft,* Selected

letters 1.110, Arkham House 1965-76; 5 vols). The following 50 words describe

something unusual:

Abnormal, alien, unknown, unbelievable, uncanny, unearthly, unfamiliar, indescribable, inconceivable, inexplicable, incredible, irregular, distorted, Strange/ strangely/ strangeness, curious/ curiously/ curiosity, queer/ queerly, odd/ oddly, nameless, wild/ wilder/ wildest, peculiar/ peculiarly, fantastic, obscure, bizarre, magic, myriad, fabulous, prodigious, marvels/ marvellous, mystic, mystery/ mysteries/ mysterious, stupendous, eldritch, enchanted, exotic, quaint, formless, shapeless, weird

11 of these unusual keywords are negative prefixes. Stubbs writes of the use of negative prefixes: "A plausible interpretation is based on presuppositions. A negative statement usually implies that a positive was expected" (Stubbs, 2005: 16). We can only define things using our own experience and we cannot predict things that are beyond our experience or outside of our own reality tunnel. We may not expect something unless we have known it to occur before; so when faced with something that we cannot explain we can only say that it is *like* something or *not like* something. This serves to reiterate the Hoover's point that "the author cannot rely on background knowledge to help the reader create the fictional world" (Hoover, 2004: 109). The author is omniscient, but the protagonist(s) is not; the protagonist may only use his own background knowledge to describe what he sees and experiences. The reader also has no background knowledge, so the relationship between the protagonist and the reader is balanced, the only difference being that the protagonist is not aware that he is in a fictional world. Gavins comments on text in the magazine *All Made Up*:

I am able to recognise the differences between my experiences of the real world and the worlds I create in my mind. I have a definite sense of what is real and what is not, what is possible and what is not. I am able to evaluate the text of *All Made Up* as containing fictions, speculations and personal opinions which, while not realised in my own world, are nonetheless conceivable in another world (Gavins, 2007: 13)

I will consider the relationship between the reader and the protagonist in further detail when I discuss the use of functional names in the *people, kin, groups and affiliations* Wmatrix subsection.

The unexplained is a major theme within Lovecraft, and within science fiction and horror genres. The comparison with the Brown corpus shows that Lovecraft stands out as using these themes much more than they are used in other modern American literature.

B1 Anatomy and physiology

The following 24 keywords relate to body parts; whether human, animal or alien:

Eyes/ eyed, wings/ winged, claw/ claws/ clawed, paws, mouths, ears, brain, body/ bodies/ bodily, parts, feet, specimen/ specimens, bones, skull, organs, heads, tentacles, nerves, corpse

The use of many of these words creates a visceral text world; referring to dissection and

autopsy, parts separated from a whole living creature and the unidentifiable body parts

of alien creatures. Sentences involving body parts are often centred upon scientific and

macabre descriptions. Body parts are also used in combination with negative adjectives

in order to trigger detailed imagery that is often horrific, for example: *decomposition of*

brain tissue, unrecognized sense organs, slime which clung thickly to those headless

bodies and stank obscenely.

Houellebecq comments on Lovecraft's use of scientific vocabulary:

> If there is a tone one does not expect to find in the horror story, it's that of a dissection
>
> report…It would seem to be a discovery he made alone: that using science's vocabulary
>
> can serve as an extraordinary stimulant to the poetic imagination. The precise, minutely
>
> detailed content, dense and theoretical, encyclopaedic in its perspective, produces a
>
> hallucinatory and thrilling effect (Houellebecq, 2005: 74)

We will see further evidence of the use of scientific vocabulary and dissection report

style in section 4.2 where I will look at the keyword *corpse* on a concordance and discuss

the use of collocates that serve to create a semantic prosody of scientific horror.

H1   Architecture, houses and buildings

There are 30 keywords that refer to architecture, houses and buildings and a further 27

keywords that refer to parts of a building. Many literary critics describe Lovecraft as

having a preoccupation with architecture and Euclidian geometry (Hull 2006),

(Houellebecq 2005). We will see aspects of this later when I discuss directional, measuring and mathematical keywords. Houellebecq states that Lovecraft actually dreamed up most of the architecture he describes in his stories:

> The demented Cyclopean structures envisioned by HPL shock the spirit violently and definitively…we feel we have already visited these gigantic cities in our dreams. In fact, Lovecraft is only transcribing his own dreams as faithfully as he can. Later on, when looking at a particularly grand architectural monument we find ourselves thinking "this is rather Lovecraftian" (Houellebecq, 2005: 64-65)

M6   Location and direction

The following 50 keywords relate to location and direction:

Down/ daown (colloq.) / downward, descent/ descended/ descending, ascent, upper, upstairs, inner/ inward, aout (colloq. Form of out)/ outer, outline/outlines, East, North/ northward, South/ southward, below, beneath, ahead, Over/ overhead, betwixt, amongst, amidst, through, above, atop, after/ After/ afterward, toward, behind, centre, outside, West/ westward, thither, forth, From/ from, slant/ slanting, slope/ slopes, here, where

These keywords create spatial awareness by locating the reader deictically in the text world. This dimensional information immerses the reader into fictional realms. These types of deictic and directional words are essential in the creation of a mythical

universe; the reader must be given the coordinates to be able to imagine what the

author intends.

These directional keywords are inextricably linked with measurement keywords, which I

have added below:

N3 Measurement

Distant/ distance

N3.2+ Size: big

Great/ great, huge, gigantic, titan/ titanic, colossal, vast/ vastly, abyss/ abysses,

immense, grew/ grown, profound

N3.3+ Distance: far

Far/ farther, beyond, remote, afar

N3.3- Distance: near

Near/ nearer/ nearest, close/ closely

N3.6+ Spacious

Space/ spaces

N3.7+ Long, tall and wide

Deep/ deeply/ depths, length, long, tall, high/ height, lofty, thickly, dense, stretched,

steep,

N3.7- Short and narrow

Lean, thin, low, narrow,

Using these kinds of words can build up a feeling of suspense and horror; the nearer the reader feels to danger, the more unsettled they will become. If a passage is *narrow* or if something is *behind* or *above* or *close*, it is hard to escape from it, and this creates a feeling of claustrophobia. Human beings also tend to have an agoraphobic-type fear of the idea of largeness; this is linked to a fear of the unknown. If something has depths, we cannot see what might be hidden in those depths, and this uncertainty can ignite the reader's imagination.

Direction and measurement are also connected to mathematics, in which section I have added a further two keywords:

N2   Mathematics

Angles, dimensions

Thomas Hull discusses Lovecraft's spatial dimensions in his journal article *H. P. Lovecraft: a Horror in Higher Dimension.* Hull comments on: "Lovecraft's use of abnormal geometries to capitalize on human fear of the unknown" (Hull, 2006: 12). Hull notes that Lovecraft seemed familiar with non-Euclidian geometry, having studied astronomy, and he used this knowledge to create dimensions that would unsettle the reader but would also be convincing enough to be credible.

      The instances where Lovecraft refers to formulas, geometry, or higher dimensional

space are peppered throughout his Cthulhu Mythos stories and offer an unmistakable

literary device to create an intimidating atmosphere of the unknown… Lovecraft

chooses to use the concept of higher dimensional space as a device to make the weird

plausible. (Hull, 2006, 12)

I will look at the keywords *angles* and *dimensions* in more detail in section 4.2.

<u>S2, S4, S5   People, Kin, Groups and affiliations</u>

Stubbs states that in the novel *Heart of Darkness* by Joseph Conrad, "people are not

named, but identified by their functions" (Stubbs, 2005: 8). In Lovecraft texts, many

characters are named, but we can also see that people are identified by their functions

or social/ familial roles in a similar way to in *Heart of Darkness*. There are 40 keywords

that reflect these roles:

Dr/ doctor, servants, stranger/ strangers, priests, dreamer, merchants, natives, sailors,

ancestor/ ancestors, villagers, workmen, watchers, denizens, messenger, Professor,

traveller, folk/ folks, friend, companion, fellow, host, Sir, Mr, Mrs, Man, mankind, people,

men, St, Physician, Capt, grandfather, uncle, King, Lord

The use of these roles is certainly an aspect of Lovecraft's style. As I discussed in Chapter

3, the texts have influenced many role-playing games and films where no detailed

information is given about the character other than his function or role in a fictional

world. In Lovecraft role-playing games, players are given a card with a functional title

such as *Professor* or *Priest* and a list of attributes with differing frequencies depending upon factors such as intelligence and sanity level. These are exactly the factors that Lovecraft focuses upon when describing his characters. He is not particularly concerned with details of personality or affections. As readers we often do not particularly relate to the characters in Lovecraft tales. In many instances the characters are essentially playing pieces for the Gods; they are a means of taking the reader into the unexplored realms of alien Gods and providing the reader with an almost first-hand experiential encounter with them. Ultimately the characters are discarded; they are physically or mentally destroyed by their close encounters. The character's functions define them as much as is necessary, the rest of the time they are eyes and ears for the reader. Houellebecq comments on the destruction of Lovecraft's central characters:

> The deaths of his heroes have no meaning. Death brings no appeasement. It in no way allows the story to conclude. Implacably, HPL destroys his characters, evoking only the dismemberment of marionettes. Indifferent to these pitiful vicissitudes, cosmic fear continues to expand. (Houllebecq, 2005: 32)

Houllebecq makes further comment on the character's functions:

> All they needed was functional sensory equipment. Their sole function, in fact, would be to *perceive* (Houellebecq 2005: 68)

T1   Time

67 words from the keyword list refer to time, ancientness and longevity:

T1.1   Time: general

Hours, dawn, morning, noon, twilight, dusk, sunset, evening, night, midnight, clock, March, May, never, nigh, October, September

T1.1.1 Time: Past

Bygone, before, legend/ legends, myths, prehistoric, primal/ primordial, memory/ memories

T1.1.2 Time: Asynchronous

Presently

T1.1.3 Time: Future

Loomed

T1.2   Time: momentary

Moment, instant, meanwhile, now

T1.3   Time: period

Spell

T1.3+   Time period: long

Aeon/ aeons, ages, endless, centuries, infinite/ infinitely/ infinity, immemorial,

T2   Time: beginning and ending

Ceased

T2+   Time: Beginning

Began, begun, commenced

T2-   Time: Ending

Pause/ paused, ultimate

T3+   Time: Old;   grown-up

Old/ older/ elder, hoary, ancient, antique/ antiquity/ antiquarian, archaic, aged, ancestral

T3-   New and young

Boyhood, fresh, lately, youth, new

T4-   Time: Late

Later

The ancient world is most definitely a stylistic feature in Lovecraft's fiction. He stated that he had a *love of the ancient and the permanent* (Selected letters 1.110, Arkham House 1965-76; 5 vols.). Lovecraft emphasises in his stories, the idea that there are Elder beings in existence that have much more staying-power than mere humankind, and that in the grand scheme of things we are only a wave in a sea of existence. I will look at various keywords relating to time in section 4.2.

In this section I have outlined some of the topics presented in the stories of HP Lovecraft by exploring keywords and the semantic domains that they span. I will now look at collocation of keywords and uncover semantic prosodies.

4.2   Collocation and Context

In this section I will look at collocates of a selection of interpretatively interesting keywords and show how the author uses collocation to convey a particular semantic

prosody for the reader to interpret. I investigated a range of keywords in context and found many elements that were interpretatively interesting, far too many to discuss in this analysis, so I have selected a few examples from each of the major semantic categories. I will look at positive and negative semantic prosodies, and where possible I will make a more specific judgement of category within the boundaries of negative or positive.

4.2.1 Proper nouns

I will begin by looking at collocates of fictional proper nouns. Below I will discuss two examples of proper nouns that refer to fictional places and two examples that refer to fictional deities.

The place name *Innsmouth* is a fictional town situated in Massachusetts and it is referred to in many of Lovecraft's stories. It has 425 collocate types when using a nine-word window of collocation (Louw, 2000:4), four words to the right and four words to the left. The collocate *shadowed* has a frequency of 6 and always occurs to the left of the target word. There is a pattern to the collocate *shadowed*:

```
1     been on it."  That was the first I ever heard of shadowed
      Innsmouth. Any reference to a town not shown on common maps
2     ent people of the region. Her own attitude toward shadowed
      Innsmouth--which she never seen--was one of disgust at a co
3      I had, I realized, come face to face with rumour-shadowed
      Innsmouth.  It was a town of wide extent and dense construc
4     ly be very glad to get out of malodorous and fear-shadowed
      Innsmouth, and wished there were some other vehicle than th
5      lay in the background. I must get away from evil-shadowed
      Innsmouth--and accordingly I began to test my cramped, wear
6     ton mad-house, and together we shall go to marvel-shadowed
      Innsmouth. We shall swim out to that brooding reef in the s
```

From this we can see that not only is the place Innsmouth *shadowed*; one story is called

The Shadow over Innsmouth, but we are given the information about what it is

shadowed by: by rumour, fear, evil and marvel. Each of these words is an abstract noun.

Innsmouth is shadowed by things that are intangible. This absence of concrete objects

may create an atmosphere of mystery and suspense and cause the reader to feel that

there is a malevolent or unusual presence looming over the place. Although these

particular occurrences of *shadowed* and its collocates are all found in one area on the

concordance, the patterning is a feature of Lovecraft's style in other areas, as we will

see later in the analysis; we are regularly given a hyphenated adjectival description of

something, to further explain it.

Innsmouth is not a word we are familiar with in everyday language, so we therefore

have a neutral opinion of the word in its singular form. The words *shadowed*, *rumour,*

evil and *fear* create a negative semantic prosody in relation to the word *Innsmouth*. The

word *marvel* however, suggests wonder and surprise. Often though in Lovecraft, we see

that awe and dread, excitement and terror, come hand in hand. If we look at some of

the collocates of *marvels* we can begin to see this link:

Shadows, secrets, horrors, witcheries, wild, weird, unspeakable, unreal, terrors, terrible, terrific,

surprising, strange, splendours, shocking, intangible, incredible, impossible, imminent,

grotesque, ecstasies, dizzying, bizarre, baffling

Here we can see that via semantic prosody, Lovecraft is challenging our existing primings (Hoey 2005) of the word *marvel.* A *marvel* can be *shocking, grotesque* and *unspeakable.* Gradually, we may begin to notice that there is a fine line between feelings of terror and wonder within the Lovecraftian tale. As I mentioned in section 4.1, Houellebecq comments that the central character's function in a Lovecraft story is solely to perceive, and frequently the character finds what he (all central characters are male) perceives, to be both amazing and terrifying.

There are also 5 occurrences of the collocate *look* in combination with *Innsmouth*. Each of the instances refers to the *Innsmouth look*. This phrase refers to the people that inhabit the place; they have a particular look about them, perhaps implying inbreeding in a physical sense, or in the sense of local customs, characteristics and behaviour.

If we look at collocates four to the left and four to the right of *Innsmouth look* we find 28 collocate types. *Staring* and *disease* are amongst the collocates. These words cause us to begin to wonder about the place and the people that inhabit it; they add detail to the text world and may trigger feelings of negativity. As I discussed in the previous chapter, Louw's comments on the nine-word window are an accurate guide to uncovering semantic prosodies: "Most semantic prosodies accumulate and concentrate their power within the nine-word window of acknowledged collocational force" (Louw, 2000: 4). The words *staring* and *disease* fall within the range of the nine-word window, and their proximity creates a negative halo around the phrase.

If we look at the concordance we find the following statements:

```
1      person in sight--an elderly man without what I had come to call
       the "Innsmouth look"--and I decided not to ask him any of the
       questions which bothered me
2      wondered what became of the bulk of the older folk, and whether
       the "Innsmouth look" were not a strange [and insidious disease-
       phenomenon] which increased
3      outh folk was stronger here than farther inland--unless, indeed,
       the "Innsmouth look" were a disease rather [than a blood stain],
       in which case this distric
4      The dirty-looking fellow who waited on me had a touch of the
       staring "Innsmouth look", but was quite civil [in his way]; being
       perhaps used to the custom of
5      eaming. That morning the mirror definitely told me I had acquired
       the        Innsmouth look. So far I have [not shot myself] as my
       uncle Douglas did. I bought an
```

The final line of the above concordance shows that the narrator has *acquired* the

Innsmouth look, this emphasises the contagion idea in other lines where it is depicted as

a disease. The narrator even goes as far to say that *so far I have not shot myself as my*

Uncle Douglas did. This statement implies that acquiring the *Innsmouth look* makes one

consider suicide, and the added fact that a family member already has committed the

deed adds to the negative semantic prosody. The statement *but was quite civil in his*

way implies that the people of *Innsmouth* are generally uncivil. *In his way* also seems

quite patronising and tinged with superiority – it seems to imply that 'he was as civil as

his position in life allowed him to be'. This signifies that the people of *Innsmouth* are to

be perceived as inferior in some way. These statements imbibe the reader with negative

ideas in respect to the *Innsmouth look*.

There are 217 collocate types of the fictional proper noun *Leng*. *Leng* is a mythical

plateau in the Cthulhu Mythos. It has various negative collocates:

Impassable, hideous, hateful, horrible, evilly, unwholesome, unpleasant, sterile, soulless,

repulsive, nightmare, nameless, gaunt, feeble, failed, dryness, doglike, demoniac, blame,

black, alone, abhorrent

There are 3 instances of *hideous Leng:*

```
1       sides of those [topless and] impassable peaks across which
        hideous Leng was said to lie.  The captain took Carter to the
        mighty tem
2       pigments were brilliant still, for the cold and dryness of
        hideous Leng keep alive many primal things. Carter saw them
        fleetingly i
3       ous voyage. The army would fly high, they decided, over hideous
        Leng with its nameless monastery [and wicked stone villages];
        stop
```

This repetition of *hideous Leng* begins to prime us to think *hideous* each time we

encounter the word *Leng,* whether *hideous* is actually present or not; particularly when

combined with the other negative collocates that are present.

I will now discuss two fictional proper nouns that refer to deities that are worshipped,

and in many cases feared, within the Lovecraftian tale.

Cthulhu is the name of one of Lovecraft's fictional deities and has 188 collocate types.

The collocates: *was, dead, resurrection* and *waits,* imply dormancy. We can see evidence

of this in the following concordance lines:

```
1       ngle mountain-top, the hideous monolith-crowned citadel whereon
        great Cthulhu was buried, actually emerged from the waters. When
        I think of the extent
2       cent sailors had done by accident. After vigintillions of years
        great Cthulhu was loose again, and ravening for delight.  Three
        men were swept up by th
3       primal age. You know they were here long before the fabulous
        epoch of Cthulhu was over, and remember all about sunken R'lyeh
        when it was above the wate

1       xt, as given, ran something like this:  "In his house at R'lyeh
        dead Cthulhu waits dreaming."  And now, in response to a general
        and urgent demand
2       ly whispered. The chant meant only this: "In his house at R'lyeh
        dead Cthulhu waits dreaming."  Only two of the prisoners were
        found sane enough to
3       These words had formed part of that dread ritual which told of
        dead Cthulhu's dream-vigil in his stone vault at R'lyeh, and I
        felt deeply moved d
```

The collocates *waits* and *resurrection* and the concordance line phrases underlined

above, give us a sense of expectancy around the word *Cthulhu*; it is as if we are waiting

for a volcano to erupt or waiting for judgement day, but not knowing if or when it will

happen. The phrase *dream-vigil* denotes a devotional, observational inertia; a

purposeful sleeplessness – we have a sense that something great and powerful is

watching and waiting, passing the time in a waking dream in preparation for a second-

coming. The phrase creates uncertainty about *Cthulhu*; he/she/it is neither fully asleep,

nor fully awake. This uncertainty may create apprehension in the reader.

The collocates *fhtagn, nafh, R'lyeh, Ph, nglui, mglw, wgah,* and *nagl*, are further

examples of Lovecraft's invented languages; the collocates surround the word *Cthulhu*

and serve to emphasise the *otherworldly* discourse. The collocates make up the

following phrase: *Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn;* or a shortened

phrase: *Cthulhu fhtagn.*

There are also collocates that emphasise esoteric cult aspects of magic and godly

devotion:

Symmetry, stars, spells, priest/priests, Necronomicon (an unholy book), praises, glorious,

crowned

The fictional proper noun *Nyarlathotep* is another cosmic God created by Lovecraft.

There are 47 concordance lines that contain the name. A pattern can be seen in the 14

lines below:

```
1     mindless Other gods whose [soul and messenger] is the crawling
      chaos Nyarlathotep.  Of these things was Carter warned by the
      priests
2     the favour of their [hideous soul and messenger], the crawling
      chaos Nyarlathotep. So Carter inferred that the merchants of the
      humped
3     ful soul and messenger of infinity's Other Gods, the crawling
      chaos Nyarlathotep. Finally, after an unguessed span of hours or
      days,
4     summit of the moon-mountains still vainly waited the crawling
      chaos Nyarlathotep.  The leap of the cats through space was very
      swift;
5     made strange sacrifices to the Other Gods and the crawling chaos
      Nyarlathotep, until one night an abomination of theirs reached
      the
6     Gods from Outside, whose soul and messenger is the crawling chaos
      Nyarlathotep. Their jealous hiding of the marvellous sunset city
7     violet gas S'ngac had told him terrible things of the crawling
      chaos Nyarlathotep, and had warned him never to approach the
      central
8     face and prays to the Other Gods and their crawling chaos
      Nyarlathotep.  The loathsome bird now settled to the ground, and
9     fear them, and how their ruler is not the crawling chaos
      Nyarlathotep at all, but hoary and immemorial Nodens, Lord of the
10    associates unpleasantly with the Other Gods and their crawling
      chaos Nyarlathotep.  Of Kadath the flutterers of the peaks knew
      almost
11    trusted to luck that the Other Gods and their crawling chaos
      Nyarlathotep would not happen to come to their aid at
12    had all along been kept upon him by the crawling chaos
      Nyarlathotep. It is Nyarlathotep, horror of infinite shapes and
      dread
13    narian Sea and the twilight reaches of Inquanok, the crawling
      chaos Nyarlathotep strode brooding into the onyx castle atop
      unknown Kadath
```

```
1      forms. Farewell, Randolph Carter, and beware; for I am
       Nyarlathotep, the Crawling Chaos."  And Randolph Carter, gasping
       and
```

There are 13 repetitions of *crawling chaos Nyarlathotep* and 1 instance of *Nyarlathotep, the Crawling chaos*. Within the 13 lines there are 3 repetitions of *soul and messenger*. If we look at a concordance of *soul and messenger* we find a further 3 lines, 6 lines in total – all in connection with *Nyarlathotep*. This repetition has a liturgical style that we may associate with ceremonial worship. *Crawling chaos* and phrases such as *horror of infinite shapes and dread* convey a negative semantic prosody of awe and terror, the reader meets an unfamiliar entity that moves and behaves erratically, a creature of *dread.* These descriptions pervade the proper noun and inspire a fear of the unknown.

In this section I have explored collocates and concordances of fictional proper nouns and uncovered various negative semantic prosodies and themes. I have also found some interesting patterns of language that I will explore further in section 4.3. I will now look at collocates of a selection of interpretatively interesting keywords from different semantic domains. Again, I have had to select from a wide range of interpretatively interesting keywords which I explored in context in AntConc prior to beginning the write-up of this study.

4.2.2   Collocates of keywords from different semantic groupings

In this section I will look at a selection of keywords from the Wmatrix semantic tag-set

and explore their collocation with lexical items that combine to form a particular

semantic prosody.

B1   Anatomy and physiology

I looked at the keyword *corpse* on a concordance and found evidence of the dissection

report style and semantic prosody of scientific horror that I mentioned in section 4.1. I

have underlined words and phrases that emphasise these aspects:

```
1      cavern city survived? Was it still down there, a stony corpse in
       eternal blackness? Had the subterranean waters frozen at last?
2      loody-handed in the snow before his cabin, the mangled corpse of
       his neighbor Peter Slader at his feet. Horrified, he
3       emerged from his library he left behind the strangled corpse of
       the explorer, and before he could be restrained, had
4        the shrieking fulfilment of all the horror which that corpse-
       city had ever stirred in my soul, and forgetting every injunction
5       es; and that unless actual decomposition has set in, a corpse
       fully equipped with organs may with suitable measures be set
6         succeeded because he had never been able to secure a corpse
       sufficiently fresh. What he wanted were bodies from which
       vitality
7        to fate to supply again some very recent and unburied corpse,
       as it had years before when we obtained the negro killed
8       s occasion there lay in the secret cellar laboratory a corpse
       whose decay could not [by any possibility have begun].
9        over the twitching face, not withdrawing it until the corpse
       appeared quiet and ready [for our attempt at reanimation].
10         my forefathers; so that I could not help eyeing the corpse
       with a certain amount [of awe and terrible expectation]. Besides
11      een attained; and that for the first time a reanimated corpse
       had uttered distinct words [impelled by actual reason]. In the
       next
12     n able to revive [the quality of] rational thought in a corpse;
       and his success, obtained at such a loathsome cost, had
13      [powerful alkaloid had transformed it] to a very fresh corpse,
       and the experiment had succeeded for a brief and memorable
       moment;
14     preserve all the vital organs in] canopic jars near the corpse;
       whilst besides the body they believed in two other elements,
15      hout any body above the waist. A fiendish and ululant corpse-
       gurgle or death-rattle now split [the very atmosphere]--the
       charnel
16     eet below--yet [a sudden] repetition of that thunderous corpse-
       gurgle and death-rattle chorus, coming as I had nearly gained the
17       coil of horror wound around it. Below was the scalped corpse of
       that she-monster, about whom I was half-ready to believe
       anything.
18         the cellar floor. Perhaps the lime had preserved the corpse
       instead of destroying it--but could it have preserved those
       black,
19         substance of earth's supreme terror--the nightmare corpse-
       city of R'lyeh, that was built in measureless aeons behind
```

```
     history
20    with his report, [performed an] autopsy on the strange corpse,
     and discovered peculiarities which [baffled him utterly]. The
     digestive
21    stellation of unnatural light, like a glutted swarm of corpse-
     fed fireflies dancing hellish sarabands [over an accursed marsh],
22    ll this while there had stretched before him the great corpse-
     like width of fabled Sarkomand with its black broken pillars and
23     the snow [like the decayed] fingernails of a gigantic corpse.
     The printless road was very lonely, and sometimes I thought
24    and propped upright before the pedestal the gangrenous corpse of
     a corpulent old man with stubbly beard and unkempt
25     strode insolently bearing in its arms the glassy-eyed corpse of
     the corpulent old man. The strange dark men danced
26      flee or feel or breathe--the glassy-eyed, gangrenous corpse of
     the corpulent old man, now needing no support, but animated
27    nd all the dread crew of sentient loathsomenesses. The corpse
     was gaining on its [pursuers], and seemed bent on
28    floor [in a state of] jellyish dissolution, the staring corpse
     which had been Robert Suydam achieved its object and its triumph.
29    o give me these merciful doubts.  St John is a mangled corpse; I
     alone know why, and such is my knowledge that I
30    ad Arab Abdul Alhazred; the ghastly soul-symbol of the corpse-
     eating cult of inaccessible Leng, in Central Asia. All too well
31    it [protruding uncannily above the sands] as parts of a corpse
     may protrude from an [ill-made grave]. Fear spoke from the
32     scurrying; [gently rising, rising], as a stiff bloated corpse
     gently rises above an [oily river] that flows under
33     Out of the fungous-ridden earth steamed up a vaporous corpse-
     light, yellow and diseased, which bubbled and lapped to a
     gigantic
34    ockingly at Schmidt and Zimmer, who were bent over the corpse.
     The Boatswain Muller, an elderly man who would have known
35    bodies with her--seizing my body and putting me in that corpse of
     hers buried in [the cellar].  "I knew what
```

Again it is evident in the concordance that some of the words that convey semantic prosody fall outside of the nine-word window of collocational force; where this is the case, I have bracketed the words that fall outside.

The word *corpse* is sometimes used in a horrific simile, as we can see in lines 23, 31 and 32:

like the decayed fingernails of a gigantic corpse

as parts of a corpse may protrude from an ill-made grave

as a stiff bloated corpse gently rises above an oily river

We can also see that Lovecraft employs hyphenated adjectival descriptions: *corpse-city, corpse-gurgle, corpse-like, corpse-light, corpse-eating, corpse-fed, soul-symbol, glassy-eyed, death-rattle, fungous-ridden.* These hyphenated-adjectival descriptions are a feature of Lovecraft's style and we will see further examples of this later.

There are also fifteen references to reanimation and dissection. Here we see Lovecraft juxtaposing science with horror – a key device within his *weird fiction*. Collocates such as *mangled, strangled, scalped, vital organs* and *autopsy* have an association with surgery. There are also collocates that remind us of disease and rottenness: *decay* and *gangrenous*, and collocates that we will associate with laboratory experimentation: *powerful alkaloid, canopic jars, preserved and jellyish dissolution*. The language used to convey these themes is objective and pitiless, for example: *he had never been able to secure a corpse sufficiently fresh.* The idea of securing a corpse as if it were an item of goods and referring to it as *sufficiently fresh* as if it were a piece of meat is morally appalling and may cause the reader to be horrified. This string of horrific collocates and scientific vocabulary creates a semantic prosody of repugnance and terror. The keyword *corpse* already has a negative prosody, but the words that describe the corpses and what happens to them furthers our distaste for the word.

H1   Architecture, houses and buildings

I looked at collocates of the keyword *house* that occur 3 times or more within the corpus. *Shunned* occurs 17 times, *old* 16 times and *ancient* 14 times. *The Shunned House* is in fact the title of a Lovecraft story. If we look at the 2-gram *old house* we find the following:

Morbid *old house*

Eldritch *old house*

Sinister *old house*

Very *old house*

Accursed *old house*

Lovecraft creates a negative semantic prosody for the word *house* within the body of the text, by repeatedly using the word in conjunction with derogatory words. Other negative collocates of *house* used within the Lovecraft corpus are:

Deserted, accursed, haunted, tomb, terrible, strange, sinister, rickety, lonely, dead, crypt, charnel, burning, abandoned, vacant, unused, unpopular, unlocked, uncanny, tottering, terror, strangeness, queer, loomed, horror, hideous, fire, elder, dingy, crumbling, bleak, besieged, alone

A *house* is something that we like to associate with the idea of *home*. To create a negative semantic prosody around the word house therefore, creates a feeling of

isolation – we feel as readers that there is no haven to shield us from the surrounding horrors.

L2   Living creatures: animals, birds, etc.

The following 16 keywords list living creatures:

Rat/ rats, cat/ cats, dogs, creature/ creatures, entities, Sphinx, moonbeasts, beast/ beasts, penguins, fish, monster/ monsters

The keyword *fish* has several collocates that construct a negative semantic prosody within the Lovecraft corpus. The phrase *blasphemous fish-frogs* occurs twice, *frog-fish monsters* occurs once and the following collocates also occur: *gaudy, devils, decaying, dead.* This emphasises a negative association with fish which I will look at later in my study of the keyword *odour*.

N2   Mathematics

In section 4.1 I briefly outlined Lovecraft's interest in mathematics and geometry and his incorporation of some of the language used within these two disciplines to convey unusual but realistic dimensions that may unsettle the reader. There are two keywords in this category, as we saw earlier: *Angles, dimensions.* I will now look at the concordance for these two keywords and discuss collocation.

```
1    vaguely but [deeply unhuman] in all the contours, dimensions,
     proportions, decorations, and constructional nua
2    protoShoggoths," "the windowless solids with five dimensions,"
     "the nameless cylinder," "the elder Pharos," "Y
3    lae on the properties of space and the linkage of dimensions
     known and unknown.  He knew his room was in the o
4    h his formulae told him must lie beyond the three dimensions we
     know, and about the possibility that old Kezia
5    e realms of additional or indefinitely multiplied dimensions--be
     they within or [outside the given space-time] c
6    tter than he knew in his studies of space and its dimensions? Had
     he actually slipped [outside our sphere] to po
7     has yet seen. We shall overleap time, space, and dimensions, and
     without bodily motion peer to the bottom of
8    d substance in Nature, and over many elements and dimensions
     deemed more universal than [Nature herself]. May I
9    indubitably the staircase I had fallen down.  The dimensions of
     the hole were fully in proportion with those o
10   le profusion. His forehead, high beyond the usual dimensions; his
     cheeks, deep-sunken and heavily lined with w
11   lead to freedoms and discoveries beyond the three dimensions and
     realms of life [and matter that we know]. Not f
12   ot say; for since then I have known many ages and dimensions, and
     have had all my notions of time dissolved an
13   lidean, and [loathsomely] redolent of spheres and dimensions
     apart from ours. Now an unlettered seaman felt th
14   single sight of a tangible object with measurable dimensions
     could so shake and [change a man]; and we may only
15   is was no breath from the skies whose motions and dimensions our
     astronomers measure or deem too vast to measu
16   awaken him to elder and future lives in forgotten dimensions;
     which would bind him [to the stars], and to the in
17   awaken him to elder and future lives in forgotten dimensions;
     which would bind him [to the stars], and to the in
18   rength to crawl around and ascertain its form and dimensions. It
     was circular, and about twenty feet across.
19    beneath them, but knew that in the land of dream dimensions have
     strange properties. That they were in a real
20    life-forms of this planet and of the three known dimensions. It
     was partly human, beyond a doubt, with very m
21   onders scarcely less remarkable than its colossal dimensions; and
     when the naturalists pronounced it an infant
22   ed by mankind. There were certain proportions and dimensions in
     the ruins which [I did not like]. I had with me
23   ey had cities and gardens fashioned to suit their dimensions; and
     I could not help but think that their pictur
24   on had taught us that the known universe of three dimensions
     embraces the merest fraction [of the whole cosmos]
25   der in the atom's vortex and mystery in the sky's dimensions. And
     when he had failed to find these boons in th
26   llect. With him all things and feelings had fixed dimensions,
     properties, causes, and effects; and although he
27   awn back through nameless aeons and inconceivable dimensions to
     worlds of elder, outer entity at which the cra
28   ing them on behalf of monstrous powers from other dimensions. It
     is against these aggressors--not against norm
29   tution of ultimate infinity, the juxtaposition of dimensions, and
     the frightful position [of our known cosmos] o
30   ning vistas of dreams and fabled avenues of other dimensions,
     disappeared from the sight of man on the seventh
31   ock the gates to his lost boyhood, and to strange dimensions and
     fantastic realms which he had hitherto visite
32   mmeled land of his dreams and the gulfs where all dimensions
```

```
      dissolved in the absolute.  Chapter Three  What h
33    weave in the [oblique gulfs] outside time and the dimensions we
      know.  There floated before Carter a cloudy pa
34    agination he perceived that he was in a region of dimensions
      beyond those conceivable to [the eye and brain] of
35    rcle from a sphere. The cube and sphere, of three dimensions, are
      thus cut from corresponding forms of four di
36    ns, are thus cut from corresponding forms of four dimensions,
      which men know only through guesses and dreams;
37    ams; and these in turn are cut from forms of five dimensions, and
      so on up to the dizzy and reachless heights
38    except to the [narrow] sight of beings in limited dimensions
      there are no such things as past, present and fut
39    ind.  All descended lines of beings of the finite dimensions,
      continued the waves, and all stages of growth in
40    archetypal and eternal being in the space outside dimensions.
      Each local being--son, father, grandfather, and
41    els are doubly incredible when brought into three dimensions from
      the vague regions [of possible dream]. I shall
```

We can see from the concordance that there is something unusual about the

dimensions described in collocates such as: *dream, inconceivable, strange, fantastic,* and

strange properties. There seems to be a focus on dimensions that are outside of time

and space: *beyond, outside* – and outside of knowledge: *known/ unknown, forgotten.*

There are also references to the limitations of our own known dimensions, we can see

this in collocates such as: *limited* and *finite,* and a reference to *the frightful position [of*

our known cosmos]. There are also examples of a judgement of dislike or unease in

relation to dimensions: *Dimensions could so shake and [change a man], certain*

proportions and dimensions in the ruins [which I did not like]. In the latter example we

can see that the judgement *I did not like* falls outside of the nine-word window.

There are similar themes within a concordance of the keyword *angles*:

```
1     broken off, and signs of other cleavage at inward angles and in
      center of surface. Small, smooth depressio
2     ve slightly longer reddish tubes start from inner angles of
      starfish-shaped head and end in saclike swelli
3     to fifty or sixty million years old.  "From inner angles of
      starfish arrangement project two-foot reddish
```

4	y along the [points of the star] and at its inner **angles**, and with the bottoms about four feet from the gl
5	were made up of <u>obscurely symmetrical curves and</u> **angles** <u>based on the quantity [of five]</u>. The pictorial band
6	conventional, and consisted of <u>crude spirals and</u> **angles** roughly following the quintile mathematical tradi
7	t even Cotton Mather could <u>explain the curves and</u> **angles** smeared on the grey stone walls with some red, st
8	d in the river, and made a sketch of the <u>singular</u> **angles** described by the moss-grown rows of grey standing
9	room increased; for he began to read into the <u>odd</u> **angles** a mathematical significance which seemed to offer
10	ellent reasons for living in a room with <u>peculiar</u> **angles**; for was it not through certain angles that she c
11	h peculiar angles; for was it not through <u>certain</u> **angles** that she claimed to have gone outside the boundar
12	February. For some time, apparently, the <u>curious</u> **angles** of Gilman's room had been having a strange, almos
13	n of unknown colours and <u>rapidly shifting surface</u> **angles**--seemed to take notice of him and follow him abou
14	ting ahead when he noticed the <u>peculiarly regular</u> **angles** formed by the edges of some gigantic neighbouring
15	s, and he believed his <u>subconscious mind held the</u> **angles** which he needed to guide him back to the normal w
16	the utmost anomalousness, <u>appearing from certain</u> **angles** like a miniature, <u>monstrously [degraded parody]</u> of
17	sight, and which I could see was flanked at right **angles** by two giant staircases whose ends were far away
18	ole thing is crazy--one gets the <u>acute and obtuse</u> **angles** <u>all mixed up</u>. "And God! The shapes of nightmare
19	ding, he dwells only on <u>broad impressions of vast</u> **angles** and stone surfaces--surfaces too great to belong
20	images and hieroglyphs. I mention <u>his talk about</u> **angles** because it suggests something Wilcox had told me
21	uspense lurked leeringly in those <u>crazily elusive</u> **angles** of carven rock where a second glance showed conca
22	ll be dead then, so I shall have to <u>learn all the</u> **angles** <u>of the planes</u> and all the formulas between the Yr
23	zes of colonial houses piled and <u>scattered at all</u> **angles** <u>and levels like a [child's disordered blocks]</u>; anti
24	eerly-designed supports <u>extending horizontally to</u> **angles** of the box's inner wall near the top. This stone,
25	, many of which leaned at <u>perilous and incredible</u> **angles** through the sinking of part of the foundations. T
26	ed down to abysses of nighted secrets, of <u>complex</u> **angles** that led through invisible walls to other regions
27	ch makes up the immediate <u>super-cosmos of curves,</u> **angles**, and material and semi-material electronic organi
28	hich views the external world from <u>various cosmic</u> **angles**. As the Shapes produced by the cutting of a cone
29	ed by the cutting of a cone seem to vary with the **angles** of cutting--being circle, ellipse, parabola or hy
30	the cosmic angle of regarding. To this <u>variety of</u> **angles** <u>of consciousness</u> the feeble beings of the inner w
31	But [the entities outside the Gates] <u>command all</u> **angles**, and view the myriad parts of the cosmos in terms
32	Earth; with power over the <u>personal consciousness-</u>**angles** of <u>human beings alone</u>. It could, however, change

We can see further collocational examples of an association with the unusual: *Singular,*

odd, curious, peculiar, perilous and incredible and *crazily elusive.* There are also

references to the cosmos*: super-cosmos* and *cosmic,* and collocates that suggest that

there are new angles that must be learnt and that there are beings that control these

new angles*: I shall have to learn all the angles of the planes, the entities outside the*

gates control all angles. This again places emphasis on the position of human beings in

the universe – it suggests that humanity has a lack of knowledge and power when

compared with other places in the unknown universe. The keyword also co-occurs with

other forms of geometric language, for example: *obscurely symmetrical curves and*

angles based on the quantity [of five], crude spirals, curves, acute and obtuse, and

complex. This geometrically associated language helps to convey realism in relation to

these unusual angles from other dimensions.

O4   Physical attributes

O4.1   General appearance and physical properties

The following keywords relate to general appearance and physical properties:

Features, aspect, beard/ bearded, face/ faces

I will look at three of these words in more detail to investigate what collocates the

author chooses to apply to general items in order to convey a particular semantic

prosody.

The keyword *eyes* has a range of collocates which tell us how to interpret the *eyes*.

There are 994 collocate types. Fewer than 50 of these words would cause us to view

eyes in a positive light. The remaining collocates provide us with a negative semantic

prosody of *eyes*. Some of the most frequent collocates are:

Bulging, staring, dilated, red, narrow, unwinking, burning, unseeing

These collocates create immediate definitive images of *eyes* that are not behaving

normally. They are not merely observing, nor are they kind or sincere. The *eyes* are

reacting intensely to outside stimuli or they have taken on a fiendish quality of their

own.

The keyword *face* has collocates which have an association with the demonic. This

association may cause the reader to feel slightly uneasy. There are several instances of

goatish face and *satyrlike* face. The following concordances show the negative semantic

prosody associated with this quality of face:

```
1      an, bent person, with shabby clothes, blue eyes, grotesque,
       satyrlike face, and nearly bald head; and at my first words
       seemed both an
2      uld render some of them. As I began my request the wrinkled
       satyrlike face lost the bored placidity it had possessed during
       the playin

1      an to speak specifically of [the dawning look of] evil in his
       goatish face. He would sometimes [mutter an unfamiliar jargon,
       and chant]
2       in a [long, lugubrious howl]. A change came over the yellow,
       goatish face of the prostrate thing, and the [great black eyes]
```

```
fell in ap
```

The demonic aspect is more apparent in *goatish face*, as there are references to howling and evil, although *howl* does fall outside the nine-word window. We are still however able to deduce that the *goatish face* is something to be feared – it is *evil*, it *mutters [an unfamiliar jargon]*, it is a *thing*.

The demonic semantic prosody is less obvious with *satyrlike face*, however we do still have the collocates *grotesque* and *wrinkled*, which cause us to view the *satyrlike* quality negatively. *Satyr* is a word that has associations with humour however, so this aspect does take something away from the fear of the demonic, which manifests more in *goatish*.

There are also instances *of expressionless face* and *immobile face* which seem to have associations with a corpse.

```
1    uially connected with an immense black case he carried. His
     expressionless face was handsome to the point of [radiant
     beauty], but had [shocked]
2    s neck made him seem older when one did not study his dull,
     expressionless face. He had a narrow [head, bulging, watery-blue
     eyes] that seemed

1     I was sorry I had done so, for it made my host's strained,
     immobile face and listless hands look [damnably abnormal and
     corpselike]. H
2    on-committal in age--lean, with a dark, bearded, singularly
     immobile face of very regular contour, bound with the turban of a
     high-ca
```

The first example of *expressionless face* doesn't seem to have a negative semantic prosody directly but there are hints at corpse-like qualities. Earlier on in the sentence

there is a reference to ventriloquy which is rather an eerie image, and the fact that the face was beautiful even when lacking expression reminds one of a corpse, particularly when it shocks the onlooker. The second reference describes the face as dull which in combination with the first reference may cause us to begin to think of pale skin and lifelessness. *Immobile face* is more obviously associated with a corpse as the sentence actually makes use of the term *corpselike*. The reference to *regular contour* also makes one think of a corpse as skin loses any wrinkles and becomes rubbery and smooth when it is dead.

S9   Religion and the supernatural

The following keywords are associated with religion and the supernatural.

Altar, soul, church, cult, heaven

If we look at collocates of *soul* in the Lovecraft corpus we find the following negative collocates:

Shattering, petrifying, daemon, hideous, frightful, terrible, sickening, chilling, screams, intruding, glaring, ghastly, evil, dread, annihilating, calloused, burnt, black

If we look more closely at a concordance of the word *soul* we begin to see another example of the Lovecraftian hyphenated adjectival descriptive patterning:

Soul-clutching

Soul-petrifying

Soul-shattering

Soul-chilling

Soul-sickening

Soul-racking

Soul-upheaving

Soul-symbol

Soul-annihilating

We can see here that the majority of the words connected to soul are expressing a

physical sensation or action – the soul is being attacked by outside menaces and is

experiencing unpleasant feelings.

There are also other collocations of soul in the concordance that fit into this *unpleasant*

feelings and violent actions semantic category:


```
8       the workmen despite a [fear] that gnawed my inmost soul, I
        advised the breaking down of the
21       and memorable moment; but West had emerged with a soul calloused
        and seared, and a
42       edness. These were now fixed upon me, piercing my soul with
        their hatred, and rooting me
44      monstrous menace] had begun its siege of mankind's soul.  That
        evening, after a day of
45       for the reaction had [taken] something out of his soul. Then
        came the storm of April 2nd, and
46      re was [something obscurely lost] or gained in his soul which set
        him for evermore apart. It
50      n, yet of a quality [profoundly] disturbing to the soul.  It was
```

```
              not, of course, new for Charles
52    which has left its [indelible mark] of fear on the soul of
              Marinus Bicknell Willett, and has
61     ring heads and vowed it would be the death of his soul. They
              pointed out that the Great
75    k foreign faces would not [eat] so deeply into his soul. But at
              the time it was all horribly real,
83     rvilinear hieroglyphs on the walls would blast my soul with
              their message were I not guarded
89     distinct memory of it. The picture seared into my soul is of one
              scene only, and the hour
91     es that our fathers had exalted, to stamp out the soul of the
              old America--the soul that was
95        where--the other--had been? Was it old Ephraim's soul that was
              locked in? Who locked in
100    e. And then a second horror took possession of my soul. Burnt
              alive to ashes, my body
```

So we could say that the word *soul* has a semantic preference for violent action and

unpleasant sensations, which makes up an overridingly negative semantic prosody.

T3-   New and young

I have chosen to look at the keyword *boyhood* and its collocates. The concordance lines

for *boyhood* show that it has a similar priming to *Days*, as discussed by Louw in

reference to Philip Larkin's poem, which I summarised in Chapter 3. *Boyhood* is a

nostalgic word that holds melancholic overtones. Men in Lovecraft stories seem to look

upon *boyhood* as a time that was light and filled with happiness, but it is also a phase of

life that ended a long time ago. We can see this in phrases such as *wistful boyhood*,

which is referred to on 3 occasions, and *lost boyhood* which is also referred to 3 times.

Even when boyhood has positive collocates such as *enchanted, roving, vistas* and

fancies, there is still a feeling of sadness that that time has finished. There is however,

reference made in certain concordance lines to a character, Carter, regaining his lost

boyhood – *transferred through the years to boyhood, re-entered the world of his*

boyhood dreams, he would rest that night in the lost boyhood for which he had never ceased to mourn, roving at will through the prismatic vistas of boyhood dream, Carter had not only returned to boyhood, but achieved a further liberation, arabesqued silver key would help him unlock the gates of his lost boyhood. The notion of returning to *boyhood* overrides the initial melancholic emotion that we feel, and primes us to feel joyful when encountering the word.

X3.5   Sensory: smell

Stench, smell, fragrant, odour

There are four keywords that refer to smell. The keyword stench already has a negative semantic prosody and fragrant has a positive semantic prosody. There are 70 instances of the keyword *odour* and within the concordance lines there are no examples at all of a pleasant odour. There are 12 instances of an unpleasant fishy aroma, 5 *queer* aromas, 3 *hideous* aromas and an array of other negative adjectives: *pungent, bad, musty, persistent, morbid, bizarre, odd, worst*, repellent, bewitching, *vaguely charnel, eldritch, foetid, evil, sickish, intolerable, miasmal, hideous, perpetual, nameless, all-pervasive, unknown, strange, monstrous, singular, malign, acrid, stench, horrible, frightful, omnipresent, regional, damnable, abhorrent, detestable, nauseous, burned,* strong, *odour in the sink,* odour of *faraway wells, odour rising from the newly opened depths* and finally an *odour from beneath the doctor's closed door*. Here we can see that there

is a distinct negative semantic prosody surrounding the keyword *odour*. An *odour* can be

pleasant or unpleasant, but Lovecraft has chosen to create only unpleasant odours

within his stories.

In the next section, I will look at 3, 4, 5, 6 and 7-grams and discuss their function. I will

briefly discuss Mahlberg's (2007) label clusters and Stubbs (2005) and Fischer-Starcke's

(2009) p-frames.

4.3   N-grams

In this section I will look at some n-grams that occur around particular keywords. As I

summarised in my methodology chapter, n-grams are repeated patterns that occur

within a body of text, they are 'uninterrupted strings' (Fischer-Starcke, 2009: 508) of

words.

4.3.1   N-grams and invented proper nouns

Many of the key invented proper nouns form part of a sequence of words (an n-gram),

that is often repeated. This repetition places emphasis on the relevance of the n-gram.

As I discussed in section 4.2, the repetition of the n-gram *the crawling chaos*

Nyarlathotep alludes to liturgical cult worship, which is a relevant theme that runs

throughout Lovecraft texts. It also repeatedly tells us something about *Nyarlathotep* and

this extra information may gradually become lodged in our knowledge.

Mahlberg comments on the repetition of n-grams: "The repetition of a sequence of words can be interpreted as a sign of its functional relevance" (Mahlberg, 2007: 6). The two n-grams listed below give a sense of place, item and character, and the repetition of them serves as a reminder of what we already know about them; this is their function.

```
Rank  Freq
21    15    Kadath in the cold waste
49    12    Necronomicon of the mad Arab Abdul Alhazred
```

The two n-grams above are similar to those that Mahlberg discusses in her commentary on character n-grams in Dickens stories, n-grams such as *a tavern of a dropsical appearance* (Mahlberg, 2007: 13), *the Father of the Marshalsea, the lady of the caravan* and *my lovely and accomplished relative* (Mahlberg, 2007:14). Mahlberg terms these types of n-grams *label clusters*. Other examples of label clusters can be found in the Lovecraft corpus such as the 4-grams *the marvellous sunset city* and *the Terrible Old Man.*

Kadath in the cold waste occurs in 11 separate blocks on a concordance plot, and *Necronomicon of the mad Arab Abdul Alhazred* occurs in 9 separate blocks. In each case the blocks are spread out throughout a range of texts within the corpus. This runs contrary to the likelihood stated by Mahlberg on Dickens texts: "longer clusters are more likely to be restricted to specific texts" (Mahlberg, 2007: 7). As Lovecraft was creating his own Mythology, he needed to create fixed places, items and characters/Gods that made up part of a Universe and that were present throughout his stories. This is the case with other Myth creators such as J.R Tolkien and C.S Lewis.

This short analysis of proper noun n-grams has made evident that although longer n-grams may be more likely to be specific to an individual text; this is not always the case with Lovecraft texts. Some proper nouns are a key feature throughout a range of texts. This finding links in with the notions of background knowledge that I discussed in section 4.1. Each time we reencounter the proper nouns in a different story, background knowledge of the words will be triggered; particularly when the words have been used within an explanatory n-gram or 'sign'.

We may also become primed to expect that for each proper noun we encounter we will be given extra information in the form of an n-gram sign that is repeated; just as in the stories of Lewis Carroll we become primed to expect that animals will talk.

4.3.2   3-grams

Mahlberg comments on 3-grams: "Three-word clusters (or 'lexical bundles') are extremely common, because they are 'a kind of extended collocational association' " (Mahlberg, 2007: 7). I will begin by looking at some 3-grams to investigate their function and to assess whether they have an extended collocational association.

Kind and *sort* are keywords. *A kind of* is the eighth most frequent 3-gram with a frequency of 90.

```
1    en we cautiously turned on more light we saw that a kind of swath
     seemed to have been lately tracked through
2    e tarpaulin over poor Gedney and were standing in a kind of mute
     bewilderment when the sounds finally reached
3    ince coming on the camp horror--it would have had a kind of
     hellish congruity with the aeon-dead region aroun
```

4	e-traveled countryside has caused them to sink to	**a kind of**
	barbaric degeneracy, rather than advance with the	
5	man. The sum of all my investigation was, that in	**a kind of** semi-
	corporeal dream-life Slater wandered or floa	
6	scientific enhancement of these qualities retain	**a kind of**
	nervous animation despite the most serious impair	
7	him fit heavy hangings to obviate the difficulty.	**A kind of**
	growing horror, of outre and morbid cast, seemed	
8	ich blazed with the warm sun of early afternoon.	**A kind of** dark,
	slimy trail led from the open bathroom door	
9	od, which it sucked like a vampire. Its voice was	**a kind of**
	loathsome titter, and it could speak all language	
10	indoo idols, and intricate arabesques roused into	**a kind of**
	ophidian animation. Everything he saw was unspeak	
11	re. In the electric light the colour seemed to be	**a kind of**
	iridescent grey veined with green; and Gilman cou	
12	imperiously. Brown Jenkin was rubbing itself with	**a kind of**
	affectionate playfulness around the ankles of the	
13	lor on a merchantman in the African trade, having	**a kind of**
	reputation for feats of strength and climbing, bu	
14	the revelation and of the abrupt command gave me	**a kind of**
	paralysis, and in my terror my mind again opened	
15	tural eye. Suddenly I myself became possessed of	**a kind of**
	augmented sight. Over and above the luminous and	
16	, and a hardened eye which sometimes glanced with	**a kind of**
	hideous and calculating appraisal at men of espec	
17	rly curious. He was unconscious, having fallen in	**a kind of**
	convulsion which imparted to his slight black-cla	
18	have been a sort of leader in her small cabin as	**a kind of**
	family pensioner. Old Sophonisba always shewed re	
19	or this willingness, but I thought I could detect	**a kind of**
	contempt or even loathing beneath his careful pol	
20	boding, as if the completion of the picture meant	**a kind of**
	catastrophe instead of a relief. Denis, too, had	
21	ltogether. It's as if that snaky rope of hair has	**a kind of**
	perverse fondness for the man it killed--it's cli	
22	ink there was a faint suggestion of its all being	**a kind of**
	emanation from the woman's brain, yet there was a	
23	reatest hold on me--stark horror, incredulity, or	**a kind of**
	morbid fantastic curiosity. I was wholly beyond s	
24	ll, I should say that the really weird artist has	**a kind of**
	vision which makes models, or summons up what amo	
25	uely canine cast. The texture of the majority was	**a kind of**
	unpleasant rubberiness. Ugh! I can see them now!	
26	l pictures which turned colonial New England into	**a kind of** annex
	of hell. Well, in spite of all this, that n	
27	ild nibbles at a stick of candy. Its position was	**a kind of**
	crouch, and as one looked one felt that at any mo	
28	ound, which I might feebly attempt to classify as	**a kind of** deep-
	tone chattering, was faintly continued. All	
29	ty. The nature of the conversations seemed always	**a kind of**
	catechism, as if Curwen were extorting some sort	
30	n more horrible than those which had preceded it;	**a kind of**
	throaty, nastily plastic cough or gurgle whose qu	
31	Fenners had ever encountered before, and produced	**a kind of**
	clutching, amorphous fear beyond that of the tomb	
32	began to grow up between the youth and his family	**a kind of**
	constraint; intensified in his mother's case by h	
33	entering his library, afterward trailing off into	**a kind of**
	choking gasp. When, however, the butler had gone	
34	utterly bewildered father summoned Dr. Willett in	**a kind of**
	helpless resignation. Willett looked over the str	
35	t the youth's face, the doctor could not but feel	**a kind of**
	terror at the changes which recent months had wro	

36   were being opened. Then there was a muffled cry, **a kind of**
     snorting choke, and a hasty slamming of whatever

37   ?' Willett, though a small man, actually took on **a kind of**
     judicial majesty as he calmed the patient with a

38   aily also sent a scribe, and Nahum quickly became **a kind of** local
     celebrity. He was a lean, genial person of

39   connection with these saxifrages. April brought **a kind of**
     madness to the country folk, and began that disus

40   but it burns...it lived in the well...I seen it...**a kind of**
     smoke...jest like the flowers last spring...the w

41   blight creeps an inch a year, so perhaps there is **a kind of**
     growth or nourishment even now. But whatever demo

42   much, save that they talked but seldom and spread **a kind of** awe
     about them. Their land, very far away, was c

43   rrets glowed with a sallow, sickly flare, so that **a kind of**
     twilight hung about the murky walls of slippery o

44   use. After midnight their shrill notes burst into **a kind of**
     pandemoniac cachinnation which filled all the cou

45   h questions. He was looking, he had to admit, for **a kind of**
     formula or incantation containing the frightful n

46   he solar system. On each of the hips, deep set in **a kind of**
     pinkish, ciliated orbit, was what seemed to be a

47   tary eye; whilst in lieu of a tail there depended **a kind of** trunk
     or feeler with purple annular markings, and

48   was pleasant, but even in the brightest sunlight **a kind of** quiet
     dread and portent seemed to hover about the

49   visitors alike, and every ear seemed strained in **a kind of**
     instinctive, unconscious listening. Armitage, now

50   rds very carefully. 'It was--well, it was mostly **a kind of** force
     that doesn't belong in our part of space; a

51   f force that doesn't belong in our part of space; **a kind of** force
     that acts and grows and shapes itself by ot

52   e and ceased his preparations, looking at me with **a kind of**
     triumph which puzzled and disturbed me. He slowly

53   contagion. The clang of the patrol is answered by **a kind of**
     spectral silence, and such prisoners as are taken

54   s impossible for one unversed in music. They were **a kind of**
     fugue, with recurrent passages of the most captiv

55   continued to stumble along I became conscious of **a kind of**
     fearsome latent memory that made my progress not

56   nd most primitive possible way. It appeared to be **a kind of**
     sitting-room, for it had a table and several chai

57   eerd on 'im sence--" here the old man lapsed into **a kind of**
     chuckle, and made no explanation when I questione

58   situation. Knowledge of the past, secured through **a kind of** mind-
     casting outside the recognized senses, was h

59   ng books and in conversation-speech consisting of **a kind of**
     clicking and scraping. The objects had no clothi

60   hideous night. Nerves on edge, and whipped into **a kind of**
     perverse eagerness by that inexplicable, dread-mi

61   ed in my brain, and everything came to me through **a kind of** haze-
     -sometimes only intermittently. The rays of

62   to frustrated by obstacles now took itself out in **a kind of**
     febrile speed, and I literally raced along the lo

63   r one arm, I eventually found myself tiptoeing in **a kind of**
     silent panic past the draught-giving abyss and th

64   f any kind of dealings. You know it's always been **a kind of**
     mystery where the Marshes get the gold they refin

65   rcome their first instinctive reticence. They had **a kind of**
     obscure suspiciousness, as if there were somethin

66   o silent direction. There was another sound, too--**a kind of**
     wholesale, colossal flopping or pattering which s

67   pictures on the Orne side that I began to acquire **a kind of**
     terror of my own ancestry. As I have said, my gra

68	t tradition. There were two armlets, a tiara, and **_a kind of_** _pectoral;_ the latter having in high relief certai
69	ar and do strange things in sleep, and awake with **_a kind of_** _exaltation_ instead of terror. I do not believe I
70	, and when, in addition, I had fancied I glimpsed **_a kind of_** _thin,_ _yellowish, shimmering exhalation_ rising fro
71	nucleus of significance I could only surmise with **_a kind of_** _awe._ He had, he said, floated off from a very or
72	ed. The surface I uncovered was fishy and glassy--**_a kind of_** _semi-_ _putrid congealed jelly_ with suggestions of t
73	foetid, and all the strange fungi had withered to **_a kind of_** _harmless greyish powder_ which blew ashlike along
74	lack of reason and purpose. In this way he became **_a kind of_** _humorist,_ for he did not see that even humour is
75	to spread about. Asenath, it seemed, had posed as **_a kind of_** _magician at school;_ and had really seemed able to
76	hose exceptional occasions--actually relaxed into **_a kind of_** _exaggerated immaturity,_ save when a trace of the
77	cker both, applied _alternately and uncertainly_ in **_a kind of_** _weak_ _desperation_, and each trying to keep Edward'
78	d had mines in our earthly hills whence they took **_a kind of_** _stone_ _they could not get on any other world_. They
79	g and blasphemous whispers of things that had had **_a kind of_** _mad_ _half-existence_ before the earth and the other
80	antly reported drama of fantastic forces were not **_a kind of_** _half-_ _illusory dream_ created largely within my own
81	canning the miscellaneous prints in the road with **_a kind of_** _idle_ _curiosity_--but all at once that curiosity wa
82	ed blinds allowed me to see very little, but then **_a kind of_** _apologetic hacking or whispering sound_ drew my at
83	to have excited my pity; but instead, it gave me **_a kind of_** _shudder._ He was so rigid and inert and corpselike
84	atter, I thought I could trace this impression to **_a kind of_** _subconscious familiarity_ like that which had made
85	subordination and pleading. Noyes's tones exuded **_a kind of_** _conciliatory atmosphere._ The others I could make
86	left. I became, as I have said, broad awake; but **_a kind of_** _obscure paralysis_ nevertheless kept me inert till
87	tancy surged over him. He was conscious of having **_a kind of_** _body,_ and of holding the fateful silver key in hi
88	facets of It. Almost stunned with awe, and with **_a kind of_** _terrifying delight,_ Randolph Carter's consciousne
89	plectically veined fist. When he spoke, it was in **_a kind of_** _bark._ "How long is this foolery to be borne? I'v
90	oor to the library, Phillips dazedly following in **_a kind of_** _automatic way._ Aspinwall remained where he was, s

10 out of 90 instances of _a kind of_ juxtapose something unpleasant with something

pleasant – _perverse fondness, perverse eagerness, iridescent grey_, _terrifying delight,_

pandemoniac cachinnation, ophidian animation, morbid fantastic curiosity, hideous and

calculating appraisal, hellish congruity and _nervous animation._ Some of these word

combinations make negative a positive, and others make positive a negative. This

reiterates a narrator trend that I discussed in section 4.1 regarding the keyword *marvel* and its collocates, where the narrator often finds it difficult to distinguish between something that is good/bad, amazing/terrifying. This can impact on the reader and create feelings of ambiguity and uneasiness. This creation of unease by the n-gram *a kind of* is an extended collocational association; it imbues its collocates with a sense of uncertainty. When we encounter *a kind of* we become primed to expect it to be followed by an elusive description. This is because a kind of indicates a restricted point of view on the part of the narrator.

Other instances of *a kind of* refer to a sound: *snorting choke, choking gasp, deep-tone chattering, loathsome titter, pandemoniac cachinnation*, *spectral silence*, *bark, chuckle, fugue*, *clicking and scraping*, *apologetic hacking or whispering sound, wholesale, colossal flopping or pattering*, and *throaty, nastily plastic cough or gurgle.*

Houellebecq comments that descriptive sounds are a specific feature of Lovecraft's style:

> In his stories he demonstrates a particularly fine-tuned ear; when a character sitting across from you places his hands on the table and emits a weak sucking noise, or when in another character's laugh you discern the nuance of a *cackle,* or bizarre insect stridulation, you know you are inside a Lovecraftian story. The maniacal precision with which HPL organizes the *soundtrack* to his tales certainly plays an important part in the success of the most frightening of them (Houellebecq, 2005: 69-70)

There are also instances of *a kind of* that refer to the appearance of some matter or specimen that is being examined: *dark slimy trail, iridescent grey, unpleasant rubberiness, harmless greyish powder, semi-putrid congealed jelly, thin yellowish shimmering exhalation, trunk or feeler, pinkish ciliated orbit.* There is also a reference to the examination of a glyph: *formula or incantation*.

The fact that *a kind of* is applied to these descriptions casts an anxiety or vagueness upon them. The items described are likened to something that is definable using human experience and that draws on expected background knowledge, but *a kind of* conveys a difficulty to describe something that is beyond the boundaries of human capability to describe, something that is extraordinary. *Seemed to be* is the fifth most frequent 3-gram and is also used to demonstrate doubt and uncertainty. The use of these types of phrases suggests a narrator with a restricted point of view, who does not fully understand the fictional world. This ambiguity may add to the general sense of unease and horror experienced by the reader. Below are two examples from Stephen King's *The Shining* that demonstrate further use of these phrases within horror fiction:

He was staring at the door with **a kind of** drugged avidity, and his upper body **seemed to** twitch and jiggle beneath his flannel shirt.

Curiosity (killed the cat; satisfaction brought him back) **was like a** constant

fishhook in his brain, **a kind of** nagging siren song that would not be appeased.

The 3-gram *a sort of* has similar findings to *a kind of*. A sort of is the twenty seventh

most frequent n-gram with 63 instances which are displayed below:

1   ed to converse with the Old Ones by mimicking their voices--**a
     sort of** <u>musical piping</u> over a wide range, if poor Lake's
     dissection
2   lateau altitude. In other words, it could not be other than **a
     sort of** <u>camp--</u>a camp made by questing beings who, like us, had
     been
3   urface. Danforth had the idea that it was a second carving--**a
     sort of** <u>palimpsest</u> formed after the obliteration of a previous
     desi
4   came from beyond the slanting north wall it was mixed with **a
     sort of** <u>dry rattling;</u> and when it came from the century-closed
     loft
5   ok a strange and fatal turn. Tall and fairly handsome, with **a
     sort of** <u>weird Eastern grace</u> despite certain slight oddities of
     prop
6   ; led by a talking thing with a beautiful head made of wax. **A
     sort of** <u>mad-eyed monstrosity</u> behind the leader seized on Herbert
     We
7   seek curiosities, I was often forced to stand inspection as **a
     sort of** <u>curiosity</u> myself! We had come to Egypt in search of the
     pi
8   uickly over, and despite my misgivings as to methods I felt **a
     sort of** <u>proprietary pride</u> when Abdul Reis was adjudged the
     winner.
9   arly dissociated from personal fear, and taking the form of **a
     sort of** <u>objective pity</u> for our planet, that it should hold within
     i
10   my height; something yellowish and hairy, and endowed with **a
     sort of** <u>nervous motion.</u> It was as large, perhaps, as a good-sized
     h
11   red. "But of course there were lots of fellows who were on **a
     sort of** <u>dividing line</u> between serious studies and the devil. The
     ae
12   ther exception was a very old Zulu woman, said to have been **a
     sort of** <u>leader</u> in her small cabin as a kind of family pensioner.
     Ol
13   enis got a note from his old friend Frank Marsh, telling of **a
     sort of** <u>nervous breakdown</u> which made him want to take a rest in
     the
14   put you back where you used to be--give you a waking-up and **a
     sort of** <u>salvation--</u>but you can't see what I mean as yet. Just
     remem
15   chair being shifted, followed by a short, sharp breath and **a
     sort of** <u>inarticulately hurt exclamation</u> from Marceline. Then I
     hear
16   long shadows outside the long window. Nobody was about, and **a
     sort of** <u>unnatural stillness</u> seemed to be hovering over
     everything.
17   ously with one of its ends which had knotted itself up like **a
     sort of** <u>grotesque head.</u> I struck out with the machete, and it

```
      turne
18    air spun around her, and was half-seated, half-reclining on a
      sort of bench or divan, carved in patterns unlike those of any
      know
19    lub--with Reid, damn him, whispering even as it is that I'm a
      sort of monster bound down the toboggan of reverse evolution.
      Yes,
20    which had begun to falter in approaching senility, that had a
      sort of relation to a certain circumstance which I had always
      deeme
21    mething which sent my senses reeling.  There was a formula--a
      sort of list of things to say and do--which I recognized as
      somethi
22    on forbade a very clear idea of its nature. It seemed to be a
      sort of monster, or symbol representing a monster, of a form
      which
23    red him was only a fancy--that the eyes of the portrait had a
      sort of wish, if not an actual tendency, to follow young Charles
      Wa
24    the strange frigid gust from the water. The thunder sank to a
      sort of dull mumbling chuckle and finally died away. Stars came
      out
25    re insistent now than ever, and seemingly varied at time by a
      sort of slippery thumping.  3  From that frightful smell and that
      u
26    iness. There had been noises--a cry, a gasp, a choking, and a
      sort of clattering or creaking or [thumping], or all of these.
      And Mr
27     Ammi and the Gardners thought that most of the colours had a
      sort of haunting familiarity, and decided that they reminded one
      of
28     he heard still further sounds below. Indubitably there was a
      sort of heavy dragging, and a most detestably sticky noise as of
      so
29    t that was not all. There had been another sound out there. A
      sort of liquid splash--water--it must have been the well. He had
      le
30    whose principal shape--though it often changed--was that of a
      sort of toad without any eyes, but with a curious vibrating mass
      of
31     human after all. Some of the slaves--the fatter ones, whom a
      sort of overseer would pinch experimentally--were unloaded from
      shi
32    e stationed slaves bearing torches.  In a detestable square a
      sort of procession was formed; ten of the toad-things and twenty-
      fo
33    f that inaccessible cave in the face of the precipice. Then a
      sort of cold rubbery arm seized his neck and something else
      seized
34    e black paws tickled him with greater subtlety. Then he saw a
      sort of grey phosphorescence about, and guessed they were coming
      ev
35     though they had hooves instead of feet, and seemed to wear a
      sort of wig or headpiece with small horns. Of other clothing they
      h
36    n strange characters, written in a huge ledger and adjudged a
      sort of diary because of the spacing and the variations in ink
      and
37    ge of Cold Spring Glen, and all agreed that they could hear a
      sort of muffled swishing or lapping [sound] from somewhere
      outside. M
38    ered senses of poor Curtis Whateley began to knit back into a
      sort of continuity; so that he put his hands to his head with a
      moa
```

39   that all the travellers were converging as they flowed near **a
     sort of** focus of crazy alleys at the top of a high hill in the
     cent

40   stumbled over something, and at each noise there would come **a
     sort of** answering sound from above--a vague stirring, mixed with
     th

41   moon because what they saw seemed subtly connected with it--**a
     sort of** stealthy, deliberate, menacing ripple which rolled in
     from

42   nd cabbalistic enough. One frequently repeated motto was in **a
     Sort of** Hebraised Hellenistic Greek, and suggested the most
     terribl

43   abulous creature of the artist, which one might describe as **a
     sort of** dragon with the head of an alligator. "But naow I'll
     show

44   could make nothing of them. We remembered that one pattern, **a
     sort of** rayed sun, was held by students to imply a non-Roman
     origin

45   ed on the coarse vegetables whose remains could be found as **a
     sort of** poisonous ensilage at the bottom of the huge stone bins
     old

46   Tho' many of my readers have at times observ'd and remark'd **a
     Sort of** antique Flow in my Stile of Writing, it hath pleased me
     to

47   ous Disorder; and his Head was continually rolling about in **a
     sort of** convulsive way. Of this Infirmity, indeed, I had known
     bef

48   em a range of vision wider than the normal. Their blood was **a
     sort of** deep-greenish ichor of great thickness. They had no sex,
     b

49   visions. The political and economic system of each unit was **a
     sort of** fascistic socialism, with major resources rationally
     distri

50   an hardly describe what I saw, though it was clearly enough **a
     sort of** tiara, as the description had said. It was tall in front,
     a

51   ion of poignantly disagreeable quality. The bus had come to **a
     sort of** open concourse or radial [point] with churches on two
     sides a

52   me profoundly, for I fancied there was contained within it **a
     sort of** crude allegory based upon the strangeness of Innsmouth
     and

53   ment where the weedy growth was somewhat thinner. Then came **a
     sort of** island of higher ground, where the line passed through a
     sh

54   g which was, however, merely suggestive at most. I refer to **a
     sort of** cloudy whitish pattern on the dirt floor--a vague,
     shifting

55   amidst the darkness of dead batteries, and I seemed to see **a
     sort of** phosphorescent glow in the water through the porthole
     which

56   rouble without visible effects. Afterward he seemed to feel **a
     sort of** grotesque exhilaration, as if of partial escape from some
     u

57   erally, or in detail. All she could read of my planning was **a
     sort of** general mood of rebellion--and she always thought I was
     hel

58   great difficulties to talk? As I listened I thought I heard **a
     sort of** half--liquid bubbling noise--"glub...glub...glub"--which
     ha

59   th grew definitely composite. It struck me as horribly like **a
     sort of** Oriental ceremony, with beating of drums and chanting of
     ma

60   arted neurotically away from me and actually cried out with **a**

94

```
          sort of gulping gasp which released a strain of previous
          repression
61        anous wings and several sets of articulated limbs, and with a
          sort of convoluted ellipsoid, covered with multitudes of very
          short
62         several points in common; averring that the creatures were a
          sort of huge, light-red crab with many pairs of legs and with two
          g
63        t stunned me, and I heard the rest of the record through in a
          sort of abstracted daze. When the longer passage of buzzing came,
          t
```

We can see that a similar pattern exists with *a sort of* as with *a kind of;* they have the same function. Firstly, there are more of the negative/positive combinations: *grotesque exhilaration, fascistic socialism, haunting familiarity, objective pity.*

There are also further examples that refer to sounds: *gulping gasp, answering sound, liquid splash, heavy dragging, slippery thumping, dry rattling, musical piping, dull mumbling chuckle, half-liquid bubbling noise, inarticulately hurt exclamation, stealthy deliberate menacing ripple, clattering or creaking or thumping, muffled swishing or lapping sound.*

There are also additional examples of specimens or creatures being examined: *monster, toad without any eyes, grey phosphorescence, convoluted ellipsoid, mad-eyed monstrosity, grotesque head, cold rubbery arm, huge light-red crab.*

And further references to glyphs, writings and coding: *palimpsest, list, Hebraised Hellenistic Greek.*

A kind of, a *sort of* and *seemed to be* express a difficulty to describe a particular object

or aspect as it may be something that has not been encountered before. It adds a

vagueness to the descriptions which makes them mysterious and hard to pin down.

Stubbs (2005) encounters these types of expressions in his exploration of Heart of

Darkness.

4.3.3   4-grams and 4-frames

There are a total of 88 4-grams with a minimum frequency of 6. There are 26 instances

of what Stubbs calls a phrasal frame (Stubbs, 2005: 18) and subsequently Fisher-Starcke

terms a p-frame (Fischer-Starcke, 2009: 508). A p-frame is a phrase that is *variable in*

one place or *interrupted* (Fischer-Starcke, 2009: 508). The 26 p-frames below are

variables of the phrase *the* of the:*

```
1      21      the edge of the
2      21      the end of the
6      17      the rest of the
9      15      the bottom of the
14     12      the base of the
15     12      the floor of the
16     12      the foot of the
23     11      the head of the
24     11      the nature of the
25     11      the top of the
26     10      the last of the
28     9       the direction of the
29     9       the face of the
30     9       the time of the
46     7       the beginning of the
47     7       the centre of the
48     7       the coming of the
60     6       the center of the
61     6       the first of the
62     6       the middle of the
63     6       the mouth of the
64     6       the night of the
65     6       the roof of the
```

```
66    6     the Sign of the
67    6     the walls of the
68    6     the waters of the
```

The 4-frames listed are very similar to the abstract phrasal frames that Stubbs

encounters in *Heart of Darkness* (Stubbs, 2005: 18), although there are more here as the

corpus is much larger. Thirteen of these 4-frames function as determiners of direction,

location and measurement which we have already seen are key semantic domains

within the corpus. There are also six 4-frames that refer to time which is another key

semantic area.

Fischer-Starcke comments that her own "research in phraseology has shown that

phrases consisting of five to six words frequently have a distinct semantic prosody while

phrases consisting of three of four words usually do not" (Fischer-Starcke, 2009: 509)

We can see that the 4-grams/ 4-frames above cannot have a semantic prosody as there

is an absence of a second non-grammatical word to make an association with.

<u>5 and 6-grams</u>

There are thirty 5 and 6-grams with a frequency of 6 or more. Twelve of the 5-grams

however make up the large part of the 6-grams, so I have removed these and we are left

with eighteen 5 and 6-grams. Three of the remaining examples are extensions of the 4-

frames I discussed earlier and the 5-gram *what seemed to be a,* is an extension of the 3-

gram *seemed to be*, so I have also removed these four lines as they do not tell us

anything new. We are left with the following fourteen 5 and 6-grams:

```
3     12     Necronomicon of the mad Arab Abdul
5     12     of the mad Arab Abdul Alhazred
7     11     a century and a half
9     11     unknown Kadath in the cold waste
11     8     High Priest Not To Be Described
16     7     I have said that I
19     7     where the sea meets the sky
20     6     a quarter of a mile
21     6     and I saw that the
22     6     city of lutes and dancing
23     6     it seemed to me that
26     6     Ooth Nargai beyond the Tanarian Hills
29     6     the house in Olney Court
```

The underlined words on the list demonstrate a negative semantic prosody. The words *mad, unknown, cold* and *waste,* and the negation in the phrase *Not To Be Described* certainly contain a definitive negative element. The remaining nine 5 and 6-grams do not seem to have a semantic prosody at all. *City of lutes and dancing* and *where the sea meets the sky* could be seen as having a positive semantic prosody but this is arguable as there is insufficient evidence; we are given no clue as to the context and point of view associated with the phrases.

4.4   Chapter summary

In this chapter, I have looked at some keywords in context and made assertions about the semantic prosodies contained within and outside of the nine-word window of collocational force. I have discussed the functional relevance of proper nouns and investigated Mahlberg's assertion that longer n-grams are mainly specific to one text. I have demonstrated the extended collocational associations of 3-grams and their linguistic and semantic functions within a text and the relation between form and meaning. I have also looked at 4-grams and 4-frames and their absence of semantic prosody, and finally I have looked at semantic prosody in 5 and 6-grams.

In section 5 I will consider the analytical and methodological questions I posed in my

introduction and conclude the findings of my analysis.

5. Conclusions

<u>5.1   Analytical conclusions</u>

o   How do the narrators in Lovecraft's stories construct the text world?

I will respond to this overarching question by answering the following sub-questions. I will begin by commenting on the author's choice of semantic categories which provide the content of the stories.

1   What do the key semantic domains within Lovecraft stories communicate about the content of the text world?

In section 4.1 I discussed some of the key semantic domains within Lovecraft's fiction. Two particularly large domains *location and direction* and *time*, include spatial and temporal words that locate the reader deictically. These categories of words are bound to be used in most texts as the reader generally must be centred deictically, however, the fact that the words are keywords proves that they are significantly overused in comparison with a corpus of general American texts. This may be due to the fact that one of the major components of a Lovecraft story is the entrance into, and exploration of, an unfamiliar location. Another key category that I discussed in section 4.1 was *comparing: unusual* – this links with spatial and temporal words as the locations in time and space are unfamiliar to the narrator, so he must use words that fall into the domain

of the *unusual* in order to describe them.

Another key area I discussed was *anatomy and physiology.* This also links with

comparing: the unusual, as the alien creatures encountered, need to be described under

these terms, as they too are unfamiliar. This key area also shows the predominance of

the theme of scientific experimentation.

People, Kin, Groups and affiliations is another key semantic category whose prominence

suggests that character functions are a major component of the overall text world.

We can notice here that some of the main key semantic domains contain words relating

to the structural framework of the text world; the locations and dimensions within the

world, the creatures that inhabit those regions and the roles that human beings have to

play in the text world.

A second construct of the text world is the collocation of keywords and the opinions

conveyed via semantic prosody. I will address this in the following two questions.

2.   Is the nine-word window of collocational force an accurate guide to uncovering

       semantic prosody in Lovecraft stories?

In my analysis I discovered that many of the lexical items that form a distinct semantic

prosody fall within the nine-word window of collocational force, but there are often

further details that fall outside of this window. The prosodies do not always

demonstrate their intensity within the nine-word window. Lovecraft has a tendency to

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use strings of phrases that have a crescendoing descriptive effect. If the concordances had been limited to nine words, we may have missed some of the more interesting and intense descriptions and we would have not witnessed the full extent of this crescendoing element of Lovecraft's descriptive style. Houellebecq comments on this aspect of Lovecraft's descriptive style "Adjectives and exclamations accumulate, he recalls incantatory fragments, his chest swells with enthusiasm as images pile one upon another in his mind; he plunges into a true delirium of ecstasy" (Houellebecq, 2005: 65). This accumulation of adjectives can also be seen in his use of the hyphenated adjectival descriptions.

3.   What patterns of thought does the collocation of keywords prime readers to recognise and replicate?

As I outlined in Chapter 3, we are primed to recognise and replicate patterns of collocation, so even where there is an absence of implicative collocates surrounding a word, our brains may still replicate the pattern of collocation that we have previously encountered, which will in turn ignite the mental representation or text world associated with the word. In Chapter 3 I discussed the idea that an author may choose to build up his/her own semantic prosody around a lexical item to convey a chosen attitude; to do this they may use a particular combination many times within a text or across a series of texts. Lovecraft chooses to use a variety of negative collocates that surround fictional proper nouns and neutral words, sustaining a sense of awe/fear

collectively throughout his stories. Even when a keyword is used without the aid of a negative semantic prosody, which as we have seen is rare, the meaning of the proper noun has already been embedded within a specific text or intertextually and the reader may recognise and replicate the negative semantic prosody, as he/she has been primed to do so. The patterns of thought that the reader is primed to recognise and replicate tend to be of a negative nature; patterns such as fear of unfamiliar worlds and creatures, fear of scientific experimentation, fear of isolation, loneliness and madness, and feelings of distaste and repulsion. The reader is primed to fear the unfamiliar worlds which they enter alongside the protagonist, and to fear the creatures that they meet in those worlds, and ultimately the protagonists and the reader are primed to fear their own possible loss of sanity and control in a chaotic and dangerous world.

The narrator also uses n-grams in the construction of the text world. The responses to the following two questions encapsulate the ways in which n-grams may affect the world of the text.

4.   Do n-grams in the Lovecraft corpus have a distinct semantic prosody?

I looked at *label clusters* (Mahlberg 2007) /label n-grams in the Lovecraft corpus and discovered that they have a distinct semantic prosody; they tell us something about the places and objects that they describe. I found that the two n-grams *Kadath in the cold waste* and *the Necronomicon of the mad Arab Abdul Alhazred* contained a negative

semantic prosody, and that the repetition of the phrases sought to embed this prosody

in the reader's knowledge. I also discovered that the two n-grams, contrary to

Mahlberg's assertion, were not actually specific to a single text, but spanned a range of

texts. This discovery shows another construct of the overall text-world – the sustenance

of a mental representation intertextually.

I looked at 4-grams and 4-frames in the Lovecraft corpus and found that in agreement

with Fischer-Starcke's claims, they had no distinct semantic prosody.

Contrary to Fischer-Starcke's comments on 5 and 6-grams however, I found that the

majority of the 5 and 6-grams in the Lovecraft corpus did not have a semantic prosody

at all.

5.   Does the study of keyword oriented n-grams in the Lovecraft corpus uncover any

        significant linguistic patterning that informs literary style?

I have shown that the 3-grams *a kind of* and *a sort of* can create feelings of uncertainty

and uneasiness in the reader. The narrator often finds it difficult to distinguish between

feelings of amazement and horror, and frequently ascribes the 3-grams *a kind of* and *a*

sort of to elusive descriptions that hold both a negative and a positive element which

may disorientate the reader. This shows the narrator's restricted point of view, he lacks

the background knowledge to provide a definite description of an unknown entity so

must use the vocabulary and experience that he has to try and provide as accurate a

description as possible. I have asserted that n-grams such as *a kind of* and *a sort of* are a

device of horror literature generally as they can create an air of mystery and suspense.

5.2   Methodological conclusions

1.   Has the corpus stylistic analysis uncovered elements about Lovecraft's text world and literary style that could not have been detected intuitively?

Qualitatively a literary critic could find and discuss examples of Lovecraft's use of hyphenated-adjectival descriptions, but without quantitative data we would not be able to see the extent to which this element is actually employed within the Lovecraft corpus. It is not a feature of Lovecraft's fiction that I have ever noticed before through reading the stories and could be described as a unique stylistic trait.

We also may not have been able to identify the extent to which functional character names are used within the Lovecraft corpus and therefore not been able to draw conclusions about their possible influence on the popularity of Lovecraft stories in role-playing, video games and the horror film industry.

Critics have identified various themes within Lovecraft which they believe to be key; Houllebecq identifies key themes of architecture and geometry in the shaping of an alternate universe and he also discusses the juxtaposition of science and horror. The analysis has proven that these themes are statistically key to Lovecraft.

5.3 Areas for further research

An interesting area for further research would be the study of keywords and semantic domains that are statistically absent or under-represented in the Lovecraft corpus. Biographers and critics of Lovecraft have commented on his lack of reference to wealth and relationships and that this may have been a deliberate rejection of the current society and the trends of early novelists such as Fielding and Richardson, whom he is reported to have disliked profusely.

Further research could also be undertaken in the study of a single Lovecraft text referenced against either the remaining Lovecraft texts or a general reference corpus, in the manner of Fischer-Starcke and Culpeper.

A genre-specific approach could also be taken by referencing the Lovecraft corpus against a corpus of horror-fiction of fantasy in order to uncover what elements a Lovecraftian text may share with the genres and what elements stand outside of them. This form of research could serve to outline the components that make up *weird fiction* as a niche genre.

6.   Appendices

Appendix 1:   Keywords: semantic tag-sets from Wmatrix

A1   General and abstract terms

A1.1.1 General actions / making

Did

A1.1.2 Damaging and destroying

Noxious, broken

A1.4-   Unlucky

Pitiful, accursed

A1.7-   No constraint

Escape, escaped, freely

A2   Affect

A2.1-   No change

Intact

A2.2   Cause&Effect: Connection

Why

A3+   Existing

Been,

A4   Classification

A4.1   Generally kinds, groups, examples

Kind

<u>A4.2-   General</u>

Vague/ vaguely

<u>A4.2+   Detailed</u>

Certain,

A5   Evaluation

<u>A5.1-   Evaluation: bad</u>

Unwholesome, worst

<u>A5.3+   Evaluation: accurate</u>

Unmistakable/ unmistakably

<u>A5.3-   Evaluation: inaccurate</u>

Missing

<u>A5.4-   Evaluation: unauthentic</u>

Artificial, unnatural,

A6   Comparing

<u>A6.1-   Comparing: different</u>

Another, other, instead

<u>A6.1+   Comparing: Similar</u>

Looked

<u>A6.2-   Comparing: Unusual</u>

Abnormal, alien, unknown, unbelievable, uncanny, unearthly, unfamiliar, indescribable, inconceivable, inexplicable, incredible, irregular, distorted, Strange/ strangely/ strangeness, curious/ curiously/ curiosity, queer/ queerly, odd/ oddly, nameless, wild/ wilder/ wildest, peculiar/ peculiarly, fantastic, obscure, bizarre, magic, myriad, fabulous, prodigious, marvels/ marvellous, mystic, mystery/ mysteries/ mysterious, stupendous, eldritch, enchanted, exotic, quaint, formless, shapeless, weird

A7+   Likely

Certainly, could, might

A8   Seem

Seemed

A9+   Getting and possession

Drew, kept, possessed

A9-   Giving

Gave

A10   Open/closed; Hiding/hidden; Finding; Showing

A10+   Open; Finding; Showing

Discovery, found, open/ opened, shew/ shewed/ shewn

A10-   Closed; Hiding/ hidden

Concealed, hidden, locked, secret/ secrets, secured, sealed

A11.2   Noticeability

Evidently, plainly, subtly

A11.2- Unimportant

Faint, faintly

A13.2   Degree: maximizers

Even, wholly

A13.3   Degree: boosters

Indescribable, more, very

A13.4   Degree: approximators

Almost

<u>A14   Exclusivizers/ particularizers</u>

Just, only

<u>A15   Safety/ Danger</u>

Peril

B1   Anatomy and physiology

Brain, body/ bodies/ bodily, parts, specimen/ specimens, bones, skull, organs, heads, tentacles, nerves, eyes/ eyed, wings/ winged, claw/ claws/ clawed, paws, mouths, ears, feet, corpse

B2   Health and disease

<u>B2-   Disease</u>

Insane, morbid, mad/ maddening/ madly/ madness

B5   Clothes and personal belongings

Clothing

C1   Art and crafts

Bas-relief, sculptured/ sculptures

<u>E1   Emotional Actions, States And Processes General</u>

Sensation/ sensations, senses

<u>E2-   Dislike</u>

Disliked, detestable, hateful, loathsome,

<u>E3+   Calm</u>

Rested

<u>E3-   Violent/ Angry</u>

Seething, struck

E4.2-   Discontent

Frantic/ frantically, frenzy

E5   Bravery and fear

E5-   Fear/shock

Terrible, terror/ terrors, fright/ frightened/ frightful, shock/ shocking, dread/ dreaded, horror/ horrors, awe/awesome, fear/ feared/ fears/ fearsome, menace, panic

E6   Worry and confidence

E6-   Worry

Disturbing/ disturbed, bleak, furtive, nervous

F4-   Uncultivated

Swamp

H1   Architecture, houses and buildings

Alley/ alleys, abode, arched, street/ streets, town, house/ houses, terraces, cottage, farmhouse, mansion, bungalow, castle, edifice, tower/towers, temples/ temples, taverns, laboratory, library, university, vault/ vaults, crypt, charnel, tomb/ tombs,

H2   Parts of buildings

Chambers, Hall, doorway/ doorways, gables, beams, gambrel, attic, room/ rooms, steeple, garret, stairs/ staircase, corridor/ corridors, roof/ roofs, floor, cellar, wall/ walls, brick, columns, pillars, chimney, spires, steps

H3   Areas around or near a house

Gardens, gate/ gates/ gateway, path

H5   Furniture and household fittings

Shelves, panes/paned, window/ windows, fireplace, door/doors

I1.1-   Money: Lack

Poor

K2   Music and related activities

Piping

L1   Life and living things

L1+   Alive

Alive

L1-   Dead

Grave/graves, buried, coffin

L2   Living creatures: animals, birds, etc.

Rat/ rats, cat/ cats, dogs, creature/ creatures, entities, Sphinx, moonbeasts, beast/ beasts, penguins, fish, monster/ monsters

L3   Plants

Moss, trees

M1   Moving, coming and going

Danced, creeping/ crept, crossed, gone, left, reached

M2   Putting, pulling, pushing, transporting

Brought, motions, shaken

M6   Location and direction

Down/ daown (colloq.) / downward, descent/ descended/ descending, ascent, upper, upstairs, inner/ inward, aout (colloq. Form of out)/ outer, outline/outlines, East, North/ northward, South/ southward, below, beneath, ahead, Over/ overhead, betwixt, amongst, amidst, through, above, atop, after/ After/ afterward, toward, behind, centre, outside, West/ westward, thither, forth, From/ from, slant/ slanting, slope/ slopes, here, where

M7   Places

Place/ places, region/ regions, sea, river, reef, shore, streams, village, town, city

N1   Numbers

One/ ones, three

N2   Mathematics

Angles, dimensions

N3 Measurement

Distant/ distance

N3.2+ Size: big

Great/ great, huge, gigantic, titan/ titanic, colossal, vast/ vastly, abyss/ abysses, immense, grew/ grown, profound

N3.3+ Distance: far

Far/ farther, beyond, remote, afar

N3.3- Distance: near

Near/ nearer/ nearest, close/ closely

N3.5+ Weight: heavy

Heavy

N3.6+ Spacious

Space/ spaces

N3.7+ Long, tall and wide

Deep/ deeply/ depths, length, long, tall, high/ height, lofty, thickly, dense, stretched, steep,

N3.7- Short and narrow

Lean, thin, low, narrow,

N4   Linear order

Finally, first, last, then

N5.1+ Entire; maximum

Fully

N5.1-   Part

Parts, partly

N5.2   Exceeding

Limitless,

N6   Frequency

Again, all, many, most, nearly, once, some, sometimes

O1   Substances and materials generally

O1.1   Substances and materials: solid

Basalt, marble, metal, onyx, substance

O2   Objects generally

Bands, barrier, object/ objects, rope, ship, stone/ stones, thing/ things

O4   Physical attributes

O4.1   General appearance and physical properties

Features, aspect, beard/ bearded, face/ faces, shadow/ shadows/ shadowy

O4.2+ Judgement of appearance: beautiful

Beauty

O4.2-   Judgement of appearance: ugly

Appalling, awful, hideous/ hideously, monstrous, grotesque, ghastly, ghoulish, horrible/ horribly, grim, repellent, crude

O4.3   Colour and colour patterns

Colour, coloured, gold/ golden, green/greenish, grey, red, silver, violet

O4.4   Shape

Shaped/ shapes

O4.6-   Temperature: cold

Cold, ice, shiver/ shivered

Q1   Linguistic actions, states and processes; communication

Q1.2   Paper documents and writing

Diary, parchment, notes, papers, manuscript, books, prints, read

Q1.3   Telecommunications

Wireless

Q2   Speech

Q2.1+ Speech: talkative

Whisper/ whispers/ whispered/ whispering, articulate, utter/ uttered, muttered, chant/ chanting, speak/ speech, spoke, voice/ voices, told, talked, tale/ tales, tell

Q2.2   Speech Acts

Summoned

S1   Social actions, states and processes

S1.2.1- Formal/Unfriendly

Sardonic, mocking, insidious

S1.2.4- Impolite

Abruptly,

S2   People

Man, men, people, Professor, traveller, dreamer, stranger/ strangers, Dr/ doctor, messenger, folk, friend, companion, fellow, host, Sir, Mr, Mrs, St, Physician, Capt., King, Lord

S4   Kin

Grandfather, uncle, ancestor/ ancestors,

S5   Groups and affiliations

<u>S5+   Belonging to a group</u>

Mankind, workmen, villagers, servants, priests, denizens, merchants, natives, sailors, watchers, folks,

<u>S5-   Not part of a group</u>

Alone, abandoned, desolate, desolation, lone, lonely, desert/ deserted

<u>S6+   Strong obligation or necessity</u>

Ought, must

<u>S7.4   Permission</u>

Let

S9   Religion and the supernatural

Altar, soul, church, cult, heaven

<u>S9-   Non-religious</u>

Blasphemous, blasphemies, unholy, unhallowed, fiendish, daemon/ daemoniac/ demoniac, damnable, malign, evil, sinister, hellish, ominous, curse/ cursed, devil

T1   Time

<u>T1.1   Time: general</u>

Hours, dawn, morning, noon, twilight, dusk, sunset, evening, night, midnight, clock, March, May, never, nigh, October, September

T1.1.1 Time: Past

Bygone, before, legend/ legends, myths, prehistoric, primal/ primordial, memory/ memories

T1.1.2 Time: Asynchronous

Presently

T1.1.3 Time: Future

Loomed

T1.2   Time: momentary

Moment, instant, meanwhile, now

T1.3   Time: period

Spell

T1.3+   Time period: long

Aeon/ aeons, ages, endless, centuries, infinite/ infinitely/ infinity, immemorial,

T2   Time: beginning and ending

Ceased

T2+   Time: Beginning

Began, begun, commenced

T2-   Time: Ending

Pause/ paused, ultimate

T3+   Time: Old;   grown-up

Old/ older/ elder, hoary, ancient, antique/ antiquity/ antiquarian, archaic, aged, ancestral

<u>T3-   New and young</u>

Boyhood, fresh, lately, youth, new

<u>T4-   Time: Late</u>

Later

W1   The universe

Cosmic/ cosmos, aether, planet, portal, realm/ realms, spheres, worlds

W2   Light

Aperture, daylight, Rays, beams, light /lights/ lighted/ litten, moon/ moonlight, star/ stars, lamp, lantern, flame, candles, torch/torches, flash/ flashed/ flashlight, phosphorescent/ phosphorescence, radiance, gleaming, glittering, glow, glare, shining/ shone, luminous, vivid, spectral

W3   Darkness

Dark/ darkness, dim/ dimly, nighted, waning, pale/ pallid, black/ blackness, shadow/ shadows/ shadowy

W4   Weather

Thunder, lightning, cloud/ clouds/ cloudy, winds, air, mist/ mists, snow, storm

X1   Psychological Actions, States And Processes

Mind/ minds

X2   Mental actions and processes

<u>X2.1   Thought, belief</u>

Felt, impression/ impressions, suspected, thought/ thoughts

<u>X2.2   Knowledge</u>

Knew/ know/ known, lore, recall/ recalled, recognised

X2.5+   Understanding

Realised

X2.5-   Not understanding

Baffling, cryptic/ cryptical

X3   Sensory

X3.2   Sensory: Sound

Heard, sound/ sounds, listened,

X3.2+   Sound: loud

Noise/ noises/ noisome, creaking, rattling, aloud, scream/ screams/ screamed/ screaming, cry/ cries, shriek/ shrieked/ shrieking, howling, baying

X3.2-   Sound: quiet

Silence/ silent/ silently,

X3.3   Sensory: touch

Damp,

X3.4+   Seen

Gaze/ gazed/ gazing, saw/ see/ seen, looked, sight/ sights, scene/ scenes, visible/ visions, vistas, watched, glance, glimpse/ glimpses/ glimpsed, beheld/ behold, revealed, appeared, noticed

X3.4-   Unseen

Unseen, Vanished, disappeared

X3.5   Sensory: smell

Stench, smell, fragrant, odour,

X5.2   Interest/ boredom/ excited/ energetic

Fascination

<u>X7+   Wanted</u>

Wish/ wished

<u>X8+   Trying hard</u>

Tried

<u>Z5   Grammatical bin</u>

A, amidst, an, and, as, at, but, by, for, had, hath, in, like, of, on, so, that, the, there, these, those, though, till, to, upon, was, whither, were, with

<u>Z6   Negative</u>

No, none, nor, not, nothing, nothing

<u>Z7   If</u>

If

<u>Z8   Pronouns</u>

He, him, his, I, it/ its, me, my, myself, she, you, our, their, them, this, thou, whom

Appendix 2: 73 Lovecraft Stories used

The Tomb
Dagon
A Reminiscence of Dr. Samuel Johnson
Polaris
Beyond the Wall of Sleep
Memory
Old Bugs
The Transition of Juan Romero
The White Ship
The Doom that Came to Sarnath
The Statement of Randolph Carter
The Street
The Terrible Old Man
The Cats of Ulthar
The Tree
Celephaïs
From Beyond
The Temple
Nyarlathotep
The Picture in the House
Facts Concerning the Late Arthur Jermyn and His Family
The Nameless City
The Quest of Iranon
The Moon-Bog
Ex Oblivione
The Other Gods
The Outsider
The Music of Erich Zann
Sweet Ermengarde
Hypnos
What the Moon Brings
Azathoth
Herbert West–Reanimator
The Hound
The Lurking Fear
The Rats in the Walls
The Unnamable
The Festival
The Shunned House
The Horror at Red Hook
He
In the Vault

Cool Air
The Call of Cthulhu
Pickman's Model
The Strange High House in the Mist
The Silver Key
The Dream-Quest of Unknown Kadath
The Case of Charles Dexter Ward
The Colour Out of Space
The Descendant
The Very Old Folk
History of the Necronomicon
The Dunwich Horror
Ibid
The Whisperer in Darkness
At the Mountains of Madness
The Shadow over Innsmouth
The Dreams in the Witch House
The Thing on the Doorstep
The Book
The Evil Clergyman
The Shadow Out of Time
The Haunter of the Dark
Imprisoned with the Pharaohs
Medusa's Coil
Poetry of the Gods
The Alchemist
The Beast in the cave
The Crawling Chaos
The Horror at Martin's beach
Through the gates of the silver key

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