

T.C.
UNIVERSITY OF GAZİANTEP
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

**A CORPUS ANALYSIS OF ARNOLD BENNETT AND
VIRGINIA WOOLF: SEXISM IN LANGUAGE**

MASTER OF ARTS THESIS

ZEYNEP AYDINGÜLER

Supervisor: Asst. Prof. Dr. Meltem MUŞLU

GAZİANTEP
JUNE 2021

T.C.
UNIVERSITY OF GAZİANTEP
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

Title of Thesis: A Corpus Analysis of Arnold Bennett and Virginia Woolf: Sexism in Language

Name and Surname: Zeynep Aydıngüler

Date of Viva: 30.06.2021

Approval of the Graduate School of Social Sciences

Assoc. Prof. Dr. Erol ERKAN
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts.

Prof. Dr. Zekiye ANTAKYALIOĞLU
Head of Department

This is to certify that I have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.

Asst. Prof. Dr. Meltem Muşlu
Supervisor

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.

Examining Committee Members:
(Title, Name and SURNAME)

Signature

Assist. Prof. Dr. Meltem Muşlu

.....

Assoc. Prof. Dr. Aysel Şahin Kızıl

.....

Assist. Prof. Dr. Ela İpek Gündüz

.....

DEDICATION

This thesis is dedicated to all women who have never been able to have ‘a room of their own’.



ETHICAL DECLARATION

In this thesis I prepared in accordance with Thesis Writing Manual of Gaziantep University Graduate School of Social Sciences, I hereby declare that:

- I have obtained the data, information and documents presented in the thesis within the framework of academic and ethical rules,
- I have presented all information, document, evaluation and results in accordance with the rules of scientific ethics and morals,
- I have cited and referenced all the works I used in the thesis,
- I have not made any changes to the data used,
- The work I presented in this thesis is original,

if not, I also declare that I accept all the loss of rights that may arise against me.

Signature:

Name and Surname: Zeynep AYDINGÜLER

Student ID:180538111002

Date of Viva: 30.06.2021

ABSTRACT

A CORPUS-BASED ANALYSIS OF VIRGINIA WOOLF AND ARNOLD BENNETT: SEXISM IN LANGUAGE

AYDINGULER, Zeynep

M. A. Thesis, Department of English Language and Literature

Supervisor: Assist. Prof. Dr. Meltem Muşlu

June 2021, 103 pages

Granger (2002) defines corpus linguistics as “a linguistic methodology founded on the use of electronic collections of naturally occurring texts, viz. corpora” (p. 4). Thanks to the advanced technology of today’s world, corpus linguistics (CL) provides analysis of a great quantity of data not only in linguistic studies, but also in literature by uncovering meanings of literary texts that have not been discussed or detected before. It does not aim at consuming conventional theories in literature; vice versa, it validates literary theories by supporting those using empirical data. Moreover, in literature, CL is a useful analysis method to analyze sexist discourses as stated by Mills and Mullany (2011) “with corpus linguistics, we can develop a form of analysis of sexism to examine the way that emotive connotations accrue over time to words associated with women” (p. 24). As a complement of feminist stylistics theory, this study aimed at examining the discourses of Woolf and Bennett in terms of sexist language through a corpus-based analysis. Virginia Woolf’s *The Voyage Out* (1915) *Mrs. Dalloway* (1925) *To the Light House* (1927) and Arnold Bennet’s *Anna of the Five Towns* (1902), *The Old Wives Tale* (1908), *Helen with the High Hand* (1910) were used when creating the corpora. The concordances of the gendered binary oppositions: girl-boy, woman-man, lady-gentleman, male-female, spinster-bachelor, master-mistress and Mr. – Mrs. were mainly analysed in terms of sexist language aspect and the results were evaluated in accordance with feminist literary criticism theories.

Key words: Arnold Bennett, Virginia Woolf, Corpus Linguistics, Feminist Stylistics, Sexist Language.

ÖZET

VIRGINA WOOLF VE ARNOLD BENNETT'İN DERLEM DİLBİLİM ANALİZİ: DİLDEKİ CİNSİYETÇİLİK

AYDINGULER, Zeynep

Yüksek Lisans Tezi, İngiliz Dili ve Edebiyatı Anabilim Dalı

Tez Danışmanı: Dr. Öğr. Üyesi Meltem MUŞLU

Haziran 2021, 103 sayfa

Granger (2002) derlem dilbilimi, “derlem olarak bilinen ve orijinal metinlerin elektronik ortamlarda kaydedilmesi ve kullanılması üzerine kurulu olan bir dilbilim yöntemi” olarak tanımlamaktadır (s.4). Günümüzde ileri teknoloji sayesinde büyük verilerin analizi kolaylıkla yapılabilmekte, bu sebeple derlem dilbilim sadece dilbilimsel çalışmalarda değil, aynı zamanda edebiyatta edebi metinlerin daha önce tartışılmamış veya tespit edilmemiş anlamlarını ortaya çıkarmada da önemli bir yere sahiptir. Edebiyatta geleneksel teorileri reddetmeyi değil tam aksine ampirik veri kullanarak edebi teorileri desteklemeyi amaçlar. Ayrıca, edebiyatta derlem dilbilimi, Mills ve Mullany (2011) da belirttiği gibi cinsiyetçi söylemleri analiz etmek için yararlı bir analiz yöntemidir: “derlem dilbilimi ile duygusal çağrışımların zamanla kadınlarla ilişkili kelimelere nasıl tahakkuk ettiğini incelemek için bir cinsiyetçilik analizi geliştirebiliriz” (s. 24). Bu bilgiler ışığında bu çalışma Feminist üslup teorisinin bir tamamlayıcısı olarak Woolf ve Bennett'in söylemlerini derlem dilbilim yöntemleri kullanarak cinsiyetçi dil açısından incelemeyi amaçlamıştır. Derlem hazırlanırken metin olarak feminist edebiyat kuramları altında yaygın olarak incelenen eserler olduğu için Virginia Woolf'un, *Dışa Yolculuk* (1915) *Bayan Dalloway* (1925) *Deniz Feneri* (1927) ve Arnold Bennett' in *Beş Kentin Anna'sı* (1902), *Eski Eşlerin Hikayesi* (1908) *Becerikli Helen* (1910) seçilmiştir. Cinsiyete dayalı ikili karşıtlıkların bağlamlı dizinleri (kız-oğlan, kadın-erkek, bayan-beyefendi, eril-dişi, bekâr kız- bekâr erkek, efendi-hanım ve unvan olarak Bay-Bayan) dilin cinsiyetçi yönleri açısından analiz edilmiş ve sonuçlar feminist edebiyat eleştirisi teorilerine uygun olarak değerlendirilmiştir.

Anahtar Kelimeler: Arnold Bennett, Virginia Woolf, Derlem Dilbilim, Feminist Üslup, Cinsiyetçi Dil.

ACKNOWLEDGEMENTS

There are many people who I am deeply indebted for the help and support they have given me for the completion of this proposal.

First of all, I would like to thank and express my deepest gratitude to my thesis supervisor, Assist. Prof. Dr. Meltem Muşlu for her invaluable guidance and support during the completion of this proposal. Also, I really want to thank Res. Assist. M. Mirac Ceylan for his encouragements and advice. Their energy, optimism and positive comments shed a light to my way whenever I felt down.

I am also very grateful to my husband Yunus Aydingüler and my son Yusuf Kemal Aydingüler for supporting me all the time; without their presence, support, encouragement, understanding and love, this proposal would never be completed.

TABLE OF CONTENTS

	Page
ABSTRACT.....	i
ÖZET.....	ii
ACKNOWLEDGMENTS.....	iii
TABLE OF CONTENTS.....	iv
LIST OF TABLES.....	vi
LIST OF FIGURES.....	viii
LIST OF APPENDICES	ix

INTRODUCTION

A. Corpus and Corpus Linguistics.....	2
B. Research Questions.....	3

CHAPTER I

LITERATURE REVIEW

1.1. Corpus Linguistics and Literature.....	4
1.2. Corpus-based Studies in Literature.....	5
1.3. Virginia Woolf and Arnold Bennett.....	8
1.4. Sexist Language in Feminist Stylistics.....	10

CHAPTER II

METHODOLOGY

2.1. Corpora	14
2.2. Software and Tools.....	15
2.3. Statistics	16
2.4. Analysis of Sexist Language.....	18

CHAPTER III

RESULTS AND DISCUSSIONS

3.1. Log likelihood Analysis Results.....	20
3.2. Girl and Boy.....	22
3.3. Woman and Man	34
3.3.1. Male Firstness in woman and man.....	44
3.3.2 Generic use of man/men.....	46
3.4. Lady and Gentleman.....	48
3.5. Female and Male.....	57
3.6. Bachelor and Spinster.....	65
3.7. Master and Mistress.....	70
3.7.1. Mr., Mrs. and Miss.....	73
CONCLUSION.....	76
BIBLIOGRAPHY.....	84
APPENDICES.....	91
CURRICULUM VITAE.....	104

LIST OF TABLES

	Page
Table 1. The total words in the corpora of Woolf and Bennett.....	14
Table 2. Log likelihood Analysis Results.....	20
Table 3. Total frequency of gendered binary oppositions in two corpora.....	21
Table 4. The frequency of ‘girl(s)’ and ‘boys(s)’ in Bennett and Woolf corpora.....	22
Table 5. Descriptive Adjectives modifying ‘girl(s)’ in Bennett Corpus.....	23
Table 6. Descriptive Adjectives modifying ‘boy(s)’ in Bennett Corpus.....	29
Table 7. Adjectives modifying ‘girl’ and ‘boy’ according to appearance and personality in Woolf corpus.....	31
Table 8. The frequency of ‘girl’ with other genders in Woolf and Bennett corpus.....	33
Table 9. The total number of ‘woman/women’ and ‘man/men’ in Bennett and Woolf corpora.....	35
Table 10. The semantic categories of adjectives and adjective phrases describing ‘woman/women’ and ‘man/men’ in Bennett and Woolf corpora.....	37
Table 11. The use of ‘man/ men and person (s)’ and ‘woman / women and person(s)’ in Bennett corpus.....	44
Table 12. The use of ‘man/ men and person (s)’ and ‘woman / women and person(s)’ in Woolf Corpus.....	45
Table 13. Comparison of the generic use of man for occupations in Woolf and Bennett Corpora.....	46
Table 14. The use of ‘man / woman’ in occupations and non-sexist forms in Bennett corpus.....	46
Table 15. The use of ‘man / woman’ in occupations and non-sexist forms in Woolf Corpus.....	47
Table 16. The frequency of ‘Lady/ Gentleman/ Sir/ Madame/ Master’ for addressing in Bennett corpus and Woolf corpus.....	51
Table 17. The frequency of ‘lady’ and ‘gentleman’ in Bennett corpus and Woolf corpus.....	51
Table 18. The semantic categories modifiers of ‘lady’ and their frequencies in Bennett corpus	52
Table 19. The semantic categories modifiers of ‘gentleman’ and their frequencies in Bennett corpus.....	53
Table 20. The semantic categories of the modifiers of ‘lady’ and their frequencies in Woolf corpus.....	54
Table 21. The semantic categories of the modifiers of ‘gentleman’ and their frequencies in Woolf corpus.....	55
Table 22. The frequency of ‘male(s) and female’ in Bennett and Woolf corpora	58
Table 23. The frequency of ‘bachelor(s) and spinster(s)’ in Woolf and Bennett corpora.....	66

Table 24. The frequency of ‘master(s)’ and ‘mistress(es)’ in Woolf and Bennett corpora.....	71
Table 25. The frequency of ‘Mr.’ ‘Mrs.’ and ‘Mr. and Mrs.’ in Bennett and Woolf corpus.....	74



LIST OF FIGURES

	Page
Figure 1. A Screenshot of AntConc 3.5.8. main page.....	15
Figure 2. A Screenshot of Concordance Tool in AntConc 3.5.8 Tools.....	16
Figure 3. Contingency Table Source: Rayson & Garside, 2000.....	17
Figure 4. The Concordances of ‘girl’ and ‘girls’ in Bennett corpus.....	23
Figure 5. ‘Young girl’ in Bennett Corpus.....	27
Figure 6. The concordances of ‘girl who’ in Bennett corpus.....	28
Figure 7. Concordances of ‘boy and boys’ in Bennett Corpus.....	28
Figure 8. ‘Boy who’ collocation in Bennett Corpus.....	30
Figure 9. The concordances of ‘girl(s)’ in Woolf Corpus.....	32
Figure 10. The concordances of ‘boy(s)’ in Woolf Corpus.....	33
Figure 11. The concordances of ‘woman’ in Bennett corpus.....	36
Figure 12. The concordances of ‘man’ in Bennett corpus.....	36
Figure 13. The concordances of ‘woman’ in Woolf corpus.....	37
Figure 14. The concordances of ‘man’ in Woolf corpus.....	37
Figure 15. ‘Lady’ in Woolf corpus.....	49
Figure 16. ‘Gentleman’ in Woolf corpus.....	49
Figure 17. ‘Lady’ in Bennett corpus.....	50
Figure 18. ‘Gentleman’ in Bennett corpus.....	50
Figure 19. The concordances of ‘female’ in Woolf corpus.....	58
Figure 20. The concordances of ‘male’ in Woolf corpus.....	60
Figure 21. The concordances of ‘female’ in Bennett corpus	61
Figure 22. The concordances of ‘male(s)’ in Bennett corpus.....	63
Figure 23. The concordances of ‘spinster(s) and bachelor(s)’ in Woolf corpus.....	66
Figure 24. The concordances of ‘spinster(s)’ in Bennett corpus.....	68
Figure 25. The concordances of ‘bachelor(s)’ in Bennett corpus	70

LIST OF APPENDICES

	Page
Appendix A. Semantic Categories of the adjectives describing woman and women in Woolf corpus	91
Appendix B. Semantic Categories of the adjectives describing man and men in Woolf corpus	92
Appendix C. Semantic Categories of the adjectives describing woman and women in Bennett corpus	93
Appendix D. Semantic Categories of the adjectives describing man and men in Bennett corpus	101

INTRODUCTION

"That's one small step for man, one giant leap for mankind."

Neil Armstrong, 1961.
But what about woman?

"Why do I use *chairman* instead of *chairperson*?
I had not really thought about it. Does it really matter?"
-General Counsel of a major U.S corporation¹

Thanks to the advanced technology of today's world, corpus linguistics provides analysis of a great quantity of data in various fields, such as lexicology, discourse analysis, applied linguistics, sociolinguistics, and cultural studies. In the field of linguistics, electronic corpora and corpus-analytic tools have been widely used for more than fifty years. Sinclair (1991) defines corpus as "a collection of naturally occurring language texts, chosen to characterize a state or variety of a language" (p. 171). Krieger (2003) defines corpus as a data bank of authentic texts gathered from a transcription of recorded speech or written texts. In recent years, corpus has been applied in literature by different scholars as well. Corpus studies in literature do not aim at consuming conventional theories in literature; vice versa, they validate literary theories by supporting those using empirical data. Therefore, applying corpus methods to literary works may cover additional aspects of the texts or validate previous analyses as stated by McIntyre and Walker (2010): "generalizations made by previous analysts are supported by corpus-based generalizations" (p. 517). Therefore, this study aims at analysing the works of Arnold Bennett and Virginia Woolf by using corpus linguistics methods, as two authors of two ages with different genders. The main focus is on sexist aspects of their language in terms of feminist stylistics and feminist literary criticism.

¹ Personal conversation in Pittsburg, Pa (Nov., 2006)

A. Corpus and Corpus Linguistics

Corpus linguistics is defined as ‘a linguistic methodology which is founded on the use of electronic collections of naturally occurring texts, viz. corpora’ (Granger, 2002, p. 4). Reppen (2010, p. 31) defines corpus as computerized collection of texts, which are gathered and sorted depending on their types to look at patterns in language with the help of software. These patterns, illustrating collocations, connotations, high frequency etc. function as efficient tools to uncover unnoticed aspects of language.

Gries (2009) regards corpus linguistics (CL hereafter) as one of the fastest developing and lively methodologies in the field of linguistics as it is used in a wide range of areas from applied linguistics to literature (pp. 1-17). According to McEnery and Wilson (2001), CL is one of the fastest growing methodologies in linguistics, which is also a lively and increasingly multilingual subject. McEnery and Wilson (2001) define CL as the language analysis founded on examples of the use of ‘real life’ linguistic forms. Granger (2002) defines CL as a linguistics methodology based on the use of electronic collections of available texts, viz. Corpora. Similarly, according to Biber (2011), “CL is a research approach that facilitates empirical descriptions of language use” (p. 1). Corpus analysis has four characteristics:

1. It is empirical, analysing the actual patterns of language use in natural texts;
2. It utilizes a large and principled collection of natural texts, known as “corpus,” as the basis for analysis;
3. It makes extensive use of computers for analysis, using both automatic and interactive techniques;
4. It depends on both quantitative and qualitative analytical techniques (Biber, Conrad and Reppen, 1998, p.4).

Corpora provide invaluable data for literary and stylistic analysis by providing comparative information through quantitative corpus. Mahlberg (2015), defines corpus stylistics as “...the study of literary texts that employs corpus-linguistic methods to support the analysis of textual meanings and the interpretations of texts” (p. 346). These analyses of literary texts have been under corpus linguistics, most of which target distribution of words (i.e. collocations, key clusters, and lexical phrases) to identify the characteristics of a text, an age, or an author (Biber, 2011, p.1). As Mahlberg (2007) states, Corpus Stylistics is “an approach that can link in with the concerns in literary stylistics and criticism” (p. 216), rather than as a field of study that competes with traditional literary studies. The data provided through corpus must be interpreted, but through corpus analysis, qualitative and quantitative data gather; and

this is exactly where it becomes the complement of literary theory as it reveals meanings that cannot be detected intuitively. The analytic procedure is carried out in five steps as word listing and counting, tracing the repeated occurrence of an item in a text, compiling a concordance sorting the context in a concordance and examining the context of a word (Römer, 2006, pp. 82-90).

B. Research Questions

This dissertation sought answers for the following questions:

1. How are the gendered binary opposition words (*girl- boy, woman-men, lady-gentleman, female-male, spinster-bachelor, master-mistress, and Mr.- Mrs.- Miss.*) employed in the corpus of Arnold Bennett?
2. How are the gendered binary opposition words (*girl- boy, woman-men, lady-gentleman, female-male, spinster-bachelor, master-mistress, and Mr.- Mrs.- Miss.*) employed in the corpus of Virginia Woolf?
3. To what extend the gendered binary opposition words employed in these corpora differ?

CHAPTER I

LITERATURE REVIEW

1.1. Corpus Linguistics and Literature

It is generally accepted that linguistic patterns encode a meaning in any language. These linguistic patterns can be observed in all linguistic levels, (i.e., lexis and syntax) spoken or written. Through these patterns, new knowledge can be attained about a text or an author; how a hidden discourse or a theme or a motif is given by the use of language. Often these are too small or unremarkable to be caught through close reading; however, when corpus analysis methods and literary theories are combined, the bound between linguistic description and literary appreciation may be observed with more ease. Leech and Short (2015) support this notion by stating that “cyclic motion whereby linguistic observation stimulates or modifies literary insight, and whereby literary insight in its turn stimulates further linguistic observation” (p.12). This means that “while quantitative data from the corpus analysis is used to build an argument from, a second theoretical framework is used to create the qualitative analysis” (Sundberg and Nilsson, 2018, p.6). According to McIntyre and Walker (2010) CL analysis validates subjective critical analysis since quantitative analysis guides qualitative analysis. Using CL methodologies does not claim that corpus techniques can ever replace manual analysis. On the contrary, as stated by Mahlberg and McIntyre (2011) it complements the manual analysis by covering additional aspects of a text and adding further techniques to the stylisticians’ ‘toolkit’, with the help of which, analysing the style associated with individual authors and works becomes easier and less complicated.

As Sinclair (2004) points out, the use of corpora allows us to depend on textuality; therefore, with the help of linguistic and stylistic analysis, we ‘trust the text’. Therefore, in corpus analysis author’s intention is underestimated as we have a text

and empirical data. Obviously, as literary scholars become aware of the advantages that corpora offer, the use of it in literary analysis will enhance. This approach to literary studies improves substantially on more subjective methods by allowing a more objective and falsifiable approach to text analysis. As Stubbs (2005) states, both linguists and literary critics have neglected stylistics for various points. However, corpora can provide invaluable data for literary and stylistic analysis by providing comparative information through quantitative corpus. He claims unique individual texts can be explained by only comparing them with what is accepted normal in general language use; “what happens millions of times is necessary in order to understand the ‘unique’” (p. 24). In the same way, to Ganascia (2015), the use of digital methods in literary studies has made the analysis more systematic and technologically equipped. Obviously, CL is becoming popular to analyse literary texts by building small corpora. (Lawson, 2000; Culpeper, 2002; Adolphs and Carter, 2002; Semino and Short, 2004; Hori, 2004; Stubbs, 2005; Scott, 2006; Adolps, 2006; Starcke, 2006; Mc Enery, 2006). Quite a number of studies focusing on the application of corpus analysis methods in literature can be found.

1.2. Corpus-based Studies in Literature

One of the major studies applying corpus methods to literature is done by Stubbs (2005). Stubbs studied Conrad's *Heart of Darkness* through CL methods. To discover style markers used by Conrad and the important themes, he applied word lists and collocations what he calls, 'very simple frequency stuff'. He stated that the most frequent words found are *seem, like, looked, something, somebody, and sometimes*; and they reflect the vagueness and the sense of the inscrutable-which are the stylistic markers of Conrad.

Scott and Tribble (2006) applied a keyword analysis of the distinctive words used in Shakespeare's play *Romeo and Juliet*. They built two different corpora: one consisting of *Romeo and Juliet* and the other consisting of all other Shakespeare plays. In the analysis, they compared the two corpora focusing character-talk by exploring keywords, key part-of-speech categories and key semantic categories and their role in text analysis. They proved that keyword patterns can illuminate diachronic study of language and understanding of character and role. Culpeper (2009) also analysed *Romeo and Juliet*, however his study focused on the distinctive keywords used by each

individual character in the play. He constructed a comparison corpus consisting of the utterances produced by the other characters in the play. He suggested both expected and surprising findings: Romeo uses the words *beauty* and *love* more than the other characters; however, Juliet uses the conditional subordinator *if*, which support Juliet's preoccupation with different possible events that might occur.

O'Halloran (2007) analysed the keywords in James Joyce's *Eveline* proving how recurring words complement the general themes in the text. Aiming at finding new information about the protagonist, not the style of an author, "O'Halloran argues that the higher frequency of the modal verb 'would' in relation to the character Eveline shows the theme of her expectations, hypothesizing her future and the possibilities it might provide" (Jones & Waller, 2015, p. 164). In this way, it aims at finding hidden meanings in the given text.

Fischer-Starcke (2009) employed a similar approach to analyse Jane Austen's *Northanger Abbey* by describing the distinctive keywords in the novel. In the analysis, two different corpora were used: one consisting of Austen's six novels, and one consisting of other fictional texts that are contemporary with Austen. This study showed how CL can be used as a potential device to identify distinctive words in a particular literary as it discussed how female characters are developed in the novels by demonstrating that the dominant keyword patterns and the most frequent phrases are expressions describing communication and uncertainty, emotions and mental concepts.

In 2013, Mahlberg analysed Charles Dickens's work in which he identified word clusters- repeated sequences of words in the texts of the author's and created a specific type of characterisation comparing them with a corpus of nineteenth century fiction. In this study, he discovered a crucial feature of clusters as the longer the clusters are, the lesser is their frequency. Also, by carrying out quantitative analysis based on a statistical comparison of 19th century cluster groups, he proved that "Clusters can provide contextual information that accompanies the description of a situation or activity which is more central to the story" (p. 25).

Not only prose but poetry is also analysed using corpus methods. Muşlu (2019) analysed William Blake's *Songs of Innocence and Songs of Experience* by creating two corpora for each work using Wmatrix and formed semantic categories of the most frequent words to compare two corpora's similarities and differences in accordance with literary themes mentioned by literary intellectuals. In the analysis, firstly lexical

variety in the two collections were compared (T/t ratio). It was found that both SoI and SoE are not very rich in terms of lexical variety, which was not surprising for Blake, whose style is well known for parallelism, repetition of simple words or phrases, and using opposite words. When the semantic categories of the words used in SoI and SoE were compared, it was found that the most frequently category was happy in SoI; whereas the words related to sadness were more frequent in SoE, which supported the previous literary critics.

Corpus linguistics was applied in gender studies in literature as well. (Azher et al. 2014) carried out a comparative stylistic analysis of gender presentation in terms of status and attitude in Pakistani and British English Fiction (PEF and BEF respectively). The data in their corpora were based on the concordances of 'he is' and 'she is' and the following words complementing them. The results showed that in PEF, the complements of 'he is' are in positive connotation while 'she is' in negative connotations, while in BEF both men and women, relatively more equally, are depicted with their positive and negative traits.

Ruano (2016) explored Charles Dickens's gender-marked use of speech verbs in his fourteen complete novels. He found that Dickens's use of speech was highly gender-based, which was connected with the Victorian ideology of a male writer representation of gender in fiction. Nilsson and Sundberg (2018) created Hemingway corpus, which consists of 69 novels and short stories. As an example study of combination of corpus linguistic methods and literary analysis, it aimed at identifying the style of Hemingway by analysing textual properties to elaborate on previous criticism about him on gender, both in support of and against descriptions made by the literary critics. Therefore, the study provided a better comprehension of Hemingway's style, which formed a new perspective on his authorship in the depiction of women through modern corpus stylistic methods.

As seen above, CL methods were applied to analyse different literary texts from various perspectives. However, to our knowledge, the works of Virginia Woolf and Arnold Bennett, two writers with controversial views, have not been analysed. Therefore, the purpose of this thesis is to compare the works of Arnold Bennett and Virginia Woolf by using corpus linguistics methods. The study focuses primarily on sexist aspects of their language in terms of feminist stylistics and feminist literary criticism.

1.3. Virginia Woolf and Arnold Bennett

Adeline Virginia Woolf (1882 –1941) was a Georgian English author, who is considered to be one of the pioneers of feminism and modernism and the narrative device of stream of consciousness. During the interwar period, being a member of the Bloomsbury Group, she was a major figure in London literary society. She wrote the book-length essay *A Room of One's Own* (1929) with its famous dictum, "a woman must have money and a room of her own if she is to write fiction"(2). Her most popular novels are *The Voyage Out* (1915), *Mrs. Dalloway* (1925), and *To the Lighthouse* (1927). Enoch Arnold Bennett (1867 –1931) was a prolific Edwardian English author, who wrote novels, short stories, plays, journals, and newspaper articles. Bennett, advocating the belief that literature must be accessible to wide public, deplored elites and literary cliques. That's why he was belittled by modernists like Woolf and his works were reflected after his death. His most popular novels are *Anna of the Five Towns*(1902), *The Old Wives Tale* (1908), *Helen with the High Hand* (1910).

Virginia Woolf, in her essay *Mr. Bennett and Mrs. Brown*, harshly criticizes Arnold Bennett for the weakness of his novels representing "old guards" as his style was too much traditional away from being modern. By the same way, in his newspaper article "Is the Novel Decaying?" (1923) Bennett, as an Edwardian, criticizes Georgian writers' depiction of "reality" as their characters could not survive. Right at that point, Woolf, as a Georgian, perceiving the weakness in his work in terms of characterization, starts her challenge as "Mr. Bennett says that it is only if the characters are real that the novel has any chance of surviving. Otherwise, die it must. But, I ask myself, what is reality? And who are the judges of reality?" (Woolf, 1924, p.8). She claims that Edwardians like Bennett were not able to form characters to survive in the readers' minds as he ignored the inner thoughts or personal emotions of the characters. They could, with their power for observation, only depict the fictional outside world of the characters, but never be able to examine the characters themselves giving an example from *Mrs. Brown* as follows "They have looked very powerfully, searchingly, and sympathetically out of the window; at factories, at Utopias, even at the decoration and upholstery of the carriage; but never at her, never at life, never at human nature" (Woolf, 1924, p.13).

Apart from these two writers criticizing one another, literary critics have been involved in the debates extensively with different point of views. To start with,

Daugherty (1983), in “The Whole Contention between Mr. Bennett and Mrs. Woolf Revisited,” suggests that Woolf defends her feminist and aesthetic ideals as Woolf just had to criticize Bennett after his publication of *Our Women* – she had to be on the side of woman, defending the capabilities of woman and embrace the individuality and originality of her own writing style (pp. 269-288).

In a different manner, Lewis (2005), who praises “Bennett realists” and their writing abilities, does not ground his critique on gender discrimination. He portrays Woolf as an “orthodox idealist” who is highly preoccupied with her new style of “spiritualism” in character development (“Mind and Matter,” par. 7). As emphasised by Majumdar and McLaurin (2003) Woolf’s works became a milestone in the analysis of twentieth century (modernist) literature in general, contributing much to a decline in Bennett’s reputation (pp. 17-18) becoming a target of the modernist writers who were challenging the literary conventions of realism. On the other hand, there are some other critics, such as Hynes (1967) and Kreutz (1962), who thought that Woolf and Bennett eventually did not differ either in plot development or character formation in the fundamentals of novel writing, but rather embodied clashing class interests. In addition, Koenigsberger (2006) pointed out the reason why Bennett’s novels were disfavoured was his sexist attitude as his books contain the proclamations as men have more intellectual power than women, describing women as a gender to be dominated. This debate, starting as plot development and character creation, has been a feud between two-generation authors in terms of the traditional versus the unconventional, realism versus modernism, and man versus woman.

As mentioned above, although literary critics have studied the distinctions between Woolf and Bennett’s novelistic style extensively since the publication of “Mr. Bennett and Mrs. Brown” (Woolf, 1924), applying corpus methods to their works may cover additional aspects of the texts or validate previous analyses as stated by McIntyre and Walker (2010) “generalizations made by previous analysts are supported by corpus-based generalizations” (p. 517). Therefore, considering their harsh criticism against each other in terms of creating real characters and previous studies attributing this difference to the sexist perspectives of the two authors of two ages with different genders, Bennett and Woolf’s conscious or unconscious sexist language in their aforementioned novels would be a good subject to discuss.

1.4. Sexist Language in Feminist Stylistics

Feminist stylistics is a theory, which was introduced by Mills (1995), who defines it as the analysis of the language of a literary text focusing on the representation of gender at the level of word depending on context. According to feminist stylistics, English is a language with sexist structures (Holmes, 2008, p. 318), mostly against female gender. According to Weatherall (2002, p. 76) and Pauwels (2003, p. 553), linguistic sexism subsidizes woman making them invisible in language. Lakoff (1975), who is generally regarded to be one of the most influential linguists, is famous for his gender research in which he claimed “throughout English one finds evidence of many sorts that women are viewed (by women as well as men) as secondary beings: as having an existence only when defined by a men” (p. 35).

Holmes and Sigley (2001) claim that in daily life women are often exposed to linguistic sexism consciously and unconsciously due to the sexist attitudes in a culture. That is to say, women, are assigned ‘subordinate’ not only in society, but linguistically as well. Other scholars (Coates, 1986; Woolf, 1990; Mills, 2008; Mills and Mullany, 2011) have shown that language employs discrimination in referring to women and men. According to Litosseliti (2006) language can be defined either as a “fixed and closed system”, or as “dynamic, complex and subject to change” (pp. 9-10). The latter claims that through available linguistic resources, one makes individual and significant choices which constitute both our social reality and social identity. She states that as great a number of occupational terms are traditionally masculine, female markers have been used such as *female* doctor or lady, which draws attention to sex by subsidizing prestige (p. 14). She also discusses *girl*’s being used more typically than *boy* in colloquial language (for instance, *weathergirl* and *weatherman*, and *salesgirl* and *salesman*) is also a sexist aspect of language and as an example of feminine sex’s subsidizing prestige (p. 15).

Doyle (1998, p.149) refers “sexist language” as the words and expressions that segregate women, which hypothesizes that maleness is more standardized norm, and that femaleness is relatively the non-standard, or the arbitrary. Research on sexist linguistic structures emerged from second wave feminism (Motschenbacher, 2016), which began with Simone de Beauvoir’s *Second Sex* in 1949 and Betty Friedan’s *The Feminine Mystique* in 1953. Bucholtz (2014, p. 25) states that “... second-wave feminism is a focus on gender difference as the foundation of feminist thinking”.

Linguistically, theoretical attitude of second wave feminists is structuralist ² (Ehrlich and King 1992) as they defined “language as a system of signs that are associated with stable meanings” (Motschenbacher, 2015, p.28). Structuralist theoretical orientation relies upon binarity such as man- woman, boy-girl, lady-gentleman, female-male etc. as the masculine and feminine are only meaningful in contrast to each other. Therefore, under theoretical orientation of structuralism, it would give meaningful data to study binary oppositions of gendered words due to their significance to determine the discourse of the male and female writers in terms of sexist language.

To Wareing (2004) sex and gender have different meanings, referring sex as biological, whereas gender a social category. Sexist language also employs prototypes and generally to the disfavour of women, stating that “[s]exist language represents women and men unequally, as if members of one sex were somehow less completely human and less complex and had fewer rights than members of the other sex” (p. 76). Moreover, she argues that language could also be sexist against man by discussing that through language, men can be presented as inferior and substandard in terms of rights and power distribution; nonetheless, in real world men hold a wider range of most superior positions, therefore, it is not possible to claim that even language could be sexist against men. Wardhaugh and Fuller (1998) also support the idea that language is sexist against woman as it presents disadvantageous stereotypes of women giving the four examples of gender stereotypes according to Planned Parenthood Federation of America Inc., (2012):

1. Personality traits — Women are often expected to be passive and submissive, while men are usually expected to be self-confident and aggressive.
2. Domestic behaviors — Caring for children is often considered best done by women, while household repairs are often considered best done by men.
3. Occupations — Until very recently most nurses and secretaries were usually women, and most doctors and construction workers were usually men.
4. Physical appearance — Women are expected to be small and graceful, while men are expected to be tall and broad-shouldered (p. 76).

The term ‘sexist’ makes woman inferior sex and men superior due to the adjectives they are attributed and man’s higher status than women in society. That’s why, in our

² Structuralism, having its rules in linguistics, is accepted to have been formed by Ferdinand de Saussure, with the publication of his *Course in General Linguistics* in 1916. Saussure regarded language “as a static system of interconnected units, and modelled language in purely linguistic terms, free of psychology, sociology, or anthropology. The basis of structuralist linguistics is the *sign*. A sign has two parts, the *signifier* (e.g., the written word *cat*, the sound /kat/, or a picture of a cat) and the *signified* (the concept *cat*). Within this system a sign can only be understood by its contrast with other signs. Phonetically, we are only able to understand /kat/ because of the opposition of /k/ to other sounds such as /b/ in *bat*, /h/ in *hat*, and /m/ in *mat* etc.” (Coady 2018, p.11).

study there has been a comprehensive concordance analysis modifying gender binary pairs in order to understand the stereotypes.

According to Wareing (2004, p. 77), sexist language can be discussed by studying symmetry and asymmetry of the vocabulary. To give an example of asymmetry in addressing forms is where *Mr* is used for men, but *Mrs*, *Miss* and *Ms* for women. Another example of asymmetry is how *girl* can be used to refer an adult woman whereas *man* is certainly used to refer to an adult man (pp. 78-9). Lei (2006) claims that sexism in language is also shown in the proverbs, for instance: 'seven women in their right senses are surpassed by a mad man; a woman has cheated even the devil, women have got long hair and short sense' and so forth (p. 90).

Feminist stylisticians like Frank (1989) and Lledó (1992) claim that languages are sexist, supporting the allegation of Spender (1998) that as dominant group, males have produced language, thought and reality; therefore, the structures, categories and meanings in language have all been invented by males (p. 98). Also, Cameron (2005), emphasising the sexist aspect of language, stated that "our languages are sexist: that is they represent or name the world from a masculine viewpoint and in accordance with stereotyped beliefs about the sexes" (p. 12). He attributed this sexism in language to sexist culture and added:

Language could be seen as a reflection of sexist culture; or ... it could be seen as carrier of ideas and assumptions which become, through their constant re-enactment in discourse, so familiar and conventional we miss their significance. ... Thus, sexism is not merely reflected but acted out and thus reinforced in a thousand banal encounters (p. 12).

With that belief, linguistic representation of women and men is not neutral; sexes are represented in bias: man portrayal is the norm and woman portrayal is extraordinary in language. For example, women are described precisely in detail with specifically feminine categories, whereas men appear as generic representatives. López and Morant (1995) believe that the sexist aspect of language is not inherent; it stems from the problem of men's social dominance over women and its reflection on language.

Since 1960s and 1970s, the early beginning of the second wave of feminist criticism, a great number of scholarly linguists (among others Bradley, 1988; Cameron 1998, 2007; Coates, 1986; Holmes and Meyerhoff, 2003; Labov, 1966; Mulac *et al.* 2013; Speer, 2005; Spender, 1980; Sunderland, 2006; Tannen, 1990; Wheaterall, 2002) have studied male and female discourse by comparing and contrasting gender role in conversation. A wealthy of important studies (Kristeva, 1986a, 1986b; McConnell-Ginet, 1980, 1986; Philips *et al.*, 1987; Showalter, 1981; Xiufang, 2013)

have shown that gender differences does not stem from neurobiological functions, but on socio-cultural factors (Baxter *et al.*, 2003; Burman *et al.*, 2008; Clements *et al.* 2006; Harrington and Farias, 2008).

Sexist language has a crucial role in literature as well. Newell (1996, pp. 186-171) claims that in literature, women are not depicted in equal qualities as men. Woolf (1990) clarifies the reason of this inequality as women were able to write limited fictions between 15th and 19th centuries as they were not allowed to produce their own literature; they did not have ‘a room of their own’. She claims that men who wrote about women portrayed them as secondary minor beings, and themselves as superior (p. 34). Nonetheless, even women writers would focus on limited motifs and themes as they were not as educated and experienced as men, which could be inferred from Woolf’s (1929) famous dictum “A woman must have money and a room of her own if she is to write a fiction” (p. 2), of which at that time they were deprived, unlike their male counterparts. They were so saddled with household duties and so financially and legally bound to their husbands that they could not perceive the world from a feminine perspective and create ‘the literature of their own’ independent from masculine perspective. Under such a world view, it would be utopic to think that women writers’ language is non-sexist.

To analyse sexist language in literature, CL is a useful analysis method as stated by Mills and Mullany (2011) “with corpus linguistics, we can develop a form of analysis of sexism which can examine the way that emotive connotations accrue over time to words associated with women” (p. 24). Especially, when two authors of two ages, with different sex are considered, their conscious or unconscious attitude towards language is a good subject to discuss. When this analysis is done with the help of corpus linguistic tools, by gathering quantitative and qualitative data, it is more practical to do one by one word analysis, checking their concordances and concordance plots, and analysing them in their contexts, which is impossible to do manually. Therefore, the purpose of this study is to compare the language of Woolf and Bennett from a sexist point of view by applying corpus linguistics methods.

CHAPTER II

METHODOLOGY

The present research is based on the CL analysis of Arnold Bennett and Virginia Woolf as two generations of authors who have always been regarded to have distinct and different styles by literary critics as discussed above in the state of modern fiction. The purpose is to explore sexist aspects of their language in terms of feminist stylistics and feminist literary criticism. In order to achieve this, two corpora were formed and analysed by using corpus and statistical methods.

2.1. Corpora

The aim of this study was to analyse the most popular novels of Virginia Woolf and Arnold Bennett electronically. In order to do this, two corpora were developed: Woolf corpus and Bennett corpus, gathering online texts from Gutenberg Project.

Table 1

Total words in Woolf and Bennett corpora

	Books	Words
Bennett Corpus	<i>Anna of the Five Towns</i>	349,795
	<i>Helen with the High Hand</i>	
	<i>The Old Wives Tale</i>	
Woolf Corpus	<i>The Voyage Out</i>	275,012
	<i>To the Lighthouse</i>	
	<i>Mrs. Dalloway</i>	
TOTAL		624,807

As seen in Table 1, Woolf corpus consists of 275,012 words and Bennett consists of 349,795. Woolf corpus consists of *The Voyage Out*, *Mrs. Dalloway* and *To the Light House*, and Bennett corpus consists of *Anna of the five Towns*, *The Old Wives Tale* and *Helen with the High Hand*. The texts were taken from Project Gutenberg, which contains free of charge electronic texts on the internet with

copyright. While creating the corpora, the license statements and notes on the texts were excluded since they may affect the statistical results, such as the number of words used.

2.2. Software and Tools

In corpus linguistics, computer software and corpus tools are essential for researchers in reaching empirical conclusions and analysing the data. In this proposal, the software program AntConc 3.5.8 was used. AntConc is a freeware concordance tool which was created by Laurence Antony at Waseda University, Japan in 2019. It can be used to produce frequency lists, to run concordance searches and calculate collocations for particular words, and to find keywords in a text and examine their distribution. The main page of AntConc is seen in Figure 1 below.

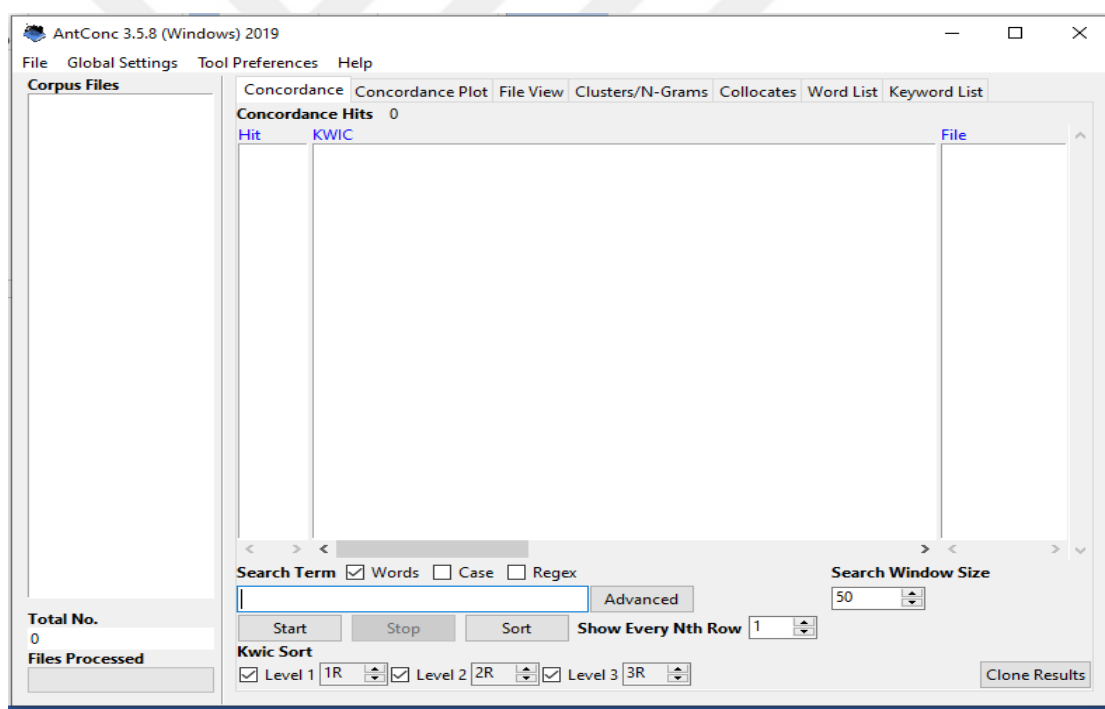


Figure 1. A Screenshot of AntConc 3.5.8. main page

In order to analyse the data, concordance tool in AntConc was used. A concordance is a list of target words extracted from a text that indicates the context in which the word is used. With the concordance tool, one can see any word or phrase in context; it helps to see with what kind of word(s) surround the word or phrase that is studied. It lists the occurrence of given word or phrase in a corpus (Scott, 2001). The

point of a concordance is to be able to see lots of examples of a word or phrase, in their contexts. A screenshot of Concordance Tool in AntConc is seen below in Figure 2.

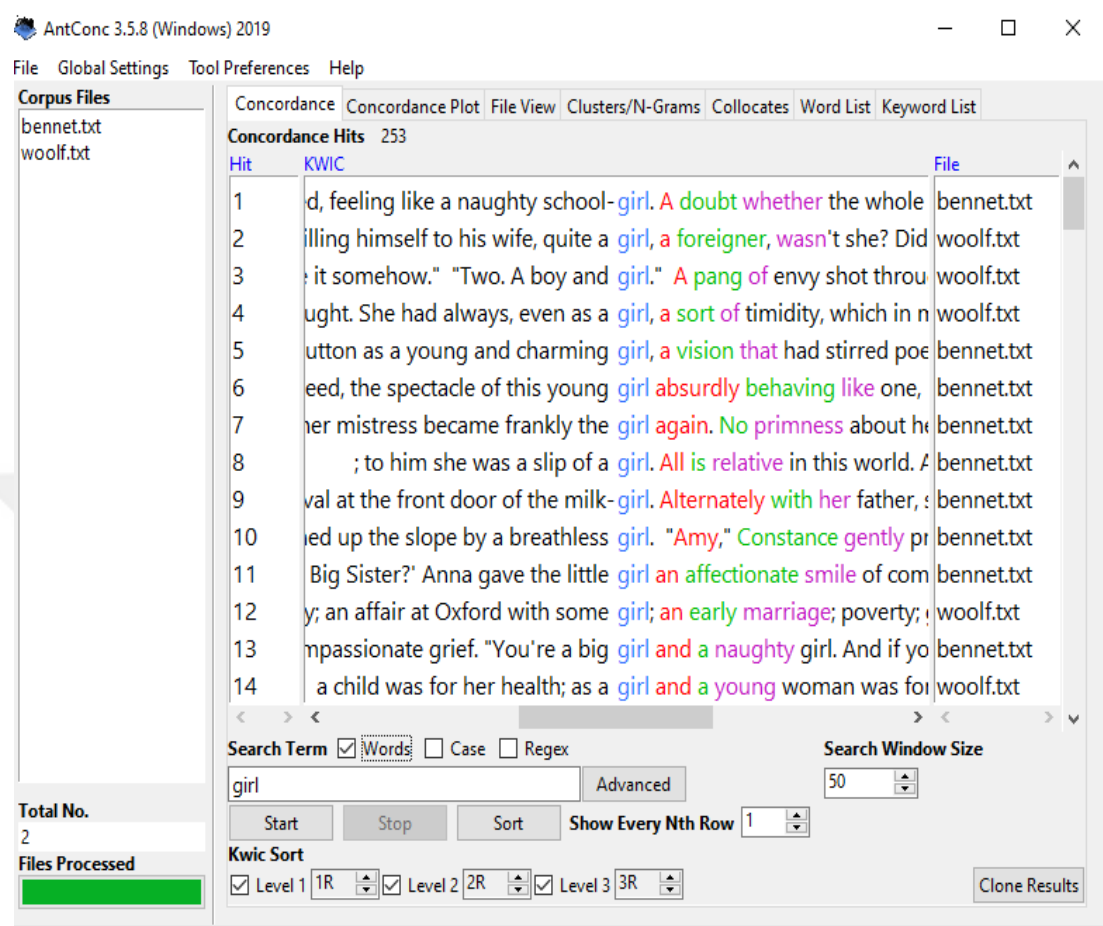


Figure 2. A Screenshot of Concordance Tool in AntConc

With the help of AntConc, the frequency of all binary pairs and how they occur in the texts (concordance lines) were listed. For semantic analysis, manual analysis was conducted. Each concordance line was analysed contextually. Thus, by combining quantitative and qualitative analysis, linguistic and literary analysis were carried out to compare the styles of Woolf and Bennett.

2.3. Statistics

In order to compare the Woolf corpus and Bennett corpus statistically, the frequency distribution of the two corpora is tested. To do this, Log Likelihood (LL hereafter) analysis is used. LL test considers word frequencies weighted over two different corpora. It measures higher or lower frequencies than expected and compares the observed and expected values for two datasets. Observed values are the actual frequencies extracted from corpora, whereas expected values are the frequencies that

one would expect if no factor other than chance were affecting the values. The greater the difference between the observed and the expected values, the less likely it is that the difference has arose by chance. LL is calculated by constructing a contingency (frequency) table seen in Figure 3 below.

	Corpus 1	Corpus 2	Total
Frequency of word	A	B	a+b
Frequency of other words	c-a	d-b	c+d-a-b
Total	C	D	c+d

Figure 3. *Contingency Table Source: Rayson & Garside, 2000*

As stated by Rayson and Garside (2000), the value 'c' corresponds to the number of words in corpus one, and 'd' corresponds to the number of words in corpus two (N values). The values 'a' and 'b' are called the observed values (O). The expected values (E) are calculated according to the following formula:

$$E_i = \frac{N_i \sum_i O_i}{\sum_i N_i}$$

In the formula, $N_1 = c$, and $N_2 = d$. Thus, for this word, $E_1 = c*(a+b) / (c+d)$ and $E_2 = d*(a+b) / (c+d)$. The calculation for the expected values takes account of the size of the two corpora, so we do not need to normalize the figures before applying the formula. We can then calculate the LL value according to this formula:

$$-2 \ln \lambda = 2 \sum_i O_i \ln \left(\frac{O_i}{E_i} \right)$$

This equates to calculating log-likelihood G2 as follows: $G2 = 2*((a*\ln(a/E1)) + (b*\ln(b/E2)))$. Contingency table as presented above has two rows and two columns and has 1 degree of freedom. In LL, critical values with 1 df are 3.84, 6.64 and 10.83 for the significance levels of 0.05, 0.01 and 0.001. For example, 28.841 (1 df) is greater than 10.83 for the significance level 0.001. Therefore, we are more than 99.99 percent

confident that difference in the frequencies observed in two corpora is statistically significant. If the LL results are greater than 6.64; the difference between two corpora happening by chance is less than 1%. If LL value is 3.84 or more, the probability of it happening by chance is less than 5%.

2.4. Analysis of Sexist Language

In order to analyse and compare the sexist language used by Woolf and Bennett, firstly gendered binary oppositions were determined. The gendered binary pairs analysed are *girl- boy*, *woman-men*, *lady-gentleman*, *female-male*, *spinster-bachelor*, *master-mistress*, and *Mr.- Mrs.- Miss*. Each gendered binary opposition was analysed contextually by using Concordance tool in AntConc. When analysing the concordance lines, both singular and plural forms of the nouns, such as *girl* and *girls*, *boy* and *boys*, were included in the list.

By checking the concordance lines and the context they were used in, it was seen that the adjectives and words modifying these pairs differed in number: *girl- boy*, *woman-men*, *lady-gentleman*, the most frequent pairs used as nouns. Therefore, semantic categories for the modifiers of aforementioned pairs were found. These semantic categories were determined manually each time by turning back to concordance lines by rereading the texts and reconsidering textual analysis. For each pair, different categories were determined according to their contexts. Some categories determined were: *age*, *appearance*, *clothing style*, *adjectives evoking positive emotion*, *adjectives evoking negative emotion*, *education/mental state/ability*, *origin*, *marital status and occupation/financial status*. The results were interpreted under the light of feminist stylistics and feminist literary theories by reconsidering gender perspectives in characterization.

Moreover, the symmetry and asymmetry of the binary pairs- another characteristics of sexist language (Wareing, 2004, p. 77), was analysed. To give an example of asymmetry in addressing forms is where only *Mr.* is used for men, but *Mrs*, *Miss*. and *Ms.* for women. Since the main aim of the current study was to analyse sexist language, the symmetrical and asymmetrical uses of binary opposition words were analysed through concordance.

Another sexist perspective of language- male firstness (Freebody and Baker, 1987, as cited in Baker, 2014) was also examined in this study. As a sexist aspect of

language, writers give precedence to masculine gender words by mentioning both sexes using *or* and *and* such as man and woman, not woman and men. Under this perspective, male and female firstness in the binary pairs and their collocations were analysed.

Additionally, the generic use of the *man* for occupations was analysed. According to Doyle (1998), the generic use of the 'man' to refer to the human species is an example of sexist language, which is most frequently observed asymmetrical appearance in job titles, which end in *-man* and *-woman* to construct a compound noun such as policeman and businessman instead of police officer and business person.

In addition to the generic use of *man*, semantic derogation was also analysed. Semantic derogation of *woman* is a common phenomenon of lexical items designating women gradually taking on pejorative, and very often sexual, meanings (Schulz, 1975). Among the binary pairs analysed, words such as *spinster* and *mistress*, can be categorized under semantic derogation.

After determining the binary pairs and analysing them through corpus tools, the results were interpreted in terms of feminist stylistics and feminist literary theory since, as stated previously, corpora provide invaluable data for literary and stylistic analysis by providing comparative information through quantitative corpus.

CHAPTER III

RESULTS AND DISCUSSION

As stated previously, the purpose of the study was to find out how binary oppositions used in Woolf and Bennett corpus and compare their usage. Therefore, by using AntConc, the frequencies of each gendered binary oppositions were found in each corpus, their usage was compared both semantically and statically.

3.1. Log likelihood Analysis Results

In order to test the frequency distribution of the corpora, Log Likelihood (LL) analysis is done. LL test considers word frequencies weighted over two different corpora. It measures higher or lower frequencies than expected.

Table 2

Log likelihood Analysis Results

	O1 Bennett	%1	O2 Woolf	%2	LL
Binary oppositions	3889	1,11	3266	1,19	+7,70

O1 is observed frequency in Corpus 1

O2 is observed frequency in Corpus 2

%1 and %2 values show relative frequencies in the texts.

+ indicates overuse in O1 relative to O2,

- indicates underuse in O1 relative to O2

In the Table 2 above, O1 and O2 refer to overall frequency of binary oppositions observed in Bennett and Woolf corpora. %1 value includes the relative frequency of binary oppositions in the texts, i.e., 1,11 relative frequency means there are approximately 1,11 binary oppositions fall into every 100 words in Bennett corpus. Similarly, 1,19 binary opposition words fall into every 100 words in Woolf. LL ratio measurement indicates an overuse in Bennett with an +7,70 LL value. This means that there is a significant difference between two corpora in terms of binary opposition frequency ($p < 0.05$) and the overuse in Bennett relative to Woolf is approved by LL calculation. The binary opposition words and their frequency is shown in the Table 3 below.

Table 3

Total frequency of gendered binary oppositions in two corpora

	Woolf corpus		Bennett corpus	
	Freq.	%	Freq.	%
girl	126	0,05	241	0,07
boy	99	0,04	123	0,035
woman	531	0,2	411	0,12
man	624	0,23	612	0,17
female	9	0,003	5	0,001
male	5	0,002	18	0,005
lady	137	0,05	127	0,036
gentleman	27	0,01	73	0,02
spinster	6	0,002	7	0,002
bachelor	1	0,004	5	0,001
mistress	9	0,003	57	0,016
master	6	0,002	45	0,013
Mr.	600	0,3	1036	0,3
Mrs.	816	0,3	865	0,25
Miss	270	0,1	264	0,075
TOTAL	3266	1,18	3889	1,11

As seen in Table 3 above, in Woolf corpus, there are 3,266 gender binary words (1,18%), while in Bennett there are 3,889 words (1,11%). As for frequencies and percentages, although the frequencies seem very different when Bennett and Woolf corpora are compared, when the percentages (the ratio of each word in the related corpus) are calculated, the difference seems less. Therefore, a healthier comparison can be made within each corpus. The most outstanding distinction is observed in the use of *girl* and *woman*. Woolf used *woman* more frequently compared to *girl*; she used *girl* 126 times (0,05%), whereas *woman* 531 times (0,2%). Woolf used *man* 624 times (0,23%), whereas *boy* 99 times (0,24%). A similar comparison is observed in Bennett as well. Also, the use of *gentleman* stands out as a remarkable difference. Woolf uses it 27 times (0,01%), while Bennett 73 times (0,02%). The use of *master* and *mistress* seems different in each corpora. As for *mistress*, Woolf uses it only 9 times (0,003%), while Bennett does 57 (0,016%) times. For the binary pair of *mistress*, Woolf uses *master* 6 times (0,002%), while Bennett uses it 45 times (0,013%). As for titles, the use of *Mr.* is remarkably different in each corpus. In Bennett corpus, it is used 1,036 times (0,3%); in Woolf corpus it is used 600 times (0,21%) In order to interpret the data correctly, an elaborative analysis needs to be carried out. Therefore, each binary

opposition was interpreted by doing concordance analysis. Following chapters include a more detailed analysis of the binary opposition words girl and boy, man and woman, lady and gentleman, female and male, mister and mistress, and bachelor and spinster.

3.2. Girl and Boy

The first binary oppositions to be searched are *girl and boy* as they have a significant place determining sexist language. Naturally, girl and boy refer to young male and female; however, research shows that this general assumption is not necessarily valid linguistically (Caldas-Coulthard & Moon, 2010; Tyler, 2013); that is *girl* is used to refer to an adult female, as well without bothering. However, an adult male's being referred to as a boy is perceived as insulting. Romaine (1999, pp. 125-6) states that men, unconsciously, are disinclined to use the word *woman*, considering the wider used terms for women being *lady* and *girl*. Lei (2006) argues that the wide-ranging use of *girl* further attributes to the understatement of women. If a woman is named as a *girl* in the correlative context as a man is named as *man*, it articulates that women are not referred to as grown-ups. Table 4 below shows the comparison of the binary oppositions- *girl* and *boy* in Woolf and Bennett corpus.

Table 4
The frequency of 'girl(s)' and 'boys(s)' in Bennett and Woolf corpora

	Bennett	Woolf
girl(s)	241	126
boy(s)	143	99

As seen in Table 4, in Bennett corpus, *girl(s)* is used 241 times; whereas in Woolf corpus, it was used 126 times. Similarly, *boy(s)* were used more in Bennett corpus (143 times) compared to Woolf corpus (99 times). In Woolf corpus, *girl(s)* is used 126 times: 90 times as *girl*, 36 times as *girls*. On the other hand, *boy(s)* is used 95 times: 62 times as *boy*, 33 times as *boys*. However, in Bennett, *girl* is used 163 times and *girls* is used 78 times (241 total). When compared to Bennett corpus, this number is relatively mild because in Bennett corpus the use of *girl(s)* nearly doubled *boy(s)*. Woolf's more symmetrical use of *boy(s)* and *girl(s)* supports the claim that Woolf has a more serious point of view towards her own gender. Therefore, in terms of symmetrical use of the first binary oppositions, Woolf's language can be considered less sexist.

In order to interpret the results better and understand how they were used, the context of the adjectives describing *girl/s and boy/s* were analysed in detail with the help of the AntConc Concordance tool. Figure 4 below shows a part of the Concordance lines.

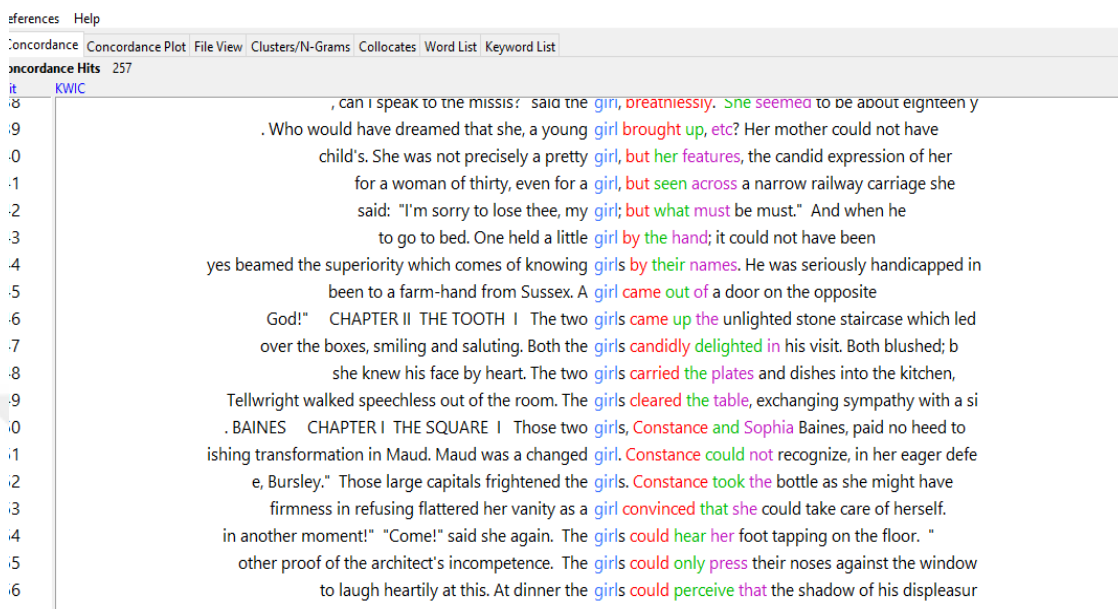


Figure 4. The Concordances of 'girl' and 'girls' in Bennett corpus

By looking at the concordance lines in detail, which words used with *girl/s and boy/s* were determined. The results showed that there were different adjectives describing *girl/s and boy/s* in each corpus. By looking at their meaning in context, these adjectives are grouped according to their connotative meaning: positive, negative or neutral. With the help of the Concordance tool, adjectives describing *girl/s* in Bennett corpus were determined. Table 5 below summarizes the results.

Table 5

Descriptive Adjectives modifying 'girl(s)' in Bennett Corpus

Positive	Freq.	Negative	Freq.	Neutral	Freq.
dear (est)	8	naughty	4	young (er)	19
good	5	ordinary	4	little	17
nice	2	raw	2	big	1
pretty	3	wicked	2	older	1
finest	2	silly	2	single	1
great	2	downright	1	slim	1
passionate	2	secretive	1	new	1
delightful	1	less innocent	1	tall	1
agreeable	1	ugly	1		
kindhearted	1	gawky	1		
sympathetic	1	abrupt	1		

ladylike	1	pallid	1
charming	1	impudent	1
well-behaved	1	anxious	1
fortunate	1	solitary	1
remarkable	1	poor	1
comely	1	thoughtless	1
quiet	1	pale	1
strong	1	mere	1
rosy-cheeked	1	nervous	1
sensible	1	almost perfect	1
passionate	1	breathless	1
proud	1	solitary	1
unconquerable	1	capable (of sublime follies)	1
funniest	1	indiscreet	1
comely	1	Too easily tempted	1
TOTAL	43	35	42
TOTAL (Overall)	119		

(Table 5 Continued)

Table 5 shows us that the incidence of positive descriptive adjectives is 43, negative 35, and neutral 42; with a total of 119. This analysis was done manually one by one by examining the concordances and context of each novel. According to results, the most frequently used adjective is *young*, with 19 occurrences. Normally, *girl* is defined as young female; that is, it penetrates the meaning of young in itself. However, this usage may show the semantic derogation the word has undergone Meyerhoff (2003, p. 62), which *girl* is not an adjective to express age, but as a weak gender, which is also shown in the cases of *little girl*. The usage of these adjectives is discussed in detail with example concordance lines in the following pages in this chapter. When the positive adjectives are looked at, it is seen that the most frequent one is *dear* (8), which is used by parents to address their daughters. This shows us that the domestic role of the girls who are appreciated and pitied in the house, as the adjective itself penetrates that meaning. The following most frequent positive qualities attributed to girls are “good, nice, pretty and fine”, which are not distinctive adjectives to describe a peculiarity of a girl. However positive they look in meaning, according to Caldas-Coulthard & Moon, (2010) and (Taylor, 2013), the concordances of *girl(s)*’s collocation with adjectives which are not commonly collocated with boys are associated with some aspects of sexual relationships. For instance, pretty girl has 3

incidences; however, for boys being pretty has never been used. Therefore, even in terms of the choice of positive adjectives, Bennett's language can be considered more sexist.

When the following adjectives are analysed, it can be alleged that the positive qualities are more about the "Victorian angel in the house" description as a 'well-behaved, kind hearted, ladylike, agreeable and quiet', which proves the claim of Woolf (1996) that the Victorian Angel was "so constituted that she never had a mind but preferred to sympathize always with the minds and wishes of others" (p. 1346) as only the girls who obey and behave according to the norms of society can survive in Victorian culture. Giving an example from *Anna of the Five Towns*, De Stasio (1995), depicting the situation of a woman of Victorian age in Bennett's novel, states that "the traditional woman's role as angel of the house ... Anna's story tells of her failure to reach happiness. Caged in her domesticity, the girl is unable to take part in the life of the community and, even worse, is unable to react against her father's oppression and to develop her own personality" (p. 46). At the same time, while obeying the rules, the girls must be 'charming, passionate and rosy-cheeked', which all give positive impression about girls as for being chosen by men because a Victorian girl had to be pure and "her purity was supposed to be her chief beauty (Woolf, 1996, p. 1346).

As Mills and Mullany (2011, p. 145) claim, language portrays female gender negatively, generalizing them as men and women stereotypes. In Bennett corpus, these stereotypical generalizations of women are clearly observed in adjective analysis. Apart from the compliance characteristics of the Victorian girls, there are no hits for adjectives of intelligence and mental ability, which implies that there are not qualities attributed to girls, or not worth mentioning. As for the negative adjectives, among the most frequent ones, 'ordinary', which could also have been used in a positive context. However, through the textual analysis, these concordances turned out to be negative, which implicitly give the idea that a girl must be normal but again being normal is condemned in society. To illustrate it has two incidents with Sophia, the main character of *The Old Wives' Tale*, when Miss Chetwynd, an old-maid school teacher entrusted with Sophia's education, was talking about her:

Sophia is by no means an ordinary girl... Sophia and I have got on very well together. I have always tried to appeal to her reason... Sophia as the most remarkable girl--not pupil--but the most remarkable--what shall I say?--individuality, that I have ever met with " (Bennett, 1908, p.51).

From this incidence and others it can be concluded that being ordinary is a negative trait attributed to girls, which can be regarded as a hypocrisy in the Victorian age, when a girl is expected to obey the norms of the society, but at the same time condemned by the society itself due to being normal. The negative connotation adjectives follow as naughty, raw, and silly, which all picture a humiliating tone in terms of behavior and mental state, which lacks in the positive category. Also 'wicked' is an adjective that has a spiritually humiliating connotation, dating back to the Middle Ages. All in all, the adjectives connoting with *girl-girls*, which are generally about age, about instinctively positive traits, and although fewer in number, negative in deep meanings are in compliance with the description of Victorian girls by Virginia Woolf in her book, *The Professions of Women* (1996, p. 1346) in which she portrayed them as sympathetic, immensely charming, utterly unselfish (agreeable).

In detailed concordance analysis of *girl*, *young girl* stands out as the most frequent adjective for girl- young as it is seen that the reader meets *absurdly behaving*, *boldly laughing*, *capable of sublime follies*, *brazenly acting girls*, none of these descriptions has positive connotation in terms of character analysis. Furthermore, the most eye-catching one is 'young girl be permitted' from Bennett's *The Old Wives Tale* when Mrs. Baines questioning the social norms in relationship between man and woman. "Why should a young girl be permitted any interest in any young man whatsoever?" (Bennett, 1908, p.82). Here, another point to be considered is the use of *girl* and *man*. Linguistically, the asymmetry of "girl" should be "boy" in this context. Litosseliti (2006, p.15) states that as an example of asymmetry, referring to women as *girls* and men as *men* is a significant aspect of sexist language, which makes the impression that women are not taken as seriously as men. This example can be regarded as an example of sexist language of Bennett as instead of *man*, *boy* had to be used as the symmetrical form of girl.

References Help	
Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List	
Concordance Hits 11	
Hit	KWIC
1	tragically serious. Indeed, the spectacle of this young girl absurdly behaving like one, in a serious
2	experienced and sad woman of fifty as a young girl. And in presence of his extreme age
3	question in a broader form--why should a young girl be permitted any interest in any young
4	fate. Who would have dreamed that she, a young girl brought up, etc? Her mother could not
5	; a man of middle-age enamoured of a young girl is capable of sublime follies. But the
6	engaged. The usurper scowled and swore, and the young girl laughed boldly. Sophia, shrinking, expected her
7	soul she knew it! The heart of a young girl mysteriously speaks and tells her of her
8	of his extreme age she felt like a young girl, remembering the while how as a young
9	young girl, remembering the while how as a young girl she had hated him. Repulsing the assistance
10	death to appear above the horizon, and this young girl who imagined that she knew all about
11	seen at the window with Gerald, and a young girl whose demeanour was candidly brazen. Both these

Figure 5. 'Young girl' in Bennett Corpus

When the 'girl who' collocations are analysed (Figure 6 below), a more detailed Victorian perspective of girls is encountered. As seen in the Figure 5, one of the most eye-catching incidences is seen in line 3: "a girl who earned her own living" as it follows in the *Helen with the High Hand*- an Idyllic diversion subjects the battle between a man and his niece, who questions the norms in the patriarchal society of Britain in terms of gender equality and free will.

Despite statements to the contrary, man is so little like a sheep that when he has a choice of benches in a park he will always select an empty one. This rule is universal in England and Scotland, though elsewhere exceptions to it have been known to occur. But the girl, being a girl, and being a girl who earned her own living, and being a girl who brought all conventions to the bar of her reason and forced them to stand trial there, said to herself, proudly and coldly: "It would be absurd on my part to change my mind. I meant to occupy that bench, and why should I not? There is amply sufficient space for the man and me too. He has taken one corner, and I will take the other. These notions that girls have are silly. She meant the notion that she herself had had (Bennett, 1910, p.3).

The second incidence is 'a raw, comely girl who had never been in a place', which occurs again in *Helen with the High Hand*, in *Book 1* which tells of the story of Mrs. Baines, who is the mother of two girls with completely different characters: Constance and Sophia. In this context, the girl mentioned is a maid, who has never had a place in life, to be hired for Constance. Through the influence of Mrs. Baines a new servant was found for Constance in a village near Axe, a raw, comely girl who had never been in a 'place.' This incidence reminds us of the concept of the importance of a 'room' in Virginia Woolf's theory of feminism, which defends the idea that a woman needs a 'room' for herself to accomplish her entity. In this book the girl mentioned here is a servant, who has always been so, throughout her life and has only found a place in somebody else's place not for her own. Therefore, this concordance supports the claim of Woolf about the placelessness of girls in the society Bennett lived.

References Help		
Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List		
Concordance Hits 8		
Hit	KWIC	File
1	who earned her own living, and being a girl who brought all conventions to the bar of	be
2	a development of the neat calligraphy of the girl who could print window-tickets. The 'S' of	be
3	the girl, being a girl, and being a girl who earned her own living, and being a	be
4	in a village near Axe, a raw, comely girl who had never been in a 'place.' And	be
5	drew a picture of her character for the girl who had scarcely known her. "It's not	be
6	to appear above the horizon, and this young girl who imagined that she knew all about life	be
7	Constance, leaving the desk instantly; and to the girl, who stood sturdily holding her own against the	be
8	, instead of taking leave of a raw little girl, who was still too disturbed even to thank	be

Figure 6. The concordances of *girl who* in Bennett corpus

On the other hand, in Bennett corpus, the frequency of *boy(s)* is 123: 91 times as *boy*, 32 times as *boys*: nearly half of the *girl(s)*'s frequency, which is 241. Litosseliti (2006) claims that the more often use of *girl* than *boy* is a way of degrading women in language. Regarding Bennett's asymmetrical use of *girl* and *boy*, it can be claimed that he does not take women as seriously as men, which makes his linguistic impression sexist.

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List		
Concordance Hits 137		
Hit	KWIC	File
1	part of what mother gave me," said the boy. "I did give him a threepenny bit last	
2	o' a bit o' elephant." Mr. Critchlow hated boys. "I'll alum ye!" says I, and I	
3	off at Euston. He is a VERY nice boy. I love him." She said 'I love him'	
4	two other maids; and a gardener and a boy. I shall keep Georgiana as my own maid." "	
5	husband: "I've always stuck up for that boy, in spite of your severities, and you see	
6	a marked aptitude to learn those things which boys insist on teaching to their new comrades. He	
7	. Grievous! But what can you expect when YOUR boy is obliged, month after month and year after	
8	r reappeared. She began by sighing. "The foolish boy is seriously damaged," said she. "Not hurt?" Hel	
9	spoke of the sea soon after becoming a schoolboy. It appeared that his complete ignorance of the	
10	is free to choose. For a third-form boy it was considered a masterpiece. In the shading	
11	are. Have you been seeing anything of my boy lately?" "Not since Wednesday," said Matthew. "O	
12	other boys, and it appeared that the other boys liked him. The fact was that, with a	
13	was perched a tiny, whip-cracking boy; that boy lived like a shuttle on the road between	
14	mistake? It may be that--" "Look here, my boy," Matthew interrupted him. "I've not made any	
15	. Presently he hit upon the idea that perhaps news boys might be crying the special edition of the	
16	we give her?" 'There's several of those boys' nightgowns ready tacked,' said Miss Dickinson,	
17	him to go upstairs and be a good boy." Not for a few moments did the suspicion	
18	not you that can mend my fires." A boy of nine, great and heavy for his years,	
19	writhing about on the bare floor because a boy of twenty-five (who MUST be a worthless	
20	't you think Emanuel is a perfectly delightful boy?" "Oh, yes!" said Sarah. "So do I," said	

Figure 7. Concordances of *boy and boys* in Bennett Corpus

Litosseliti (2006) claims that the more often use of *girl* than *boy* e.g. *salesgirl* vs. *salesman* is a way of degrading women in colloquial language. Arnold Bennett employs the same sexist discrimination in language not using the asymmetry of *girl* (*boy*) referring young man. The number of *girl(s)* (241) nearly doubles *boy(s)* (123), ratio being 0.51, which is also a sexist aspect of Bennett's language according to Lisoletti (2006).

Table 6
Descriptive Adjectives modifying 'boy(s)' in Bennett Corpus

Positive	Freq.	Negative	Freq.	Neutral	Freq.
good	4	rude	2	little	6
nice	3	ordinary	2	youngest	1
charming	2	unkempt	1		
whip-cracking	2	naughty	1		
luxurious	2	foolish	1		
delightful	1	noisy	1		
dear	1	silly	1		
delicious	1				
truthful	1				
TOTAL	17		9		7
TOTAL (Overall)	33				

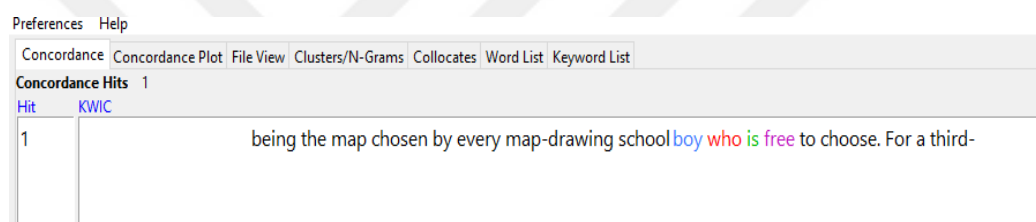
With the analysis of concordance lines, it was found that out of these 143 use, only 33 ones are collocated by adjectives, and it can be easily detected that the adjectives describing boy (17 times) are nearly 3 times less than the adjectives describing girl(s), which is 43 times; and when these adjectives are compared, young is a very frequent one for girl, but not for boys even though young encapsulates that adjective within itself semantically. This proves the derogation in meaning, which being a girl is not about age, but about being powerless. Thus, for females, it is most often preceded by young. However, this derogation has not developed for boys because there is only one incidence of young. Moreover, fewer appearance descriptive adjectives are used for boys e.g. good and nice. The adjective *dear* is not used to address the second person as in the case of *girl(s)*, but in the meaning of *nice*. There are no distinctive character adjectives for *boy(s)* as in the case of *girl(s)*. There are also quite a few common adjectives (*good, nice, ordinary, naughty* etc.). In total, the number of positive descriptive adjectives (17) doubles the negatives (9) for boys. Considering these, it can be said about Bennett's sexist language that he not only uses *girl and boy* asymmetrically in the correlative context, but also modify them with an adjective (See Figure 2). Girls need more adjectives to be described; however, boys, as grown-ups, can stand on their own in his language as 'the boy'. This can be associated with Woolf's (1924) blame on the Edwardians as they were 'unable to create characters that are real, true and convincing' (p. 4) by locating the problem as they gave too much detailed descriptions about the characters. Therefore, it can be said that

by using more adjectives for *girls*, they were receding the real worlds of real girls living in the late Victorian age compared to boys.

Interestingly, throughout the Bennett's corpus *boy who* collocation occurs only once: 'boy who is free to choose' in *The Old Wives Tale Book 2*, which tells Constance's life in Bursley. The quotation follows as:

Of course it was a map of Ireland, Ireland being the map chosen by every map-drawing schoolboy who is free to choose. For a third-form boy it was considered a masterpiece. In the shading of mountains Cyril was already a prodigy (Bennett, 1908, p.150).

Constance is described as an obedient girl who accepted the patriarchal norms of Victorian society and married to a chief assistant and had her gifted son Cyril. Not surprisingly this phrase is found right in this part of the book, which reinforces the idea that obeying the rules will bring you 'real' happiness in life, in which only a boy is free to choose! (See Figure 8).



The screenshot shows a software interface with a menu bar (Preferences, Help) and a toolbar with buttons for Concordance, Concordance Plot, File View, Clusters/N-Grams, Collocates, Word List, and Keyword List. Below the toolbar, a section titled 'Concordance Hits' shows 1 hit. A table with two columns, 'Hit' and 'KWIC', displays the following data:

Hit	KWIC
1	being the map chosen by every map-drawing schoolboy who is free to choose. For a third-

Figure 8. 'Boy who' collocation in Bennett Corpus

When the adjectives describing girl/s and boy/s in Woolf corpus were analyzed, it was seen that the total numbers of adjectives describing boy and girl in Woolf's corpus are nearly equal (35 and 34 times), but when the ratios are taken according to the frequency of the words, the girls are fewer times described by an adjective, unlike Bennett corpus. For girls, the ratio is 0.28; for boys 0.36. Therefore, as Woolf (1924) stated in the opening speech of *Mr. Bennett and Mrs. Brown*, human character started to change. Both boys and girls need adjectives to be described and girls stand-alone without description as "the girl".

Moreover, in Woolf corpora, negative adjectives do not stand out as they do in Bennett corpus; she did not use as many negative adjectives as Bennett for this pair, but used distinctive descriptive adjectives. Therefore, in the categorization of the adjective, *appearance-personality* division has given a more readable table. Differences between the adjectives may show her relatively positive attitude towards her own sex as Woolf believed that it was the writer's jobs to change the description of female characters in novels. In a lecture to the Women's Service League in 1941,

Woolf uttered "killing the Angel in the House was part of the occupation of a woman writer" (Marcus, 1981, p.46). The results are given in Table 7 below following some sample concordance lines.

Table 7

Adjectives modifying 'girl' and 'boy' according to appearance and personality in Woolf corpus

Girl				Boy			
Appearance	Freq.	Personality	Freq.	Appearance	Freq.	Personality	Freq.
Little	5	Poor	4	Little	19	Poor	2
Small	2	Nice	3	Old	2	Dear	1
Lovely	2	Good	2	Small	2	Great	1
Adorably pretty	2	Shy	2	Dark	1	Untidy	1
Dark	2	Unlicked	1	Enormous	1	Nice	1
Highly-coloured	1	Quiet	1	Eldest	1	Stable	1
Golden-reddish	1			Tall	1		
Queer-looking	1						
Pale-faced	1						
Round-eyed	1						
Out of breath	1						
Beautiful	1						
Tall	1						
Young	1						
TOTAL	22		13		27		7
TOTAL (Overall)	35				34		

As seen in Table 7, although almost the same number of adjectives describing the girl/s and boy/s were used in the Woolf corpus (35 and 34 respectively), in terms of variety, more adjectives (14) were used to describe the appearance of girls. Even though only seven adjectives were used to describe the appearance of boys, they were used more frequently (27 times), *little* being the far most frequent one (19 times). When the adjectives modifying girl(s) is categorized according to their meaning (appearance and personality), it can be easily seen that Woolf does not focus on girl's age as much as Bennett, which shows that Woolf uses girl not a way of humiliating female gender, but with the meaning of young female character. Also, Woolf's most frequent personality adjectives to describe girl(s) are simple adjectives, which is similar to Bennett, such as poor, nice, good and shy, which do not describe distinctive characteristics of a person because modifying a character as nice, good or poor does not tell us much about her characteristic qualities. However, analyzing her appearance

adjectives, it can be claimed that she is really good at articulating two or three word distinctive compound adjectives highly-coloured, golden-reddish, queer-looking e.g., which leads the audience to form a vivid picture of the characters in terms of appearance, not personality. For instance, from the plot view of *golden-reddish* in *To the Lighthouse*,

It must have happened then, thought Mrs. Ramsay; they are engaged. And for a moment she felt what she had never expected to feel again— jealousy. For he, her husband, felt it too—Minta's glow; he liked these girls, these golden-reddish girls, with something flying, something a little wild and harum-scarum about them, who didn't "scrape their hair off," weren't, as he said about poor Lily Briscoe, "skimpy". There was some quality which she herself had not, some lustre, some richness, which attracted him, amused him, led him to make favourites of girls like Minta (Woolf, 1927, p.47).

Concordance Hits 130	
Hit	KWIC
1	of killing himself to his wife, quite a girl, a foreigner, wasn't she? Didn't that
2	look like it somehow." "Two. A boy and girl." A pang of envy shot through Mrs. Dalloway'
3	, he thought. She had always, even as a girl, a sort of timidity, which in middle age
4	. She had a pleasant way with her. The girls all liked her. But, dear, many things had
5	the story; an affair at Oxford with some girl; an early marriage; poverty; going to India; tran
6	a child was for her health; as a girl and a young woman was for what it
7	a flower, and of all those boys and girls, and his own house, full of comfort, but,
8	reasonably, "two small children; a boy and a girl; and I have come over to see my
9	, and he had wondered, Who is that lovely girl? and it was his daughter! That did make
10	me about his sister who's paralysed, poor girl, and one can see she's a great
11	had thought to himself, Who is that lovely girl? And suddenly he realised that it was his
12	of all wives—not that she blamed the girl, and the marriage had been happy enough, she
13	the ladies, and remembered mothers when they were girls, and though very unassuming did shake hands; sai
14	head at a table near them, where two girls and two young men were chaffing each other
15	a girl, if he must buy jewels--any girl, any girl in the street. For the worthlessness
16	the Carters, an opulent couple who disliked the girl, because her shoe laces were untied, and she
17	like a child and come cringing to a girl because she wanted to sit where she had
18	home there were lots of young men and girls--Betty and Bertie he remembered in particular--c
19	you could see your way to helping my girl, bringing her out--she's a little shy
20	minding the fact, since in those days a girl brought up as she was, knew nothing, but

Figure 9. The concordances of 'girl(s)' in Woolf Corpus

Woolf does not employ a wide range of adjectives to describe boys; she prefers to use fewer adjectives for boys than girls; however, what is surprising is that she uses the repetitive one-word descriptive adjectives for boys. Modifying them most frequently as little, she does not use a wide range of vocabulary like the ones she preferred for girls. Among the adjectives modifying *boy and boys*, the most frequent one is *little* with 19 incidences. Through the throughout concordance analysis of *boy*, 'little boy' stands out as a readable category. With textual analysis, it can be seen that different from young girl's, the audience sees no extra-ordinary specialty of the boys as they are modified with usual words. This shows us that in Woolf novels, boys do not stand out as distinctive characters, as they do not create a vivid picture in the

reader's minds different from girls whom we remember as highly-coloured, golden-reddish and queer-looking.

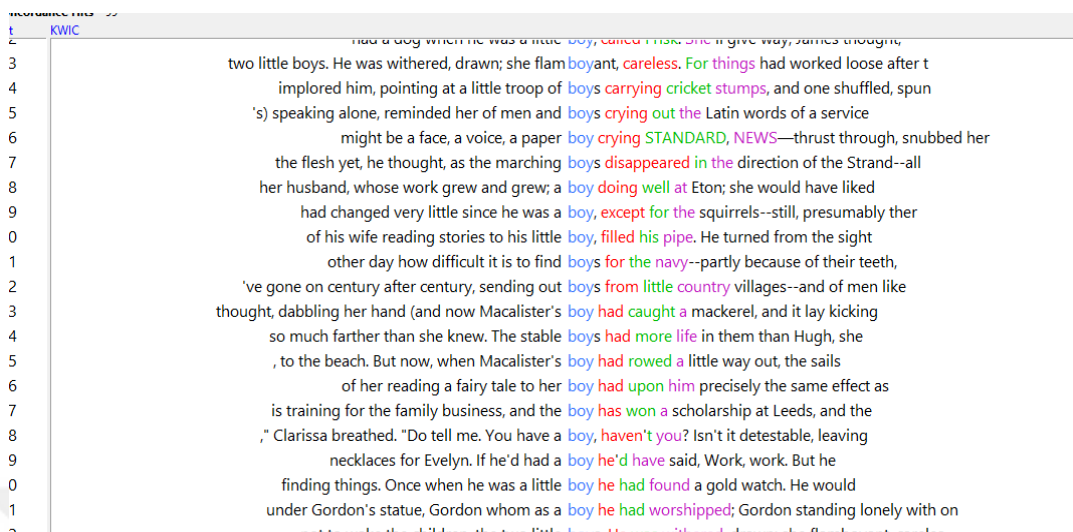


Figure 10. The concordances of 'boy(s)' in Woolf Corpus

To give an example of Woolf's employing a wide range of phrases to describe girls, in *To the Lighthouse*, Mrs. Ramsey jealously depicts the types of the girls like Minta in detail with 1 demonstrative adjective (these), 1 prepositional phrase (with something flying...), 1 adverb + adjective phrase (a little wild), 1 relative clause (who didn't...), 2 compound adjectives (harum-scarum and golden-reddish), 2 simple adjectives (poor and skimpy), 2 noun phrases with have and some (some lustre and some richness), which all give a vivid description of Minta mainly focusing on appearance. Linguistically speaking, using more appearance descriptive adjectives for characters leads the audience to make the first impression based on appearance as they are exposed to more vivid, distinctive, two-word, descriptive adjectives, which all make the outward appearance of the characters easy to remember. Therefore, it could be said that Woolf depicted girl as more of memorable girls who are vividly described and who have distinctive properties rather than ordinary girls who are lost by complying with expected norms of society.

Table 8

The use of 'girl' with other genders in Woolf corpus and Bennett corpus

	Woolf	Bennett
boy(s) and/or girl(s)	5	1
man/men and/or girl(s)	1	0
woman/women and boy(s)	0	0
girl(s) and boys(s)	0	0
TOTAL	6	1

When Table 8 is analyzed, another eye-catching difference was observed in the cases of boy(s) and girl(s). Woolf prefers to use the asymmetry of girl, which is boy, in more cases than man. From Litosseliti's (2006) analyses, it is known that the occurrence of referring to women as *girls* and men as *men* is a significant aspect of sexist language, which gives the impression that women are not taken as seriously as men. Therefore, Woolf's using girl and boy relatively and symmetrically (5) gives the impression that in Woolf's language, girls are taken as seriously as boys, which has only one occurrence in Bennett corpus (See Table 8). However, another interesting sexist perspective of language- 'male firstness' (Freebody and Baker, 1987, as cited in Baker, 2014) was seen. Although Woolf tried to use girl and boy symmetrically, she ignored the firstness of male gender, which is unconsciously coded in language as the male precedes the female. Woolf was not able to escape from that aspect, by being a victim of the unconsciously encoded cultural values in our language.

3.3 Woman and Man

The next binary opposition to be analysed are woman/women and man/men. According to Goddard and Patterson (1989), English language is sexist, as he labels it as "a language that carries within it a shared understanding about how men and women are meant to behave and the characteristics they are meant to possess (p. 34). According to Pearce's (2008, pp. 1-99) analysis of the adjectives collocating with the concordances of *man/woman* proves that while women are described as weak, vulnerable, oppressed, limited, objects of power and sexual violence, men are depicted as strong, subjects of power, violent and oppressing. Gesuato (2003, pp. 253-262) suggested that there is a tendency for women to be represented through their physical attractiveness, while men are depicted through non-physical attractiveness. Moreover, it has been claimed that men are associated with their capacity and status, while women are associated with their physical appearance and sexuality (Caldas-Coulthard and Moon, 2010; Pearce, 2008, pp. 99-133). Therefore, woman and man were analysed with their concordances focusing on the adjectives and adjective clauses modifying them by creating semantic categories for both words. In addition to these, male firstness and the generic use of man for occupations were analysed, which all are considered sexist features of language. Using AntConc, the concordances of *woman and man (men and women)* focusing on the adjectives and adjective phrases preceding

and following them, and adjective clauses were looked at. After a thorough analysis of plot, characterization, dialogues, monologues and themes, 9 semantic categories as age, appearance, clothing style, adjectives evoking positive emotion, adjectives evoking negative emotion, mental state/ability and education, origin, marital status and occupation and financial state were determined. The whole list is given in Appendices A, B, C, and D. Table 9 below summarizes the results.

Table 9

The total number of 'woman/women' and 'man/men' in Bennett and Woolf corpora

Corpora	Binary pairs	Number of words	Number of adjectives
Bennett	Woman	411	237
	Man	612	372
Woolf	Woman	531	239
	Man	624	378

As seen in the Table 9, in Bennett corpus, the total number of *woman/women* used are 411, and there are 237 the adjectives modifying them, while those of *man/men* are 612, the adjectives being 372. In Woolf corpus, the total concordances of *woman/women* are 531, and there are 239 adjectives modifying them, while those of *man/men* are 624, adjectives being 378. Sample concordance lines were given in Figures 11, 12, 13 and 14.

Hit	KWIC
1	house_does_ look as though there was no woman about the place, and servants _are_ silly. I'
2	she had real difficulty in concealing. "Is the woman absolutely mad?" she asked herself. The spectacle
3	, of no generation); yet here was a young woman actually sharing them. She told him all the
4	"There's no doing nowt wi' a young woman afore she's forty") about thirty-nine times,
5	. The voice was her mother's. That vigorous woman, after a calm night by the side of
6	kind. She was what was left of a woman after twenty-two years in the cave of
7	virgin, but the equal in knowledge of any woman alive. She saw around her, clustered about the
8	came along the corridor. She was a stout woman, all black stuff and gold chain, and her
9	arseillaise! Marseillaise!" In the carriage was a woman alone; not beautiful, but distinguished, and with
10	emselves at lucky mediocrities. Was she a married woman? An artiste? A girl? Such queries thumped beneath
11	siege; but not for Sophia. She was a woman and a foreigner. Niepce was infinitely more distu
12	illusion that she was not really a married woman and a house-mistress, but only a kind
13	sitting next to a pretty and well-dressed woman. And all this, not from any broad, philosophic
14	will talk when he meets an uncommonly wise woman, and because he echoed and amplified her own
15	understand it; but her mother (though a proud woman) and Constance seemed to practise such behaviour
16	all about it. Her's a very friendly woman. And her's promised to do what her
17	even go out! You are a horrid, cruel woman, and I hate you! And you can do
18	I'm told as she was a gallivanting woman and no housekeeper, and as often drunk as
19	empire see to admire in that red-haired English woman? And of course Rivain himself, the handsome homie
20	she felt the immense gulf between the honest woman and the wanton, but she did not feel

Figure 11. The concordances of 'woman' in Bennett corpus

fit	KWIC
1	be able to go to the Isle of Man. 'About me going with Suttons to the Isle
2	ident, secretive, tedious, and obstinate youngish man, absolutely faithful, absolutely efficient in his
3	emptied. As Anna stopped at the door, the man addressed her. 'Step inside, miss, and try it.' '
4	I'm so set up with that young man, after all," Mrs. Baines reflected aloud. "Oh, m
5	, father?' Anna asked. 'Ay!' 'He's a beautiful man,' Agnes exclaimed with enthusiasm. 'Our teacher s
5	chance to notice one. He was a good man, amazingly industrious--when once Constance had g
7	though constantly successful at school, a rising man, an infallible bringer-home of excellent reports,
3	she found herself within thirty inches of a man, an old man, with whom she had never
3	stance admitted. Spot glanced sharply at the aged man. "An' ye seen this bit in the paper
10	scorn it, she could not banish. That a man and a woman should saunter together on that
11	his silken dalliance, saw nothing but an old man and a young woman sitting on a Corporation
12	THE CONCERT On another afternoon a middle-aged man and a young-hearted woman emerged together from
13	. And this shows, though he was a wise man and an experienced, how ignorant he was of
14	, if not better. And if she were a man and had asked her wife to wait in
15	mine off. Two second returns to Edinburgh, young man, and I'll thank ye to look slippy
16	not? There is amply sufficient space for the man and me too. He has taken one corner,
17	, perceiving that a man would behave as a man, and must be expected to do so. This
18	merely an episode in the unending warfare of man and nature, and calls for no contrition. Here,
19	appeared to depict the more majestic aspect of man and nature. One engraving, over the mantelpiece a
20	contrary. stand up to Daniel like a little man. and pretend with all his might to be.

Figure 12. The concordances of 'man' in Bennett corpus

fit	KWIC
1	'm only older, lazier; a man, not a woman." "A man," she repeated, and a curious sense
2	longer; no, he had taken up with another woman, a serious woman, with her hair in a
3	soul cut out of immaterial substance; not a woman, a soul. But Mr. Fletcher had to go.
4	across his eyes. "How strange to be a woman! A young and beautiful woman," he continued sente
5	a bird of prey, but considered as a woman, a young woman of twenty-four, the sight
5	came to her, naturally, since she was a woman, all day long with this and that; one
7	fat woman Warrington?" he enquired. "Not one fat woman--all fat women," Hewet sighed. "The women I
3	country? he asked her. She was a wonderful woman. All his love, all his reverence, had returned;
3	, with the result that Rodriguez went to the woman and gave her twenty-four hours in which
10	Ramsay had dished himself by marrying a beautiful woman and having eight children. It would shape itself
11	out from the rest like a great stone woman, and he passed on in a gentler mood.
12	at her kindly. She was not an impulsive woman, and her life had schooled her to restrain
13	her music, soon forgot all about the old woman and her sheets. Mrs. Chailey folded her sheets,
14	it irritated Andrew that Nancy should be a woman, and Nancy that Andrew should be a man,
15	not conceive. Prayer at this hour with that woman. And the sound of the bell flooded the
16	ntimation which every gull, flower, tree, man and woman, and the white earth itself seemed to declare (
17	time Mr. Hewet had found that a young woman angry is very like a child. So that
18	I have a nurse. She's a good woman as they go, but she's determined to
19	me all I wanted. He's man and woman as well." Her eyes rested upon Mr. Dalloway,
20	ever see such a set of cranks? The woman asked me if I thought her husband looked

Figure 13. The concordances of 'woman' in Woolf corpus

1	matter, any of it, she thought. A great man, a great book, fame—who could tell? She
2	the shop. He had seemed a nice quiet man; a great friend of Septimus's, and he
3	?" and so on), till he seemed a young man; a man very attractive to women, not burdened,
4	only seen him once called him "a quiet man," a sturdy red-haired man, undemonstrative in the
5	plainly to you as one does to a man--about the relations between the sexes, about . .
6	want both." Mr. Venning was a dark young man, about thirty-two years of age, very slapdash
7	looked what he was, a great doctor. A man absolutely at the head of his profession, very
8	irrored beauty within. Did Nature supplement what man advanced? Did she complete what he began? With
9	a disguise; it was the refuge of a man afraid to own his own feelings, who could
10	awkwardness. There was a lot in that young man after all. And Lily, she thought, putting her
11	the trousers. Can't you imagine the wretched man, after some splendid evening of debauchery, conte
12	, and saw the figure of the bloated little man again--"I became terrified." From the look in
13	Ramsays. So that is marriage, Lily thought, a man and a woman looking at a girl throwing
14	might be glad. He was a very ambitious man; and although he had not been particularly kind
15	markably kind. Anyhow, the difference between one man and another does not amount to much. She
16	. He seemed to be rather cocksure, this young man; and his manners were bad. But Mr. Bankes
17	sa did not come soon), this distinguished-looking man and his rather common-looking wife who had
18	. The worst of it is, these people--a man and his wife and a niece--might have
19	it suited her to marry; marry some rich man and live in a large house near Manchester.
20	one would have expected to marry a rich man and live in a large house near Manchester,

Figure 14. *The concordances of 'man' in Woolf corpus*

Through concordance analysis, the meanings of the modifiers of these binary pairs were examined and the modifiers were divided into 9 semantic categories according to their meaning as age, appearance, clothing style, adjectives evoking positive emotion, adjectives evoking negative emotion, education/mental state/ability, origin, marital status, and occupation/financial status. Table 10 below summarizes the results. As aforementioned, the whole adjective list is given in Appendices A, B, C, and D.

Table 10

The semantic categories of adjectives and adjective phrases describing 'woman/women' and 'man/men' in Bennett and Woolf corpora

Semantic categories	Bennett		Woolf	
	Woman	Man	Woman	Man
Age	67	170	84	143
Appearance	56	49	57	74
Clothing style	14	10	4	22
Adjectives evoking positive emotion	29	48	18	53
Adjectives evoking negative emotion	31	35	39	38
Education/mental state/ability	21	18	11	33
Origin	7	25	5	7
Marital status	12	0	7	2
Occupation/financial status	0	17	14	23
Total	237	345	239	378

As seen in Table 10 in Bennett corpus, *woman and man* are most frequently described by their age. In Bennett corpus, for women's description, there are fewer occurrences of age (67) compared to men (170); however, when the types are considered, for men there are 10 types: young (73), old (68) and middle aged (13) being the most frequent (See Appendix D). For woman, the most frequent three

adjectives are also young (30), old (11), and ageing (6); nevertheless, a more variety of words (14) are used to describe woman's age e.g. *approaching sixty, of uncertain age, grown, mature* etc (See Appendix C). It shows that in Bennett corpus, in portraying women, their age matters more than men, for whom it is enough to utter old or young. However, women need a more detailed description for their age. This, most probably, results from the Victorian perception that a girl must find a husband before she gets old. As Patricia (2013) emphasised "Marriage provided the most typical role for the middle class woman in the nineteenth century" (p. 11), and they marry starting at the age of 15 (p. 12). The same argument was supported by Petrie (2000) "From infancy all girls who were born above the level of poverty had the dream of a successful marriage before their eyes, for by that alone was it possible for a woman to rise in the world" (p. 180). This situation is, potentially, the reason why there are no concordances of adjectives describing marital status of man, while there are 12 concordances of woman i.e. married and single in Bennett corpus, while there are 7 for women and 2 for men in Woolf corpus. Therefore, it can be said that in Bennett corpus, the marital status of *men* does not matter, however, of *women* does. On the other hand, Woolf, specifies the marital status of *men* more than Bennett, but not as much as *women*.

In Woolf corpus, it is seen that the most frequent category is *age* both for *man* and *woman*, like Bennett corpus. Although words referring to age are used more frequently for man (143) than woman (84), fewer types for man (10) is used compared to woman (12). The most frequent ones are young (95) and old (34) for *man/men* and in the cases of *woman/women* (37) old and young (31). This can be attributed to Woolf's female characters' being middle aged mostly in Woolf's works. While Bennett tells the stories of young women in his novels e.g. Anna Tellwright, Helen, Constance and Sophia, Woolf prefers to tell middle-aged women's stories e.g. Mrs. Dalloway, Mrs. Ramsey and Jinny. This can be interpreted as the changing of woman characters in Woolfian style as stated by her own self in Mr. Bennett and Mrs. Brown "And now I will hazard a second assertion, which is more disputable perhaps, to the effect that in or about December, 1910, human character changed (Woolf, 1924, p. 4). In Victorian society, a woman needs to be young to be acknowledged mainly due to marital concerns as mentioned in Bennett corpus. However, the attribution of *young*

the most frequently to *men* may show that Woolf rejects this Victorian characterization.

As for appearance adjectives, in Bennett corpus, frequency of adjectives describing woman is 56; that of man is 49. Though the same in semantics, clothing style is specified as another category due to the frequencies of adjectives; 14 concordances for *women*, 10 for *men*. The adjective phrases in these categories vary from simple adjectives e.g. *stout* and *elegant* up to eight- word compound adjectives e.g. *with a benevolent but rather pinched face and in a shabby brown suit* and *in a shabby brown suit and in a rather coquettish dishabille*. Through their plot views, it was seen that they refer to body shape (*undersized*), face (*with a flat chest and chronic cough*) and general appearance in positive (with a large intelligent face), negative (with pendent cheeks and cold grey eyes) and neutral (wearing white slips beneath their waistcoats). As seen in the examples and Appendices C-D. Bennett employed long and exhausting adjectives and adjective phrases to describe *men and women*. This may result from his non-modernist style in which he tends to depict characters exhaustively through 3rd person point of view in a rather materialistic way neglecting the spiritual or psychological side to human existence in favour of physical details such as what their characters look like, how much money they earn, and what their houses look like, which is highly criticized by Woolf in her essay “Mr. Bennett and Mrs. Brown” in terms of formation of real characters.

In Woolf corpus, in the appearance category, there are fewer occurrences of woman/women (57) than those of man/men (74). This is just the opposite case of Bennett corpus (56-49). This difference can be attributed to the change of characters, with the change of point of view, by letting female characters narrate from their own perspectives, the audience can see the depiction of men from a female point of view. However, in Bennett corpus due to third person narration, the perspectives of woman characters are disregarded; that is, every character is depicted by a realistic male point of view- Arnold Bennett. With female perspectives, both of Woolf and her female characters, it is seen that men need as many (more in Woolf corpus) appearance characters to have a picture in mind.

The clothing style category is compared between two corpora. In Bennett corpus, words related to clothing style were used 14 for *women* and 10 times for *men*.

An out-striking point in clothing style category is that adjectives related to clothing are mainly about fashion i.e. fashionable, old fashioned and stylish. However, in the men's clothing category, there are no words related to fashion. Therefore, it can be said that in the Victorian age women's clothing style was judged according to outer factors. According to the photographic survey of Gernsheim (1963), in Victorian age, clothes were regarded as an expression of women's status in society, which, considering the concordances in this corpus, is most probably determined by not the women themselves, but by fashion created by society. In Woolf corpus, there are fewer words used for *women* (4) than *men* (22), which is in accordance with the notion of 'changing human character', in terms of clothing style. It shows that in Woolf's works, women do not stand out with their clothes unlike Bennett's woman whose clothes are determined by the Victorian norms. Woolf may have tried to convert this Victorian concept regarding women's clothes as an expression of women's status in society by modifying man with more adjectives describing clothes than women.

The next two categories analyzed in detail are adjectives evoking positive and negative emotion. In Bennett corpus, through concordance analysis, it is seen 41 different positive phrases were used 48 times to describe men, however for women, 27 different positive phrases were used 29 times. In Woolf corpus there are 53 positive modifiers of *men*, 18 for *women*. This data can be regarded as 'unexpected' as there are more positive phrases for *men* than *women* in Woolf corpus contradicts with feminist style of Woolf. However this data can be interpreted in accordance with the claim of López and Morant (1995) who believe that the sexist aspect of language stems from the problem of men's social dominance over women and its reflection on language. After all, the century Woolf lived in was a male dominant English speaking society as Cameron (2005) claims "our languages are sexist: that is they represent or 'name' the world from a masculine viewpoint and in accordance with stereotyped beliefs about the sexes" (p. 12). He attributed this sexism in language to sexist culture and added:

Language could be seen as a reflection of sexist culture; or ... it could be seen as carrier of ideas and assumptions which become, through their constant re-enactment in discourse, so familiar and conventional we miss their significance. ... Thus, sexism is not merely reflected but acted out and thus reinforced in a thousand banal encounters (p. 12).

With that belief, linguistic representation of *women and men* are in bias due to the sexist culture the writers are exposed to, in which *men*'s portrayal is more positive than *women*. When the negative types and their frequencies are calculated, no significant difference was found between *man* and *woman*: 31 for *woman*, 35 for *man* in Bennett corpus, and 19 for *woman*, 38 for *man* in Woolf corpus.

As for adjectives and phrases evoking positive emotion, in Bennett corpus, the adjectives connoting obedience and purity such as good-natured, young-hearted, respectable, friendly etc. stands out as *women* who are expected to comply with the rules and norms of the society. In his article "Victorian Women Expected to be Idle and Ignorant", Petrie (2000) describes the women living in that age. "Innocence was what he demanded from the girls of his class, and they must not only be innocent but also give the outward impression of being innocent. White muslin, typical of virginal purity, clothes many a heroine, with delicate shades of blue and pink next in popularity" (p. 184). With the use of positive adjectives, Bennett successfully reflects what expected from him as a realist writer because as Xiang (2008, p.5) states: "Most writers portrayed the nineteenth-century British woman as a naive, accepting figure with strong concerns about living up to the given societal ideals for a respectable woman". As shown in the table, men are depicted by more positive adjectives, which shows Bennett does not condemn woman in terms of adjectives; however, he commends his own sex using more adjectives evoking positive emotion.

On the other hand, in Woolf corpus, the concordances of the adjectives evoking negative emotion (39) are more than positive ones (18). However, to describe men, more adjectives with positive connotation (53) are used than negative ones (38). Also, the concordances for positive ones for women are fewer than those of man; by the same way negative ones for women are more than man. When these numbers are considered, it can be concluded that Woolf rejects the portrayal of woman as in the form of expected social norms as in Bennett corpus. That's why, it can be said that by using more negative adjectives, Woolf does not condemn woman; vice versa, she rejects the generalizations of angel in the house traits made by male writers, which is defined by herself as:

"immensely sympathetic, immensely charming, utterly unselfish. She excelled in the difficult arts of family life. She sacrificed herself daily ... in short, she was so constituted that she never had a mind but preferred to sympathize always with the minds and wishes of others. Above all ... she was pure. Her purity was supposed to be her chief beauty" (Woolf, 1996, p. 1346).

The next category analysed is adjectives about education, mental state and ability. In Bennett corpus, there are 21 occurrences for *women*, and 19 for *men*. Out of 21 occurrences of *women*, only 2 of them are about education: *well trained and highly-educated*. 4 of them are negative mad (2), silly, and foolish. Out of 19 concordances of *men*, 3 occurrences are negative: *silly*, *incapable* and *mad*. The others are in positive connotation about mental state and ability such as *wise* (4), *shrewd* (3) and *experienced* (3). The frequencies are close to each other in Bennett corpus. On the other hand, in Woolf corpus, there are 33 occurrences for *men*, and 11 for *women* in this category. The adjectives used for man/men are generally in positive connotation e.g. *clever* (8), *able* (2), *highly trained*, etc. and there are only 3 negative usages: *lazier*, *mad*, and *vainest*. On the other hand, those of woman/women, are quite fewer in number and mostly about general ability e.g. *very able*, *capable*, *practical* etc. and only one about education (*well educated*). And there is one negative connotation (*silly*, 2 times). Therefore it can be said that men in Woolf corpus stand out for their education, mental state and ability in a more positive connotation than her female characters.

Last semantic category to be mentioned in is adjectives about *occupation and money*. In Woolf corpus, there are 23 adjectives related to occupation and money was used for *man/men*, however 14 for *woman/women*. On the other hand, in Bennett corpus, no occurrences of marital status for *men* were found. This proves that men do not have higher status through marriage unlike women in the novels of Bennett. On the contrary, in Bennett corpus, no adjectives referring to woman was found in this category, which is not surprising when the lack of outside professional fields for middle class woman in the Victorian age is considered. As Buckner explains (2005):

When a Victorian man and woman married, the rights of the woman were legally given over to her spouse. Under the law the married couple became one entity represented by the husband, placing him in control of all property, earnings, and money. In addition to losing money and material goods to their husbands, Victorian wives became property to their husbands, giving them rights to what their bodies produced: children, sex and domestic labor (p.137).

In Bennett corpus words related to occupation and financial status, such as *leading*, *richest*, *working*, and *busiest*, were used 17 times to describe men. For instance, *busiest* is used to describe man who are busy in their business in high status. In *The Old Wives Tale* for example, when Constance talks about Cyril, she says “he gave the impression that he was the busiest man in Bursley, wrapped in occupations” (Bennett, 1908, p.202). However, the same adjective was used for a woman character doing daily errands (Constance) in *The Old Wives Tale*: “And then, just before she went to sleep,

Constance might reflect upon her destiny, as even the busiest and smoothest women do, and she would decide that it was kind” (Bennett, 1908, p.202). This is because in Victorian age “there were not any obvious professional fields to which middle class women were flocking as an alternative to marriage” (Patricia 2013, p. 13). Woman had their social status through marriage, preferably done at an early age, however men through their occupations and financial status.

However, Woolf tries to change this norm by modifying her woman/women occupations outside home as *military, official, earning their living, possessed a of a considerable income* as well as domestic jobs such as *with household cares, who bring up children*. Therefore, in terms of character development this attitude can be regarded relatively positively in terms of diminishing gender discrimination, not totally eliminating it, though. However, when the total frequency (14) is compared to those of men (23 times), it is clearly seen that there are quite more adjectives for man in this category, none which are about domestic jobs such as, *at the head of his profession, selling picture postcards, of war*, which shows that the occupational position of men stay the same, but that of women is changing in the 20th century.

3.3.1. Male Firstness in *woman and man*

Another sexist perspective of language is ‘male firstness’ (Freebody and Baker, 1987, as cited in Baker, 2014); that is, when writers give precedence to masculine gender words by mentioning both sexes using *or* and *and*. To give an example, in (COHA) the Corpus of Historical American English, *men* precede *women* 263 times more than women precede men (Baker, 2014). From this perspective, male and female firstness and the people they collocated are examined to understand the sexist language. The results were given in Table 11 and 12.

Table 11

The use of 'man/ men and person (s)' and 'woman / women and person(s)' in Bennett corpus

<i>man / men and person(s)</i>	Freq.	<i>woman / women and person(s)</i>	Freq.
man /men and woman/women	9	women and girls	3
a man and then another (man)	1	women and children	2
all men and especially all men	1	women and fools	2
		women and another female character	2
		a woman and a foreigner	1
		a married woman and a house-mistress	1
		a gallivanting woman and no housekeeper	1
		the honest woman and the wanton	1
		women and boys and girls	1
		many women, and not a few men	1
TOTAL	11		15

When the collocations with *man/ men and person (s)* and *woman / women and (persons)* are analysed, as shown in Table 11 that in Bennett corpus, there are two occurrences of *man and man*, but the other instances are *man and woman* (9 times) that *man/men* precedes *woman/women* and this complies with the claim of Eckert and McConnell-Ginet (2013), according to whom the mentioning of men before woman is a sexist aspect of language “overtly determined by gender ideology, and in turn, supports that ideology at least implicitly” (p.22). The other person(s) following *woman/ women* are more varied than those of *man /men*. They are collocated with girls, children, with people working in the house, with foreigners and even with the fools. Keeping in mind the claim of Eckert and McConnell-Ginet, this order shows us the position of man and woman in society implicitly, which men are together with only their gender and their woman (and superior in terms of linguistic ranking), however, women are mentioned before their own younger gender i.e. girls and other female characters, the opposite younger gender: boys, the children, the fools and the wantons, the house workers, and a foreigner. The only occurrence of woman preceding man was in *Anna of the Five Towns* when talking about Anna’s ignorance about the surroundings of Sussex follows as “Like many women, and not a few men, in the Five Towns, she was wholly ignorant of the staple manufacture (Bennett, 1902, p.30).” Therefore, even though woman precedes man in that structure, it does not have a positive connotation as it generalizes the woman as ignorant of the things happening around and excluding men. All in all, when the ranking of the collocations with *man/*

men and person (s) and *woman / women and (persons)* are analysed, Bennett's language can be considered as sexist in terms of male firstness.

Table 12.

The use of 'man/ men and person (s)' and 'woman / women and person(s)' in Woolf Corpus

<i>man / men and person(s)</i>	Freq.	<i>woman / women and person(s)</i>	Freq.
man /men and woman/women	40	0	0
A man and his wife	6		
Men and girls	2		
Men and boys	1		
TOTAL	49		0

As seen in Table 12, in Woolf corpus, the analysis of the collocations with *man/ men and person (s)* and *woman / women and (persons)* show that Woolf's discourse in the symmetrical use of the aforementioned words are relatively less sexist as there are 40 concordances of the symmetrical use of *man and woman* as the top ranking concordance of this type throughout all books. Different from Bennett, there are instances of *man and his wife*. Here we see the asymmetrical use of gender words again of which symmetrical use should be *husband and wife*. Therefore, in terms of marital status, Woolfian discourse can be said to be more sexist. What's more, in Woolf corpus, there are no occurrences of *woman / women and (persons)* collocation, which is a notion seen in the case of *man and woman* collocations. Although they are mentioned to be symmetrical, in none of them woman precedes man. Therefore, like Bennett, male firstness is observed in Woolf corpus.

3.3.2 Generic use of man/men

According to Doyle (1998), the male generic use of *man* to refer to the human species is an example of sexist language, which is most frequently observed in asymmetrical use in job titles, which end in *-man* and *-woman* to construct a compound noun. Cruse (2004, p.254) also remarks the generic use of *man* for jobs explaining that male terms refers to both males and females. Fuertes-Olivera (2007) found out that 79 out of 208 instances of *man* in the Corpus of Business English were generic use of man. Mills (2008) suggests using person (as neutral form) instead of man and woman to avoid sexist usage. In that context, the jobs ending in *-men* and *-women* and their neutral forms are analysed in two corpora presented in Table 13.

Table 13

Comparison of the generic use of man for occupations in Woolf and Bennett

	Woolf	%	Bennett	%
Man	37	0.86	118	0.8
Woman	3	0.07	20	0.13
Non-sexist	3	0.07	10	0,07
TOTAL	43	1	148	1

When the generic use of man for occupation is compared, the frequency of each category is used to interpret the data. Although the percentages are very low to make a meaningful analysis, the results showed that there is a high use of generic use of man in occupation in Bennett compared to Woolf (118 and 37 times respectively). Although more non-sexist words and words including the word “woman” were used more frequently in Bennett corpus, since the generic use of man is still dominant, it can be said that both corpora are sexist in terms of the generic use of man for occupation. The concordances of use of man/woman in occupations and non-sexist forms found in each corpus were analysed and given in Table 14 and 15.

Table 14

The use of ‘man / woman’ in occupations and non-sexist forms in Bennett corpus

Male	Freq.	Female	Freq.	Non-sexist	Freq.
policeman/men	25	-	-	-	-
tradesman/men	17	-	-	tradespeople	2
cabman	16	-	-	-	-
		chairwoman	16	-	-
		saleswoman	2	salespeople	1
workman/men	15	-	-	worker / workpeople	4
coach man	7	-	-	coach	2
postman	7	-	-	-	-
churchman	1	churchwoman	-	-	-
businessman	1	-	-	businesspeople	1
chairman	4	-	-	-	-
bandsman/men	4	-	-	-	-
foreman/men	4	-	-	-	-
barman	3	-	-	-	-
hodman	3	-	-	-	-
jacket man/ men	2	-	-	-	-
craftsman/men	2	-	-	-	-
ground man	1	-	-	-	-
engineman	1	-	-	-	-
juryman	1	-	-	-	-
footman	1	-	-	-	-
warehouseman	1	-	-	-	-
jollyman	1	-	-	-	-
clergyman	1	-	-	-	-
TOTAL	118		20		10

As seen in the Table 14, Bennett's generic *use of –man* for job titles is far more than *–woman* and neutral form. Also it is seen that *–man* is used for jobs especially requiring mechanics skills and physical power e.g. policeman, tradesman, cabsman, etc. Therefore, they are referred to as *–man*. However, jobs referred to as *–woman* are domestic (charwoman), religious (churchwoman) and jobs not requiring physical strength (saleswoman). Besides, the use of non-sexist (neutral) usage is quite 50% fewer than *–woman*. Lei (2006, p.88) explains the reason for the generic use of man for traditionally male oriented occupations as women are not thought to be able to perform such jobs or hold such titles, e.g. chairman and foreman. This corresponds with the Victorian distribution of employment between genders as in Victorian age women dealt with domestic jobs at home and men in the world outside because “a woman was inferior to a man in all ways except the unique one that counted most [to a man]: her femininity. Her place was in the home, on a veritable pedestal if one could be afforded, and emphatically not in the world of affairs” (Altick, 1973, p.54).

Table 15

The use of ‘man / woman’ in occupations and non-sexist forms in Woolf Corpus

Male	freq	Female	freq	Non-sexist	freq
fisher men / man	9	-	-	-	-
clergy men/ man	9	-	-	-	-
statesmen/ man	5	-	-	-	-
police men/ man	5	-	-	-	-
workmen	2	-	-	worker	1
specimen	2	-	-	-	-
sportsman	2	-	-	-	-
tradesman	1	-	-	tradespeople	1
huntsmen	1	-	-	hunter	1
liftman	1	-	-	-	-
-	-	charwomen	2	-	-
-	-	needle women	1	-	-
TOTAL	37		3		3

Examining COHA, Baker (2014) discovered that the use of generic *man* was at its peak in the nineteenth century, and in the last decade of the twentieth century, this tendency started to diminish by 6%. This claim of decline in the use of generic men for occupations can be asserted when two corpora are compared. As seen in Table 15, in Woolf corpus, there are fewer occurrences of the generic use of *–man* for occupations in Woolf (37 times) than in Bennett (118 times). In the other two categories with female and non-sexist groups, the same scarcity is observed. Due to the scarcity of non-sexist usage of occupational words with 3 occurrences, the

language of Woolf cannot be claimed to be non-sexist in the generic use of man. What's more, like in the Bennett corpus, the *man* occupations are generally those requiring physical strength and high status e.g. *policeman and statesman*. On the other side, the concordances of *woman* are domestic jobs i.e. *charwomen and needle woman*. Therefore, as for the generic use of –man for occupations, Woolfian language is relatively non-sexist, however, it can be said that most probably due to cultural heritage of the 20th century, although the tendency of the generic use of man diminished, the use of non-sexist forms remained the same.

3.4. Lady and Gentleman

The third binary pair compared are *lady and gentleman*. In linguistics, the symmetry of lady is gentleman. Originally, lady was used to designate members of the nobility, however in time, it has become a common word generalizing woman as a polite form. Lakoff (1975) states that in English lady is replaced by woman “in as great many contexts” not only as a marked form of politeness in formal context, which is not sexist when used in symmetrical form with gentleman, but also as a word by which a woman is regarded as a “mark”, denoting that a better word was needed to express woman as an example of “euphemistic expression” to compensate something wrong, (p. 20) which was not the case for *gentleman* as *lady* is not just used as equivalent of *gentleman*. To give an example, we say *cleaning-lady* but not *garbage-gentleman*, which has penetrated into English and used unconsciously. Based on Lakoff's (1975) claim, Holmes (2001), in her corpus analysis study of *lady and gentleman* collecting the data from recent corpora of English, proved that although *lady* sounds more polite than *woman*, the use of it in symmetrical form of gentleman has been declining and the word connotes more of trivializing and patronizing than respect. Considering these claims, the binary oppositions, *lady and gentleman*, were analysed in terms of addressing forms and symmetrical use. Sample concordance lines are given in Figures 15-16-17 and 18 below.

Concordance		Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits		181					
Hit	KWIC						
1		ring his passage. But Holmes persevered. "My dear lady, allow me ..." Holmes said, putting her aside (					
2		on the table next them; then, when a lady and a child sat down and the child					
3		's old nurse. And then Lady Lovejoy stiffened. "Lady and Miss Lovejoy," she said to Mr. Wilkins (					
4		himself and announced with perfect impartiality "Lady and Miss Lovejoy ... Sir John and Lady Needham					
5		at Caterham, prying into the glass. She was Lady Angela, attending Princess Mary, when in came Mrs					
6		gentleman, she thought, handing a flower to a lady at a window (so courteous his manner was).					
7		personally clean. Not that one would insult old Lady Barborough by calling her clean. How often d'					
8		have been amused by the reference to old Lady Barborough, her great-aunt, but, oblivious of her					
9		s never wholly admirable. She had wanted success. Lady Bexborough and the rest of it. And once					
10		, for example, of the woman she admired most, Lady Bexborough, opening the bazaar. There were Jorro					
11		a straw, stood for something real to her. Lady Bexborough, she said once, held herself upright (					
12		and beautiful eyes. She would have been, like Lady Bexborough, slow and stately; rather large; inter					
13		Manor House must go to a cousin; or Lady Bexborough who opened a bazaar, they said, with					
14		have been, in the first place, dark like Lady Bexborough, with a skin of crumpled leather and					
15		man's wife), she must go up to Lady Bradshaw and say ... But Lady Bradshaw anticipa					
16		go up to Lady Bradshaw and say ... But Lady Bradshaw anticipated her. "We are shockingly late					
17		Bradshaw. He had just missed his eleven, said Lady Bradshaw, because of the mumps. His father minded					
18		most subtly on the human will. For example, Lady Bradshaw. Fifteen years ago she had gone under.					
19		. "How is your son at Eton?" she asked Lady Bradshaw. He had just missed his eleven, said					
20		under the skylight staring at a photograph of Lady Bradshaw in Court dress, muttering messages about					

Figure 15. 'Lady' in Woolf corpus

Preferences		Help				
Concordance	Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits		44				
Hit	KWIC				File	
1		agent. He never succeeds in becoming a real gentleman after all. That's the interesting part of			wo	
2		time he was dressed he was an English gentleman again. He stood beside his wife. She pulled			wo	
3		. She would not "give a flower to the gentleman" as the nursemaid told her. No! no! no!			wo	
4		label made with an inscription. It is a gentleman, as you may observe, and his name is			wo	
5		was to him the model of an English gentleman. But his favourite reading was Huxley, Herbert Sp			wo	
6		," said Helen. "There's something one knows a gentleman by," said Clarissa, "but one can't say			wo	
7		come, and will Mr. Hirst and t'other gentleman come? Where's a pencil?" She became more			wo	
8		ithout bending a clean starched petticoat, and no gentleman could breathe without a sudden crackle from a			wo	
9		by an idea--the idea of being a gentleman. He manages to exist at Cambridge on a			wo	
10		continued. "I have one--a most delightful old gentleman. He's always giving me things. Sometimes it'			wo	
11		and he always left her, like the perfect gentleman he was, plenty of time to wash her			wo	
12		type. He ought to have been a country gentleman--he was wasted on politics. He was at			wo	
13		Hewet. "I am the son of an English gentleman. I am twenty-seven," Hewet began. "My father			wo	
14		would happen if God did exist--"an old gentleman in a beard and a long blue dressing			wo	
15		feathers missing. He was like some seedy old gentleman in a top hat she had seen playing			wo	
16		might have been expected to engage the old gentleman in argument, was absent at the moment. He			wo	
17		cut out--a refrigerator, a mowing machine, a gentleman in evening dress--children never forget. For this			wo	
18		looked round and up as the nice-looking gentleman in horn-rimmed spectacles came in, and their			wo	
19		as I can make out--is what the gentleman in my story does." "Tut, tut, that doesn'			wo	
20		woman said, "and he was such a tall gentleman." In order to get rid of this terrible			wo	

Figure 16. 'Gentleman' in Woolf corpus

Preferences Help		
Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List		
Concordance Hits 77		
Hit	KWIC	File
1	end of the episode was that a young lady aged some twelve months entered the Povey househo	bennet
2	theory of what it is to be a lady and a gentleman.' Yet, by a curious contradiction	bennet
3	; but she could not be. "Here are a lady and a gentleman who want a bedroom," began	bennet
4	all, while selling a Kodak to a young lady, and he ran out with salts. Constance recovered	bennet
5	great day when, under tuition of an aged lady and in the privacy of their parlour, they	bennet
6	lady: her instincts were those of a great lady; and she would have been a great lady	bennet
7	and goings, he finally returned to the old lady and the young one, in order to report	bennet
8	. Agnes, coming from school, was accompanied by a lady. Anna, who was setting the tea-table, saw	bennet
9	her pupils' parents not so much 'a perfect LADY' as 'a PERFECT lady.' So that it was	bennet
10	Baines had not employed since dismissing a young lady assistant five years ago for light conduct. "But	bennet
11	." Sophia hastened to it, squeezing past a young lady assistant in the narrow space between the back	bennet
12	Insull had detached herself from the other young lady assistants as a creature who could be absolutely	bennet
13	eant an unsuccessful endeavour to front the young lady-assistants as though nothing in particular had ha	bennet
14	shop, an apparition that amazed the three young lady assistants. At the corner near the window on	bennet
15	assistants discuss them? As a fact, the young lady assistants did discuss them; not in the shop--	bennet
16	Mr. Povey, then, common property? Did the young lady assistants discuss them? As a fact, the young	bennet
17	," and "I SHALL WRITE TO YOU." The young lady assistants had their notions as to both Constance	bennet
18	ve seen nothing more interesting than three young lady assistants seated round the stove and sewing with	bennet
19	ambush of his door, while the unfortunate young lady assistants, though aware of the performance that	bennet
20	, then. When customers came in, and the young lady assistants unobtrusively turned higher the centra	bennet

Figure 17. 'Lady' in Bennett corpus

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List		
Concordance Hits 16		
Hit	KWIC	File
1	, a little too downish, to be quite a gentleman. And though Lily was perfectly ladylike, in Const	
2	quite honest, and I think he's a gentleman. But being a gentleman is no excuse for	
3	coming to? Well, here was Mr. Gerald Scales, gentleman from Manchester, a witness and victim to the	
4	is all that is most correct, the perfect gentleman. He would arrange a dazzling fete. I am	
5	was more than surprised--he was startled. A gentleman in evening dress stood at the welcoming doors,	
6	about for his bag--it was gone. The gentleman in evening dress was out on the steps.	
7	the bells put in order," she said. The gentleman in evening dress entered. "Fritz," said she, "gi	
8	think he's a gentleman. But being a gentleman is no excuse for being a fool; indeed,	
9	the welcoming doors, and on perceiving him this gentleman ran down the steps, and, with a sort	
10	't we get married soon, since the old gentleman seems rather to expect it? He's been	
11	meals would be doubled, and that if any gentleman thought that he could get equally good meals	
12	guest! A host to strike a guest! A gentleman to strike a lady! Constance whipped up Cyril	
13	not be. "Here are a lady and a gentleman who want a bedroom," began Madame Foucault, "a	
14	wondered whom she should address. Then a bearded gentleman, who was weighing gold in a balance, caught	
15	a few years previously by 'a very nice gentleman,' whose acquaintance the sisters had made during	
16	it is to be a lady and a gentleman.' Yet, by a curious contradiction, Henry's smartn	

Figure 18. 'Gentleman' in Bennett corpus

According to Doyle (1998), one instance of sexist language is in conventional titles and forms of address. Despite being the only exceptional binary pair in terms of male firstness, *lady and gentleman* is a good example of binary pairs which are used asymmetrically. In both corpora, the concordances of lady and gentleman as addressing forms were analysed. The results are given in Table 16.

Table 16

The frequency of 'Lady/ Gentleman/ Sir/ Madame/ Master' for addressing (as title and proper noun) in Bennett corpus and Woolf corpus

	Lady	Gentleman	Sir	Madame	Master
Bennett	0	0	5	136	11
Woolf	94	0	80	1	0

As seen in Table 16, two corpora differ in addressing women and men. There are no occurrences of *lady* in Bennett corpus, while Woolf uses it 94 times for addressing 12 different female characters such as Lady Angela, Lady Barborough, Lady Bradshaw, and Lady Bruton. However, in neither corpora, gentleman is used as a proper name to address a man. Woolf used *sir* 80 times as the asymmetry of *lady* for addressing, while Bennett used *sir* only 5 times. On the other hand, as asymmetry of *Sir*, *Madame* has only one hit in Woolf's corpus as Woolf chooses to use Lady and Sir in addressing asymmetrically. However, in Bennett, *Madame* has 136 occurrences, which shows that unlike Woolf, Bennett prefers *Madame* for addressing. Similar to Woolf, he does not employ *gentleman* as title, either. Unlike Woolf, he uses *Master* as title. Therefore, in accordance with the claim of Doyle (1998), it can be said that considering the asymmetrical use of *lady* to address people, Bennettian language can be said to be relatively more sexist.

According to Baker (2014), *ladies* and *gentlemen* is the only exception of male firstness in binary pairs in which *ladies* are seven times more likely to precede *gentlemen* according to his studies. Moreover, to Holmes (2001), *lady* connotes more trivializing and patronizing than respect. Based on this claim, Woolf and Bennett corpora were analysed in terms of the use of *lady* (as proper noun) and *gentleman*, results are given in Table 17 below.

Table 17

The frequency of 'lady' and 'gentleman' in Bennett corpus and Woolf corpus

	Lady (as common noun)	%	Gentleman	%	Lady and gentleman	%	Gentleman and Lady	%
Bennett Corpus	127		27		3		0	
Woolf Corpus	137		73		2		0	

As seen in Table 17, in Bennett corpus, *lady* has 127 concordances in singular and plural form while *gentleman* has 27. This difference in use proves Holmes's (2001) claim that the use of *gentleman* is declining as, unlike *lady*, semantically it has not derogated. As for symmetrical use, there are three examples of the binary pair in

symmetrical form in Bennett corpus and two examples in Woolf corpus, in all of which lady precedes gentleman. This proves the claim of Baker (2014) about *lady and gentleman* being the only exception of gendered binary pairs in which female precedes male. In Bennett corpus, there are 98 modifiers of *lady*, and 9 of *gentleman*. In Woolf corpus, there are 84 modifiers of *lady*, and 32 of *gentleman*.

Initially, in Bennett corpus, the modifiers of *lady* and *gentleman* were analyzed in detail by checking the contexts of the concordance lines, through which 5 semantic categories have been formed as age, appearance, personality, marital status and occupation. The results are given in Table 18 and 19.

Table 18

The semantic categories modifiers of 'lady' and their frequencies in Bennett corpus

Age	Freq.	Appearance	Freq.	Personality	Freq.	Marital status	Freq.	Financial status & occupation	Freq.
Young	22	Short	2	perfect	3	Married	1	Land	24
Old	14	Stout	2	great	3			Assistant	12
Ageing	3	fat	1	Quiet	1			Poor	1
Middle aged	2	tall	1	Nice	1				
Mature	2	great	1	Respectable	1				
Elderly				Calm	1				
TOTAL	43		7		10		1		37
TOTAL	98								
L									
(Overall)									

As seen in Table 18, for *lady/ladies*, there are 43 modifiers for age, 7 for appearance, 1 for marital status and 24 for occupation and financial status. All occurrences are of the male characters who are reflected as the polite men of high class e.g. Mr. Cricthlow. On the other hand, lady has considerable more modifiers (98) than gentleman (9), which is also due to the semantic derogation of lady, as it has lost its nobility semantically, thus requires modifiers just like the other feminine words e.g. girl (Holmes, 2001). Furthermore, as seen in Table 18, it is seen the two most frequent adjectives used to modify lady are old and young. Apart from young and old, a lady is portrayed by her age with five adjectives such as ageing, middle aged, elderly and mature. When compared with other descriptive adjectives such as nice, fat, poor etc. the ratio of these adjectives describing age stand out. When *gentleman* and *gentlemen's*

concordance lines are analysed, 9 descriptive adjectives were found, only two of which are about age: young and old (See Table 19 below). This suggests that in Bennett corpus, a lady's age matters more than her other traits. On the contrary, gentleman was mostly used with adjectives related to physical appearance such as “good-looking and kind man” independent of age.

Table 19

The semantic categories modifiers of 'gentleman' and their frequencies in Bennett corpus

Age	Freq.	Appearance	Freq.	Personality	
old	1	in the evening dress	2	correct	1
young	1	bearded	1	perfect	1
				nice	1
				agreeable	1
TOTAL	2		3		4
TOTAL	9				

When the modifiers of concordances of *gentleman* are regarded, only three semantic categories were formed as age, appearance, personality. Similar to the frequency of the words, the modifiers of gentlemen are considerably fewer: 2 for age, 3 for appearance, and 4 for personality, none of which arouses negative emotion or deep meaning about the character (See Table 19). Unlike *lady*, there are no modifiers for marital status and financial status for *gentleman*.

When the concordance lines of *gentleman* are analysed, it is seen that Bennett uses the word lady and gentleman in asymmetrical frequency and forms. Consciously or unconsciously he modifies ladies with more adjectives especially with those concerning age. On the other hand, he uses fewer adjectives for gentleman, all of which are used in positive connotations, which may also show that the word gentleman penetrates the positive adjectives in itself, while lady does vice versa. Based on these data and analysis, Bennettian language could be said to be more sexist against female characters.

The same analysis for *lady and gentleman* was conducted for Woolf corpus. Different from Bennett corpus, there is no financial status category for *lady*; however, there is an origin category for *gentleman*. The results are given in Table 20-21.

Table 20

The semantic categories of the modifiers of 'lady' and their frequencies in Woolf corpus

Age	Freq.	Appearance	Freq.	Personality	Freq.	Origin	Freq.	Marital status	Freq.
Old	20	remarkable	1	Poor	4	French	2	widow	1
Young	16	charming	1	Dear	2	Aristocratic	1		
Elderly	4	pretty	1	Abrupt	1				
Elder	2	Fine	1	Irate	1				
Little	2	Fat	1	Wonderful	1				
Middle-aged	1	Voluminous	1	Gallant	1				
of eighty-five	1	Nice	1	Eccentric	1				
of the time of Charles the First	1	with a lame leg	1	Unsympathetic	1				
		with fair hair	1	Great	1				
		with silver ornaments	1	of doubtful character	1				
		with spectacles	1	of strong character	1				
		with the great dark eyes	1	of quality	1				
		with bare heads	1						
		in a grey cloak	1						
		in a lace cap	1						
		in her grey coat and skirt	1						
TOTAL	48		16		16		3		1
TOTAL	84								

Table 21

The semantic categories of the modifiers of 'gentleman' and their frequencies in Woolf corpus

Age	Freq	Appearance	Freq	Personalit y	Freq	Origin	Freq	Marita l Status	Freq
Old	11	Nice looking	1	Perfect	1	English	4	•	•
Young	1	Tall	1	Delightful	1	Spanis h	1		
Elderly	1	Fat	1	Real	1				
		in a beard	1	Seedy	1				
		in a top head	1	Dear	1				
		in evening dress	1	Great	1				
		in horn- rimmed spectacles	1	lonely	1				
TOTAL	13		7		7		5		0
L									
TOTAL	32								
L									

The Tables 20 and 21 show that like Bennett, Woolf uses considerably fewer modifiers for *gentleman* (32) than *lady* (84). To start with adjectives describing age, three different adjectives were used 13 times to describe *gentleman*. On the other hand, to modify ladies, six adjectives were used 48 times. This may indicate that in Woolf's language ladies' ages matter more than gentlemen, similar to Bennett's. Also, *young lady* is frequently used (16 times), compared to *young gentleman* (with only one occurrence). It can be said that a lady stands out by her youth and beauty in society; however, the age of a gentleman is not something necessary to be stated, which must stem from the general belief in the patriarchal society that woman can stand out only by her youth and beauty in accordance with their primary role in a middle class society where only a young (about 15) and beautiful lady is successful enough for marriage (Petrie, 2000; Patricia, 2013), which is also proven by the analysis of modifiers of appearance and personality. As for appearance and personality, only 7 occurrences for *gentlemen* are observed, while there are 16 for *lady*. When these adjectives are looked into, it can be said that ladies are depicted in a more particular and detailed way using simple adjectives and prepositional phrases more frequently especially with those of

depicting their clothing style (e.g. in a gray cloak and a lace cap). This may support Gernsheim's (1963) claim about the importance of Victorian women's clothing style that still lasted in 20th century as well.

As seen in Table 21, different from Bennett, in Woolf corpus two more semantic categories to describe lady were used: origin (English and Spanish) and marital status (widow). In Bennett corpus, the most frequently used adjective to describe lady was *poor* with the meaning 'deserving sympathy' and *dear* with the meaning 'loved'. This may indirectly give the reader the idea that women are described as beings who are mostly in need of sympathy and love because they were expected to be "innocent" (Petrie, 2000). On the other hand, in Bennett corpus, the use of the *perfect lady* may give us an idea of women in the minds of Bennett and Victorian society: ladies who are expected to be flawless, like an angel.

While analysing the data, it was seen that the words *landlady* and *landlords* were also used. Therefore, they were also included in the analysis. All the landladies in the data read in *Old Wives Tale in Book 3*, which tells about Sophia's life. In fact, the landlady is Sophia herself, who gave up all other feminine qualities of her and described her only as a landlady as the only real thing she has in life is her pension as quoted:

She never heard a word of Gerald nor of her family. In the thousands of people who stayed under her perfect roof, not one mentioned Bursley nor disclosed a knowledge of anybody that Sophia had known. Several men had the wit to propose marriage to her with more or less skilfulness, but none of them was skilful enough to perturb her heart. She had forgotten the face of love. She was a landlady. She was THE landlady: efficient, stylish, diplomatic, and tremendously experienced. There was no trickery, no baseness of Parisian life that she was not acquainted with and armed against. She could not be startled and she could not be swindled (Bennett, 1908, p.124).

The asymmetry of *landlady* is *landlord*, which is repeated 29 times through the text with its real meaning as (the owner of an estate), not gentleman, which is another sexist side of the English language as there is semantic derogations in the symmetrical use of lady and lord. As said above lady was originally a noble word. However, while today, any woman can call herself as a *lady*, *lord* has retained its prestige as a noble title. This semantic phenomenon is explained as the democratic levelling by Schulz (1975 [2000, p.84]), which was also supported when the frequencies of the binary pairs are analysed.

Also, the *lady assistant* stands out in the list with 12 concordances. However, when the gentleman assistant is searched, there are no matches. Lakoff (1975) claims

the use of *lady* instead of *woman* for jobs occurs in demeaning jobs (20) as a form of trivializing and patronizing. Interestingly, all the NPs with *lady assistant* are modified by *young*. This data gives us the subconscious idea that being a personal assistant of a man in the 19th century is a humiliating job for women and ladies have a place in business life only if they are young or they have got prosperity. An assistant with a young age can be employed or a lady can be a lord with her pension. Moreover, for the semantic categories financial status and occupation and marital status, there are no occurrences of gentleman, which may give us the impression that in Bennett fictions, a gentleman's nobility does not depend on social status, whereas that of a lady really does.

3.5. Female and Male

Cruse (2004, p. 254) states that *male* and *female* form an apparent gender binary pair. However, Simone De Beauvoir in her famous masterpiece, *The Second Sex*, claims that "the terms *masculine* and *feminine* are used symmetrically only as a matter of form, as on legal papers" (Beauvoir, 2009, p.25). Despite recognizing male and female as binary opposition as gender categories, she claims that they are not truly equal in social terms as masculine represents all-encompassing power and feminine holds little or none. "The term "female" is pejorative not because it roots woman in nature but because it confines her in her sex (p.41); therefore, the difference between the *male/female* dichotomy is, beyond biological, a socially constructed difference against women; hence, gender binaries limit female freedom. To counter this kind of biological determinism, she argued that behavioural and psychological differences have social, rather than biological, causes. However, it is a phenomenon that highly disregarded by male dominated society. As stated by her,

It is difficult for men to measure the enormous extent of social discrimination that seems insignificant from the outside and whose moral and intellectual repercussions are so deep in woman that they appear to spring from an original nature (p.35).

It can be interpreted as commonly observed behavioural traits associated with female and male, then, are not caused by anatomy or chromosomes. Rather, they are culturally learned or acquired. However, social discrimination produces in women moral and intellectual effects so profound that they appear to be caused by nature.

One is not born, but rather becomes, woman. No biological, psychic, or economic destiny defines the figure that the human female takes on in society; it is civilization as a whole that elaborates this intermediary product between the male and the eunuch that is called feminine (p.330).

Based on these claims on these binary pairs, a detailed analysis was conducted for *male* and *female*, as well. Overall results were given in Table 22.

Table 22

The frequency of 'male(s) and female' in Bennett and Woolf Corpora

	Woolf	Bennett
female	9	5
male (s)	5	18

In Woolf corpus, *female* was used 9 times; 6 times in *The Voyage Out* and 3 times in *Mrs. Dalloway*. On the other hand, *male(s)* was used 5 times in all three books. In Bennett corpus, *female* was used 5 times, while *male(s)* 18 times. Considering the claim of Beauvoir (2009) and feminist literary analysis, contextual analysis was done by analysing concordance lines of each word. The results are given in Figure 19-20-21 and 22 below.

Hit	KWIC
1	male from the needs and desires of the female. . . . At first they had been very happy. The
2	abhor most of all," he concluded, "is the female breast. Imagine being Venning and having to get
3	, deficient though she was in every attribute of female charm, so much resented that she said "Thank
4	always late, and always attended by a shabby female follower, at which remark Susan blushed, and wond
5	, to find an appropriate object?" "There are no female hens in your circle?" asked Hewet. "Not the
6	between Arthur and Susan. There's a young female lately arrived from Manchester. A very good thing
7	d good-humouredly, considering the problem of the female vagrant; not that they would ever speak. But
8	moved beneath). But what could be done for female vagrants like that poor creature, stretched on he
9	" said Richard. "She is incomparably the greatest female writer we possess." "She is the greatest," he

Figure 19. *The concordance of 'female' in Woolf corpus*

As seen in Figure 19, there are 9 occurrences of *female* in Woolf corpus. The nouns it collocates are desire, breast, charm, follower, hens (informal usage of girl), vagrant (2) and writer. According to concordance analysis, it is used 2 times as a noun and 7 times as an adjective. The first collocation is *the needs and the desires of the female*. In *Voyage Out*:

Listen to this, Rachel. 'It is probable that Hugh' (he's the hero, a literary man), 'had not realised at the time of his marriage, any more than the young man of parts and imagination usually does realise, the nature of the gulf which separates the needs and desires of the male from the needs and desires of the female. . . . At first they had been very happy' (Woolf, 1915, p.194).

Terence, who is a neighbor and a novelist, quoting from her book tells Rachel about the relationship between man and woman. Not intentionally, she does regard husband and wife as partners treating them as genders as she discriminates the thoughts and feelings of the male and female. Also, the first gender is male and the second one is female. Considering all these, it can be said that her approach to relationships is in a way sexist.

In concordance line 2- *female breast* directly has sexual connotation from the *Voyage Out*,

Ah, the creatures begin to stir. . . ." He watched them raise themselves, look about them, and settle down again. "What I abhor most of all," he concluded, "is the female breast. Imagine being Venning and having to get into bed with Susan! But the really repulsive thing is that they feel nothing at all--about what I do when I have a hot bath. They're gross, they're absurd, they're utterly intolerable (Woolf, 1915, p.118)!

St John Hirst, who is an Oxford scholar and a neighbour of Helen and Ridley Ambrose, was in his dream talking to Hewet, who is another neighbour and a novelist, and giving his real point of view towards women, which he could never dare tell in real life.

Furthermore, in line 3, female *charm* describes erotic charm, which stands out as sexual object. Line 4 reads *a shabby female follower*: modified with a negative adjective 'shabby', it has a negative connotation as it denotes the humiliating form of girlfriend. Line 5 reads *female hens*, which informally and humiliatingly denotes female friends. When analysing these occurrences, Simone de Beauvoir's *The Second Sex* and her quotations from Aristotle arouse as:

The female is a female by virtue of a certain lack of qualities,' said Aristotle; 'we should regard the female nature as afflicted with a natural defectiveness.' And St Thomas for his part pronounced woman to be an 'imperfect man', an 'incidental' being. This is symbolised in Genesis where Eve is depicted as made from what Bossuet called 'a supernumerary bone' of Adam (Beauvoir 2009, p.25).

In line 6, it is seen that female is modified with the adjective young, which was a frequent adjective for lady and girl. Lines 7 and 8 show *female vagrant(s)*, meaning homeless woman. The last line refers to a female writer: Jane Austen. This may seem positive at first; however, when the content was checked, it was seen that the sentence was uttered in a discussion between Clarissa and Richard in *The Voyage Out*: "'She is the greatest,' he (Richard) continued, 'and for this reason: she does not attempt to write like a man. Every other woman does; on that account, I don't read them'" (Woolf, 1915, p.36), which shows a so-called sophisticated man's sexist attitude against female writers. As seen from the concordances and plot view, the word female is mainly used as sexist, humiliating and helpless collocations.

Concordance			Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits 4								
Hit	KWIC							File
1	which separates the needs and desires of the male from the needs and desires of the female...							the voyage out.txt
2	rtance against the dove-grey upholstery, before a male hand drew the blind and there was nothing							mrs dalloway.txt
3	spray of life, the fatal sterility of the male plunged itself, like a beak of brass, barren							to the lighthouse.txt
4	beak of brass, the arid scimitar of the male, which smote mercilessly, again and again, demand							to the lighthouse.txt

Figure 20. *The concordances of 'male' in Woolf corpus*

In Woolf corpus, male (s) was used 5 times in all three books (See Figure 20). The only plural form (new-born) refers to a baby boy. Concordance line 1- “the needs and the desires of male” is a discriminatively sexist discourse as the quotation follows as in *The Voyage Out* “Listen to this, Rachel. 'It is probable that Hugh' (he's the hero, a literary man), 'had not realised at the time of his marriage, any more than the young man of parts and imagination usually does realise, the nature of the gulf which separates the needs and desires of the male from the needs and desires of the female” (Woolf, 1915, p.194). In this incidence, Terence, a male character criticizes Rachel's writings in terms of the roles of female and male in domestic sphere by being Rachel's hero, Hugh, unaware of the social norms of marriage in which male desires precede those of female. This is a general sexist perspective of society that Woolf lived in and in a way it can be said that by talking a male character in a sexist way, she wanted to create awareness in a tone of irony.

Line 2 is an adjective (male hand), which prevents women from seeing the reality around them. “...a male hand drew the blind and there was nothing to be seen except a square of dove grey” (Woolf, 1925, p.8). This quotation, from *Mrs Dalloway*, functions like a mirror to show the power of male in society to shape female point of view. Its tone is critical again as Mrs. Dalloway is contemplating on the gender roles in which the male could ‘drew the blind’ women could only see as much as a ‘male hand’ in their lives permitted.

Line 3 reads *fatal sterility of the male plunged itself* which was mentioned by Mr. Ramsey in *To the Lighthouse* while describing his son as failure. Surprisingly, in this context, sterility is given as a male malfunction; however when 1900s were considered, it would generally be attributed to the females. What's more, for the reflexive pronoun of male, she does not prefer to use ‘generic he (himself)’, instead

she says itself. Therefore, it can be alleged that Woolf, in a way, was trying to change the point of view.

Last line reads the *arid scimitar of the male*, which is from *To the Lighthouse* describing The Ramseys' son James as "Standing between her knees, very stiff, James felt all her strength flaring up to be drunk and quenched by the beak of brass, the arid scimitar of the male, which smote mercilessly, again and again, demanding sympathy" (Woolf, 1927, p.32). From the text and the context, the hatred can be felt deeply, to which the phrase *arid scimitar of the male* has attributed a lot as male is used with a negative connotation, denoting sterility and ruthlessness. Considering all these stated above, it can be alleged that, towards male Woolf does not prefer to use positive connotations, so her discourse in the usage of male could be sexist against men.

On the other hand, in Bennett corpus, *male(s)* was used 18 times, while *female* was used 5 times with no plural form: 2 times as adjective, 3 times as noun, 3 times in *Helen with the High Hand*, and 2 times in *The Old Wives' Tale*. The concordance lines are shown in Figure 21.

References Help		
Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List		
Concordance Hits 5		
Hit	KWIC	File
1	day. All this was sufficiently disconcerting for female assistants in the drapery. But what could they	the old wives tale.txt
2	hands together in a dusky corner. "Male and female created He them!" reflected James, with all the	helen with the high hand.txt
3	the living flesh of a nearly nude human female guaranteed to turn the scale at twenty- two	the old wives tale.txt
4	ignorance of the dangers to which a young female of temperament may be exposed, and he was	the old wives tale.txt
5	have known that so extraordinary and exotic a female person would not concoct anything so trite as	helen with the high hand.txt

Figure 21. The concordances of 'female' in Bennett corpus

The first concordance line refers to the occupation as "female assistants in the drapery" in *The Old Wives' Tale* Book II telling the story of when she is talking about the girls working in her place. In book I, when the scene in Paris is described, the phrase "living flesh of a nearly nude human female guaranteed to turn the scale at twenty-two stone" (line 3) is amongst a full page description full of metaphors. Here the reader is exposed to the sexuality of feminine body to describe beauty. The beauty mentioned here is an erotic one as the female is described as 'nude human female', which presents woman as a sexual object- as "womb" as defined by Simone de Beauvoir (2009) in *The Second Sex*.

Another occurrence of *female* is ‘young female of temperament which is employed’ in *Old Wives’ Tale Book II*, when Samuel’s desire for dogs is compared to his ignorance of women. “Samuel's enthusiasm for dogs was equaled by his ignorance of the dangers to which a young female of temperament may be exposed, and he was much disturbed as doubt developed into certainty” (Bennett, 1908, p.122). Following these lines are uttered by Mr. Povey, referring to the dog “Fan had had more luck than she deserved” she goes on contemplating her life and her place in Samuel’s life, comparing it to the dog.

The other use of female is seen in *Helen with the High Hand* between Mr. Butt and Helen, who made an unsavory omelette, “He might have known that so extraordinary and exotic a female person would not concoct anything so trite as a Yorkshire pudding or scrambled eggs” (Bennett, 1910, p.28). Here we encounter a female description with kitchen chores such as making pudding or eggs. When Victorian values are considered, unsurprisingly, such housework is attributed to women; however, if the woman is an ‘extraordinary and exotic a female person’, the expectation changes from the author’s point of view as he uses the structure “might have known”, which implies anger for ignorance. Therefore, it can be said that women are classified according to their physical traits.

The last example is also from in *Helen with the High Hand* in which the binary pairs male and female are used together, but unsurprisingly male preceding. In a party James uttered these words: “Male and female created He them” (Bennett, 1910, p.50)! When he was contemplating a woman-man relationship describing two young people sitting with their hands together in a dusky corner. The word choice male and female tells much when the relationship stand point is considered as the couple is classified based on their sex, not as woman or man. Even when the equality between genders is uttered (as both of them were created equally by God), which was a hard thing to do in the Victorian Age, the sexist language stands out.

Preferences Help		
Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List		
Concordance Hits 16		
Hit	KWIC	File
1	with their hands together in a dusky corner. "Male and female created He them!" reflected James, wit	helen with the high hand.txt
2	the sexes silence is no cover to the male, as he ought to have known. Helen pursued	helen with the high hand.txt
3	is that employers have no right to have male assistants in their houses unless they are prepar	the old wives tale.txt
4	, and the town found itself received by bustling male assistants very energetic and rapid, instead of b	the old wives tale.txt
5	to continue indefinitely in the functions of a male. Constance had a mind to engage an errand-	the old wives tale.txt
6	. The meal began in a desolating silence. The male creature's terrible displeasure permeated the who	anna of the five towns.txt
7	looking at him, embraced the suave and admirable male creature within its field of vision, she became	anna of the five towns.txt
8	, and the peril of another crushing roused the male in him. And it was with a sardonic	helen with the high hand.txt
9	able fury, to that instinctive cruelty that every male is capable of under certain conditions. Without a	helen with the high hand.txt
10	that had apparently no end, wound the unofficial male multitude, nearly all in mourning, and all, save	the old wives tale.txt
11	nity, animated suddenly by this appearance of the male sex, turned with welcoming smiles. 'A greeting to	anna of the five towns.txt
12	those rapt eyes were fixed immovably on another male. She walked unscathed amid the frothing hounds a	the old wives tale.txt
13	, gave the idea of a vast and torpid male slattern. Anna was astounded by the contrast betw	anna of the five towns.txt
14	kept close to her; he was the only male, until Mr. Critchlow astonishingly arrived; among	the old wives tale.txt
15	Povey had a way of assuming that every male was boiling over with interest in the sacred	the old wives tale.txt
16	's included. There was scarcely a middle-aged male Wesleyan in Bursley and Hanbridge who had not	anna of the five towns.txt

Figure 22. The concordances of 'male' in Bennett corpus

In Bennett corpus, *male(s)* was used 18 times: 7 times as adjectives, 11 times as nouns referring to man (See Figure 21). Line 1 reads *male and female*, as explained previously, male and female distinction is not repeated here. Line 2 refers to a sentence from *Helen with the High Hand*: "Frankly, James did not like this. He was in a mind to resent it, and then a certain instinct of self-preservation prompted him to seek cover in silence. But in any battle of the sexes silence is no cover to the male, as he ought to have known" (Bennett, 1910, p.84). Main characters, Helen and James, both strong and stubborn, are discussing the clothing of the servants. James, seeming to have kept his silence, is aware of his fact that seeking cover in silence is against his sex as he regards this as the battle of sexes, in which males cannot be the inferior one. He, in accordance with his humanistic traits, may have chosen to keep quiet in a discussion, but this does not fulfill his masculine side.

Lines 3 and 4, *male assistants*, are from *The Old Wives Tale*: First follows as Mr. Povay is uttering his opinion to Mrs. Baines about servants in the house. "...what I say is that employers have no right to have male assistants in their houses unless they are prepared to let their daughters marry! That's what I say! No RIGHT!" (Bennett, 1908, p.100). This line tells much about the domestic life of the Victorian age which is based on masculine dominance in marriage. Mr. Povay wants to marry Mrs. Baines's obedient daughter Constance and from their dialogue it can be concluded that he urges Mrs. Baines to "let" her daughter marry, which apparently is not Constance decision and only if so, will he let a male assistant in the house.

Line 4 makes a comparison between male and female assistants, depicting male with positive connotation female with negative "... and the town found itself received by bustling male assistants very energetic and rapid, instead of by demure anaemic virgins" (Bennett, 1908, p.423). Moreover, what attracts attention in this sentence is again the asymmetrical use of male and female; however, this time a directly sexist word "virgin" is used to describe female assistants. According to Cambridge dictionary virgin means "someone who has never had sex" and etymologically, it both refers to male and female; however, when the concordance lines of virgin(s) (19 times) were analysed, it is seen that the word is used as noun to refer female gender instead of woman 10 times, once as an adjective meaning naïve, 4 times as adjective form *virginal*, 2 times as a noun form as virginity as a female quality, 2 times as adjective to refer places which have not been used or damaged by people i.e. Staffordshire and snow; however, none of these concordances refer to a male. When the adjectives describing virgin are listed, it follows as: *pinched*, *untried*, *aged*, *slender* and *anaemic*, none of which have positive connotation. Therefore, it can be claimed that the employment of virgin as female gender instead of woman or girl shows us females are described according to their sexual experience; however, males are never exposed to such a description.

Line 5 is the *functions of a male*, which occurs again in *The Old Wives Tale* to talk about the responsibilities of Mr. Povey to run the errands in the shop, which are embarked on by Constance. Bennett talks about the domestic preoccupations of female characters successfully as Margaret Drabble acknowledges Bennett among one of the few novelists who is able to write about the domestic responsibilities of Victorian women sympathetically and extensively, particularly Constance Povey, in *The Old Wives Tale* (cited by De Stasio, 1995, p. 56). Lines 6 and 7 are related to male creatures in *Anna of the Five Towns*. They refer to Mr. Tellwright, which shows the masculine strength of man with 'admirable' and 'carrying vibrations to the heart' (Bennett, 1902, p.50). The following occurrences all refer to men.

As seen above, the results showed that the binary opposition *male and female* are not used symmetrically either in Bennett or Woolf corpus; that is, the concordances of male's in Bennett corpus nearly quadruples those of female (18 and 5 times), whereas in Woolf corpus, although fewer in number, the concordances of female nearly doubles male (5 and 9 times), which must result from the character focus of the

writers as Woolf focuses on woman's point of views more especially using her well known stream of consciousness technique, whereas Bennett focuses on the characters from men's point of view, as a common Victorian approach. This asymmetrical concordances of these binary pairs prove Beauvoir's (2009) claim that in life *masculine* and *feminine* are never equal, male being superior sex, which is also supported by the concordances and textual analyses showing that the word female is mainly used as sexist, humiliating and helpless collocations. Furthermore, in Bennettian language, femininity stands out more than masculinity, which is proved by the use of 'virgin' instead of female, which makes Bennettian discourse highly sexist as a gender biased word he regards femininity as a matter of being virgin or not, which he never employs towards males. Therefore, Bennett's more sexist discourse is evident in his corpus, and Woolf's discourse, though not harsh as much as Bennett, cannot be regarded as non-sexist as her language in using these binary pairs cannot go beyond representing women as sexual objects. However, through plot analysis, it was seen that these representations were generally made intentionally and harshly by the male characters, which could be accepted as feminist criticism to create awareness. Therefore, the concordances of these binary pairs showed femininity is something about sexuality, whereas masculinity is something about power.

3.6. Bachelor and Spinster

In English, there are also some binary oppositions that are semantically different from each other, which is termed as semantic derogation. Semantic derogation of *woman* is the common phenomenon of lexical items designating women gradually taking on pejorative, and very often sexual, meanings (Schulz, 1975). According to the general view, men's binary pairs are considered to be more positive than those of women (pp. 64-5). She (1975) deduced that in accordance with the rules of a society, regardless of their origin, male supremacy is constructed in semantics, in which female words have acquired negative connotations in a 'dramatic downhill slide' ending up with 'sexually data based meanings' while males have retained their positive connotations (pp. 64-75). In feminists stylistics, as the use of language is an important means of understanding the nature of inequality to examine power relation and sexuality, semantic derogation of *woman* is a beneficial phenomenon to study in CL.

Bachelor and spinster binary pair is a good example of semantic derogation of woman as originally they refer to unmarried adults: spinster marking for females and bachelor for males. In the history of the language, sinister was a perfectly innocent term referring to a girl or woman with totally neutral or positive connotations, but it turned out to have negative implications. At first it was probably used a bit disparaging; however gradually, it became abusive, and ended up as a sexual slur. And in time, spinster has had the insulting connotation of someone who has not been able to find a husband, implying that she is too fussy, prissy or old. In contrast, bachelor has acquired a positive connotation of a man who has free choice to marry or not. Therefore, two symmetrical binary pairs have become asymmetrical. (Mills, 1989, p.203). This proves that language is sexist against women diminishing them. Considering these claims, the concordances of *spinster* and *bachelor*, as intriguing examples of pervasive pejorative sex-pair words, were analysed in terms of semantic derogation and male firstness.

Table 23

The frequency of 'bachelor(s) and spinster(s)' in Woolf and Bennett corpora

	Woolf	Bennett
<i>spinster (s)</i>	6	7
<i>bachelor (s)</i>	1	5
<i>bachelor(s) and spinster(s)</i>	1	0
<i>spinster(s) and bachelor(s)</i>	0	0

As seen in Table 23, in Woolf corpus, *spinster* was used 6 times, while *bachelor* only once. In Bennett corpus, there are 7 occurrences of *spinster*, 5 *bachelor*. There are no cases of female firstness in these binary pairs. Each pair was analysed in their contexts, and the concordance results are given in Figures 23-24 and 25.

Hit	KWIC	File
1	things. They do mind if people die. Old spinsters are always doing things. I don't quite	woolf.txt
2	merely by their minds?" "You agree with my spinster Aunt, I expect," said St. John in his	woolf.txt
3	and humane of his friends were bachelors and spinsters; indeed he was surprised to find that the	woolf.txt
4	nwhile murmured with the curious intimacy which a spinster often achieves with dogs, to the fox-terrier	woolf.txt
5	have it said that he resembles an elderly spinster," said Mr. Thornbury. "On the contrary," said Mr	woolf.txt
6	tucked under him, with the action of a spinster who detects a mouse, as the draught struck	woolf.txt

Figure 23. The concordances of '*spinster(s) and bachelor(s)*' in Woolf corpus

In Woolf corpus, when the concordances of these words are analysed, it is seen that all the occurrences are from in *The Voyage Out*. The first line is "They do mind if people die. Old spinsters are always doing things" (Woolf, 1915, p.141). In this line, Rachel refers to general unmarried women in a tone of complaint and criticism. Line 2 reads "'You agree with my spinster Aunt, I expect,' said St. John in his jaunty manner, which was always irritating because it made the person he talked to appear unduly clumsy and in earnest" (p.130). Here St. John refers to his unmarried aunt whose traits he finds irritating. Forth line follows as "Miss Allan meanwhile murmured with the curious intimacy which a spinster often achieves with dogs, to the fox-terrier which Evelyn had at last induced to come over to them" (p.171). Here spinster is also employed in a negative tone as a woman who has lost her hope to have a baby and given all her attention to pets. Line 5 is "No young man likes to have it said that he resembles an elderly spinster" (p.71). Mr. Thornbury utters these words when Mr. Hewet says he reminds me of one of his old friend, Mary Umpleby. However, it is clearly seen that Mr. Thornbury, as a 'young man', is not delighted by being resembled to an old unmarried woman. 6th concordance is "Mr. Pepper, indeed, created a diversion of a kind by leaping onto his seat, both feet tucked under him, with the action of a spinster who detected a mouse, as the draught struck at his ankles" (p.10). In this line, the posture of Mr. Pepper is ridiculed resembling it to a scared and irritated woman who has seen a mouse, which implies disgust and fear. As seen from their plot views, all these five concordances are obviously the examples of pervasive pejoration of spinster meaning someone who has not been able to find a husband, implying that she is too fussy, prissy or old.

On the other hand, line 3 is in symmetrical form as *bachelors and spinsters* referring to unmarried adult when Terrence Hewet is contemplating on relationship and marriage. "All the most individual and humane of his friends were bachelors and spinsters; indeed he was surprised to find that the women he most admired and knew best were unmarried women. Marriage seemed to be worse for them than it was for men" (Woolf, 1915, p.158). In the content analysis of *bachelor and spinster*, it is seen that, from Hewet's point of view, the spinsters are praised as he admired them and he regards marriage as a more difficult condition for woman than man. This notion of a male character contradicts with the claim of Wollstonecraft (1792) that "...they (women) spend many of the first years of their lives in acquiring a smattering of

accomplishments; meanwhile strength of body and mind are sacrificed to libertine notions of beauty, to the desire of establishing themselves,- the only way women can rise in the world,- by marriage” (p. 9)” Wollstonecraft, disparagingly, argues that woman can only have their own place by marriage, which she can attain through the beauty norms of society. Woolf, against the norms of society embarked on woman unconsciously, tries to show the manly point of view of a woman through a man’s own words. In this way it can be said that the human character changed as a man regards a spinster admirable and attractive, which was against Victorian norms a male character.

Concordance			
	Concordance Plot	File View	Clusters/N-Grams Collocates Word List Keyword List
Concordance Hits 6			
Hit	KWIC		File
1	things. They do mind if people die. Old spinsters are always doing things. I don't quite		wc
2	merely by their minds?" "You agree with my spinster Aunt, I expect," said St. John in his		wc
3	and humane of his friends were bachelors and spinsters; indeed he was surprised to find that the		wc
4	nwhile murmured with the curious intimacy which a spinster often achieves with dogs, to the fox-terrier		wc
5	have it said that he resembles an elderly spinster," said Mr. Thornbury. "On the contrary," said Mr		wc
6	tucked under him, with the action of a spinster who detects a mouse, as the draught struck		wc

Figure 24. *The concordances of 'spinster(s)' in Bennett corpus*

In Bennett corpus, the spinster (s) is used in three works of Bennett. See Figure 24. When the concordance lines are analyzed, it is seen that the first line is from *Anna of the Five Towns* when Miss Vodrey said “No, I'm none for marriage and never was. I'd be shamed to be like some o' them spinsters down at chapel, always hanging round chapel-yard on the off-chance of a service, to catch that there young Mr. Sargent, the new minister” (Bennett, 1902, p.156) after Mynors had pitied her for her situation that is not being able to get married and therefore find a ‘room’ in the society.

'It must be very lonely for you, Miss Vodrey,' ... He knew exactly how to speak to this dame who lived her life like a fly between two panes of glass, and who could find room in her head for only three ideas, namely: that God and herself were on terms of intimacy; that she was, and had always been, indispensable to the Price family; and that her social status was far above that of a servant. 'It's a pity you never married. (Bennett, 1902, p.156)

These lines give us the general point of view of Victorian society on women in terms of considering the ‘placelessness’ of a spinster in society as stated by Wollstonecraft (1792). However as a woman who refuses this and wants to have the ‘room of her own’ Woolf(1929), Miss Vodrey rejects this idea of marriage to have a place in society and also rejects being a spinster in the service of religion. The second line is from the

Old Wives Tale, referring to Miss Insull in disgust as “prim, dark, moustached spinster” (Bennet, 1908, p.133)!

Line 3 is from the same book explaining Mrs. Baines contemplating Sophia's madness.

“Why in the name of heaven had the girl taken such a notion into her head? Orphans, widows, and spinsters of a certain age suddenly thrown on the world--these were the women who, naturally, became teachers, because they had to become something” (Bennett, 1908, p.32).

These lines tell about the notion of women in Victorian society by referring to them as miserable creatures who are thrown out of the society and are obliged to become ‘something’ to have a place in society.

Line 4 is from *Helen with the High Hand*, where Bennett refers two sisters, Misses Webber, describing their appearance in a humiliating way “Upon this, two spinsters, the Misses Webber, wearing duplicates of one anxious visage, supervened, and, with strange magic gestures”(Bennett, 1910, p.54). Line 5 is from *Old Wives Tale*, referring to Amy having “the tricks and manners of an old spinster” (Bennett, 1908, p.342). Line 6 is from *Anna of the Five Towns* referring to Miss Sarah Vodrey as “an aged spinster who kept house for Titus Price and his son” (Bennett, 1902, p.48).

Line 7 is from the same book referring to Anna as a character who changed “from a rosy-cheeked girl into a confirmed spinster with a sallow and warted face” (Bennett, 1902, p.64) expressing the loss of her innocence and turning into a sinister. As seen apparently, all of these concordances have negative connotations referring to someone who has not been able to find a husband, implying that she is too fussy, prissy or old. However, when the hits and plot views of *bachelor* are analysed, the concordances in all three books follow as *solitary*, *unfeminine bachelor existence*, *existence of a bachelor*, *the jostle of a bachelor freedom*, *earnest bachelor*, *convenient for a bachelor*, all of which has positive connotation of a man who has free choice to marry or not as bachelorship is regarded as free will not destiny. Furthermore, in Bennett corpus there are no symmetrical uses of bachelor and spinster in the same sentence. See Figure 25.

Concordance Hits 5	
Hit	KWIC
1	hich he had missed, in his solitary, unfeminised, bachelor existence, nearly brought into her eyes tears of
2	a worldly tone that the existence of a bachelor in Paris might easily be made agreeable. But
3	foolish marriage; he knows the joys of a bachelor's freedom, without having wearied of them; he
4	, was in the pulpit a little, earnest bachelor, who emphasised every sentence with a continual t
5	here," said the other. "Very convenient for a bachelor, you know. Have done for years. My office

Figure 25. The concordances of 'bachelor(s)' in Bennett corpus

Therefore, it can be concluded that, in terms of the use of pervasive pejorative sex-pair words, both Bennett and Woolf uses spinster as an example of semantic derogation. Bennett apparently diminish unmarried women pursuant to Victorian norms of society which regards marriage as destiny, and glorify unmarried men as free will. Although Woolf does not glorify men referring to them as bachelors as much as Bennett, she fails to use spinster in negative connotations. However, in the single case of symmetrical use of bachelor and spinster, Woolf, at least attempts to attain equality in linguistics, by using them symmetrically and applying the words less than Bennett (7 and 13 times).

3.7. Master and Mistress

In detailed corpus analysis of *master and mistress*, semantic derogation of the binary pairs stands out as a meaningful difference. Originally, *master and mistress* were equally formal titles, from which Mr. and Mrs. formed, referring to people who are rich and employ servants. The female equivalent of *master* was *mistress*, and it meant a woman with authority. However, in time meaning changed from positive to negative as today it is used to refer to the woman with whom a married man (other than his wife), has an affair with especially for sexual relationship. Today, Oxford dictionary gives the definitions of *master* as:

1. (especially in the past) a man who has people working for him, often as servants in his home
2. a person who is in charge of an organization or group
3. a person who is able to control something
4. a person who shows a lot of skill at something
5. a famous painter who lived in the past
6. a second university degree, or, in Scotland, a first university degree, such as an MA
7. a person who has a master's degree
8. the owner of an animal, especially a dog or horse
9. (*British English, old-fashioned*) a male teacher at a school, especially a private school
10. the captain of a ship that transports goods

11. a version of a recording from which copies are made
12. (*old-fashioned*) a title used when speaking to or about a boy who is too young to be called *Mr* (also used in front of the name on an envelope, etc.)
13. (in the UK) the title of the head of some schools and university colleges
14. a title used for speaking to or about some religious teachers or leaders

On the other hand, in Oxford dictionary, the definitions for the word *mistress* follow as:

1. a man's (usually a married man's) mistress is a woman that he is having a regular sexual relationship with and who is not his wife
2. (*British English, old-fashioned*) a female teacher in a school, especially a private school
3. (in the past) the female head of a house, especially one who employed servants
4. (*old-fashioned*) the female owner of a dog or other animal
5. (*old-fashioned*) a woman who is in a position of authority or control, or who is has a lot of skill in something

These definitions in Oxford Dictionary proves Schulz's (1975) claim of men's binary pairs being considered to be more positive than those of women because the derogation has been employed only on feminine words as when *mister's* connotations are checked, there are triple as much definitions, all of which are positive implying wealth, power and skill. However, in *mistress*, the case totally changes as three positive uses are specified as 'old-fashioned'; that is, the positive definitions of *mistress* are archaic. This derogation in meaning can be observed when referring to someone as an *old master* as opposed to an *old mistress*. Considering these definitions and uses, it can be said that today although *master* keeps its dignity in semantics, *mistress* has lost her all. When these sex-pair words are checked in Bennett and Woolf corpora, the results are categorized according to the connotations they carry-positive (connoting wealth, authority and skill), negative (connoting sexuality) - occupation and title. See Table 24 below.

Table 24
The frequency of 'master(s)' and 'mistress(es)' in Woolf and Bennett corpora

Corpora	Word	Positive	Negative	Teacher	Title	Total
Bennett	Master(s)	17	-	17	11	45
	Mistress(es)	49	7	1	-	57
Woolf	Master(s)	5	-	-	1	6
	Mistress(es)	6	1	2	-	9

As seen in Table 24, Bennett uses master-mistress far more than Woolf. Only once in symmetrical use as *master and mistress*, referring to Mr. and Mrs. Baines as dog owners in *Old Wives' Tale*, *master* is used as positive, teacher and title. *Mistress*,

however, had negative connotations 7 times, which shows semantic derogation. Also in the case of positive meanings of *mistress*, it is observed that *The Old Wives' Tale* has the most hits (50) for *mistress*, which generally refer to Constance and Sophia, who were in conflict to become a mistress. To give an example, after the death of Mr. Scales, Sophia's lover, Sophia returned to England and her sister Constance declared her triumph to become the *mistress* again.

Sophia had been 'too much' for Constance, and it had been only by a wearying expenditure of nervous force that Constance had succeeded in holding a small part of her own against the unconscious domination of Sophia. The death of Mrs. Scales had put an end to all the strain, and Constance had been once again mistress in Constance's house (Bennett, 1908).

The themes and plots of this novel revolve around the two sisters, Sophia and Constance who are quite different in personality. This quotation is from the last book "What life is" through the last pages where their conflict results in Constance's 'so called' triumph over Sophia, when she became the mistress of her house again. Therefore, it can be said that, although both girls earned their lives outside, from a Victorian perspective, the identity and place of a woman is kept in their house and they only when they are able to rule their house.

On the other hand, in Woolf corpus the hits are much fewer than that of Bennett. When the scarcity of hits are considered, it can be claimed that Woolf avoided using these sexist terms in her discourse. As for mistress, out of 9 hits: there are 6 positive ones connoting women in authority, 2 hits as teachers, one hit for sexual relationship. The only negative hit is in *To the Lighthouse* when Lily refers to Paul's forbidden love:

"Marry, marry!" (sitting very upright early in the morning with the birds beginning to cheep in the garden outside). And one would have to say to her, It has all gone against your wishes. They're happy like that; I'm happy like this. Life has changed completely. At that all her being, even her beauty, became for a moment, dusty and out of date. For a moment Lily, standing there, with the sun hot on her back, summing up the Rayleys, triumphed over Mrs. Ramsay, who would never know how Paul went to coffee-houses and had a mistress; how he sat on the ground and Minta handed him his tools; how she stood here painting, had never married, not even William Bankes (Woolf, 1927, p. 148).

However, the woman to be pitied is not the mistress, but the wife because here Lily regards marriage as a dignified status in society; vice versa, she regards Paul's having a relationship with another woman as a triumph over Mrs. Ramsey, who regards marriage as the only way of happiness for a woman. Therefore, although it is used in a negative connotation, the mistress is not looked down on. As for title there is only

one concordance in *the Voyage Out* when Ridley referred to her nerd friend, Miles, in a mocking tone "Yes, the old Master's saying of him has been pretty well realised" (Woolf, 1915, p.6). Besides this occurrence, there are two occurrences of "old master"; therefore, it can be said Woolf chose to refer to masters as something old, consciously or unconsciously, to show the 'old-fashioned' state of this master- slave relationship.

When they are compared, the results show that Bennett's language is more sexist against women as he does not hesitate condemning women who have a forbidden relationship with a married man, who does not have any pejorative terms for his relationship. Moreover, the results lead us to the claim that Bennett's characters had more of master- servant relationships in their world, which complies with the stereotypical Victorian symbol of wealth and authority. On the other hand, Woolf avoids classifying women according to their relationships even when she does so, her characters do not condemn women referring to them as a side of sexual forbidden relationships.

3.7.1. Mr., Mrs. and Miss

The use of *master(s)* and *mistress(es)* reveals a gender asymmetry in terms of marital status; that is, regardless of their marital status, all men are addressed as Mr.; however, female's addressing depend on their marital status either as Miss and Mrs.. This inequality in categorization has created a matter in feminist awareness, which has brought Ms. To English language in the 1970s, which "was intended to eliminate linguistic discrimination by providing a term for women which, like *Mr.*, did not signal marital status" (Holmes, 2001a, p. 119, as cited in Fuertes-Olivera, 2007). This was a feminist reform in linguistics for equality of two genders for addressing. Unsurprisingly, our corpora does not contain Ms. as they were all written before the 1970s. Therefore, in addressing our titles contain sexist perspective due to discrimination according to marital status.

According to Eckert and McConnell-Ginet (2013) in linguistic convention, there is a tendency in male firstness in the use of *Mr. and Mrs.* as men is mentioned before women, which for them shows a sexist aspect of language "overtly determined by gender ideology, and in turn, supports that ideology at least implicitly" (p. 22). For them, these occurrences represent the sexist ideology that men are superior and more worthy; therefore, men ought to be mentioned before women, which dates back to the defence of grammarians of the XVI century. Therefore, keeping in mind the claim of

Eckert and McConnell-Ginet, the occurrences of Mr. and Mrs. in Bennett's and Woolf's corpora are analysed. The results are in Table 25.

Table 25

The frequency of 'Mr.' 'Mrs.' and 'Mr. and Mrs.' in Bennett and Woolf corpus

	Bennett		Woolf	
	Freq.	%	Freq.	%
Mr.	1036	0,3	600	0,21
Mrs.	865	0,25	816	0,3
Miss	264	0,075	270	0,1
Ms.	0	0	0	0
Mr. and Mrs.	9	0,0025	13	0,005
Mr. and Miss	0	0	1	0,0004
Mrs. and Miss	1	0,0003	0	0
Mrs. and Mr.	0	0	0	0
Miss and Mr.	0	0	0	0

As seen in Table 25 above, Bennett uses *Mr.* nearly 3 times more than Woolf, (1036 and 600 respectively) which shows that he likes to call his male characters using their surname as a sign of nobility and highness. However, when *Mrs.* is regarded, Woolf uses *Mrs.* more than *Mr.* (816 times). Therefore, it can be said that she gives more dignity to her female characters than man, and than of Bennett as Bennett's use of *Mrs.* (865 times) is far fewer than *Mr.* (1036 times). The frequency of *Miss* is nearly the same in both corpora (267 and 270 times), which shows that both writers are sexist against women in terms of discriminating against them according to their marital status, which they do not do for men.

As for collocations of two titles, Woolf uses *Mr. and Mrs.* more than Bennett (13 and 9 times respectively) and both corpora contain no occurrences of *Mrs. and Mr.*, which supports male firstness in titles. Although Woolf's corpus has fewer hits for *Mrs.* than Bennett's, when their ratios with *Mr.* is checked *Mr.* occurs less than *Mrs.* in Woolf's corpus and in Bennett's corpus *Mr.* has far more hits than *Mrs.*. Therefore, it can be said that both Bennett and Woolf's employment of *Mr.* before *Mrs.* shows their sexist attitude in language as neither has hits for *Mrs. and Mr.*

occurrences. As a result, it can be claimed that Woolf tried to change female character in terms of the use of *master and mistress*, by not giving negative connotation to mistress and using it less. On the other hand, although she used titles to her female characters more than males by addressing women as *Mrs.* (816 times) more than she does to men as *Mr.* (600 times), in terms of asymmetrical use of titles, she was not fully successful in terms of sounding non-sexist due to male firstness in her discourse, which has penetrated our language by stabilizing its place into our unconscious mind.



CONCLUSION

The purpose of this proposal was to compare Woolf and Bennett in terms of language sexism by using corpus linguistics methods. In order to do this, two corpora, one for each writer, were created and analysed by using AntConc software. In the analysis, binary opposition words, *girl- boy*, *woman-men*, *lady-gentleman*, *female-male*, *spinster-bachelor*, *master-mistress*, and *Mr- Mrs- Miss.*, were analysed in detail by using the Concordance tool. The results showed that, in the use of *girl(s)* and *boy(s)* in Bennett corpus, the first eye-catching point was the asymmetrical use of this binary pair. *Girl* (241times) was used more frequently than *boy* (123 times), which may support the sexist aspect of language according to Lisoletti (2006). Furthermore, less frequent use of descriptive adjectives for *boy* supported that claim. For *girl*, there were 119 descriptive adjectives; however, for *boy* there were only 33, which was three times less frequent than of *girl*. The frequencies of positive adjectives in both categories were higher than the negative ones. In the detailed concordance analysis, it was found that the adjectives which are employed for *girl* by Bennett did really comply with the descriptions of Victorian girls as depicted by Virginia Woolf in *The Professions of Women* (1996), who were expected to be (beautiful) pretty and charming, and obedient (agreeable and quiet), in good manner (well-behaved and sympathetic), yet non-attainable (unconquerable, proud etc.). At the same time, a girl's being (childish) naughty, raw and wicked were regarded as negative personality traits, which showed that the word *girl* was not only used for the young female, but for older woman implying humiliation. Moreover, in the cases of *ordinary*, the hypocrisy of the Victorian society was observed: girls being expected to conform to the norms of society, yet a girl's being ordinary was regarded as a negative trait.

In the analysis of the adjectives for *boy(s)*, the most salient result was the use of fewer adjectives and adjective phrases for *boy*, which implied the unconscious perspective of Bennett for *girl* i.e. girls need adjectives to be described; however, boys, as grown-ups, can stand on their own in his language as 'the boy'. Also, the semantic

derogation *girl* undergone was proved by the precedence of *young* 19 times as the most frequent adjective, of which occurrence was only one for *boy(s)*, which could prove being a girl is not just about age, but being a boy is.

In Woolf corpus, through the detailed analysis of modifiers of these binary pairs' descriptions, it was observed that human character started to change in novels as asserted by Woolf (1924) in "Mr. Bennett and Mrs. Brown", which was clearly seen in the descriptive adjectives she used to describe her characters. The first eye-catching result is observed in the number of adjectives. Woolf used almost the same number of adjectives to describe the girl/s and boy/s (35 and 34 times respectively). Different from Bennett, she did not use as many negative adjectives as Bennett for this pair, but used distinctive descriptive adjectives; therefore, the semantic categories were formed as appearance and personality, which gave more readable data. As an outstanding difference, she did not use *young girl* as the most frequent adjective, which showed that she did not use *girl* as semantically derogated word as Bennett. Another distinctive property observed was that she chose more compound adjectives, prepositional phrases, relative clauses, and noun phrases to modify girls such as golden-reddish and queer-looking by taking a vivid picture of girls in the novels, which also supported her claim that the female characters were changing from stereotypical Victorian girls to distinctive individuals, who had distinctive properties.

Furthermore, the comparison between two corpora in terms of symmetrical use of these binary pairs showed that Woolf's symmetrical use *girl* and *boy* (5) *more than Bennett* (1) could be accepted to be equal treatment for each gender. Therefore, in terms of symmetrical use of *girl and boy*, Bennett's discourse could be claimed to sound sexist. However, even while trying to treat girls in an equal way to boys, she employed it in male firstness Woolf was not able to escape from that aspect, by being victim of the unconsciously encoded cultural values in our language, which is regarded as an important aspect of the sexist language (Freebody and Baker, 1987, as cited in Baker, 2014).

When the use of *woman and man* were analysed, the meanings of the modifiers of these binary pairs were examined. The modifiers were divided into 9 semantic categories according to their meaning as age, appearance, clothing style, adjectives evoking positive emotion, adjectives evoking negative emotion, education/mental state/ability, origin, marital status, and occupation/financial status. It was seen that in both corpora, the most frequent semantic category was age: in Bennett corpus

occurrences were 67 for *woman*, and 143 for *man*, while in Woolf corpus, 84 for *woman* and 170 for *man*. Although fewer in frequencies, Bennett used longer, detailed and more variety of words to describe women (e.g. in a rather coquettish dishabille) compared to men. It can be inferred that in Bennett corpus, age is an important physical characteristic while portraying women. Unlike women, he used old or young most frequently to describe men. This could prove the Victorian perception that a girl had to find a husband before she got old as stated by Patricia (2013, p.12). This situation was, potentially, the reason why there were no occurrences of adjectives describing marital status of man, while there were 12 occurrences of woman i.e. married and single in Bennett corpus; on the other hand, there were 7 for women and 2 for men in Woolf corpus. Therefore, it could be said that, though not as much as in Bennett corpus, the marital status of *women* mattered more than that of *men* and that of Woolf corpus, as well. Different from Bennett corpus, the most frequent concordance of age to describe *women* was *old* in Woolf corpus. This data could be attributed to Woolf's female characters' being middle aged mostly in Woolf's works. While Bennett told the stories of young women in his novels e.g. Anna Tellwright, Helen, Constance and Sophia, Woolf preferred to tell middle-aged women's stories e.g. Mrs. Dalloway, Mrs. Ramsey and Jinny. This could be interpreted as the changing of woman characters in Woolfian style as stated by her own self in *Mr. Bennett and Mrs. Brown* (Woolf, 1924), by rejecting Victorian stereotypical characterization of female characters.

In the appearance category, in Woolf corpus, there were fewer occurrences of woman/women (57) than those of man/men (74). On the contrary, in Bennett corpus they were used 56 and 49 times respectively. This could be attributed to the change of characters, with the change of point of view, by letting female characters narrate from their own perspectives, the audience could see the depiction of men from a female point of view. Also, Bennett employed long adjectives and adjective phrases to describe *men and women's* appearance and clothing style by giving physical details, for instance what their characters look like, how much money they earn, and what their houses look like, which is highly criticized by Woolf in her essay "*Mr. Bennett and Mrs. Brown*" in terms of creating real characters. Moreover, in clothing style category, the frequencies of 'fashion' phrases proved that Victorian age women's clothing style was judged according to outer factors as shown in the survey of Gernsheim (1963).

When adjectives evoking positive and negative emotion were analysed, it was seen that in Woolf corpus there were 53 positive modifiers of *men* and 18 for *women*, while in Bennett corpus there were 48 positive modifiers for *men* and 29 for *women*. This data could be regarded as ‘unexpected’ as there were more positive phrases for *men* than *women* in Woolf corpus contradicting with feminist style of Woolf. Nevertheless, this data could be interpreted in accordance with the claim of López and Morant (1995) who believe that the sexist aspect of language stems from the problem of men’s social dominance over women and its reflection on language. With that belief, linguistic representation of *women and men* are in bias due to the sexist culture the writers are exposed to, in which *men*’s portrayal is more positive than *women*. Above all, the century Woolf lived in, similar to Bennett, was a male-dominant and a sexist language-English speaking society as Cameron (2005) states. Furthermore, in Bennett corpus, the adjectives connoting obedience and purity such as good-natured, young-hearted, respectable, friendly etc. stood out as *women* who were expected to comply with the rules and norms of the society as claimed by Petrie (2000) and Xiang (2008).

On the other hand, in Woolf corpus, the occurrences of the adjectives evoking negative emotion (39) were more than positive ones (18). However, to describe men, more adjectives with positive connotation (53) were used more than negative ones (38). Similarly, the occurrences of positive ones for women were fewer than those of man. When these numbers were considered, it could be concluded that Woolf rejected the portrayal of woman as in the form of expected social norms as Victorian girls like realist writers such as Bennett. That’s why, it could be said that by using more negative adjectives, Woolf did not condemn woman; vice versa, she rejected the generalizations of angel in the house traits made by male writers.

When the education, mental state and ability category was analysed, it was seen that the frequencies were close to each other in Bennett corpus for *men and women* (21 and 19), in negative and positive connotation as well. However, *men* (33) in Woolf corpus stood out for their education, mental state and ability in a more positive connotation than woman (11). Furthermore, in Bennett corpus no phrases related to occupation and financial status were found for *woman*. On the other hand, for *man*, 17 phrases describing occupation and money were found, which can all be associated with women’s life being limited in the house and Bennett’s realistic style which he makes

detailed analysis of characters and setting. These could show the conditions of women in the Victorian age: limited domestic sphere full of expected social norms, which is described as ‘angel in the house’ by Woolf (Marcus, 1981, pp. 45-6). In Woolf corpus, although the total frequency of the phrases in this category for women (14) was fewer compared to those of men (23), Woolf modified *women* with phrases about financial status and occupations inside and outside home. Therefore, this could be regarded as a change in character formation.

In terms of male firstness, in Bennett corpus, *man* preceded *woman* (11) in all occurrences of the binary pairs. In Woolf corpus, in terms of symmetrical use of the binary pairs, there were more occurrences (40), seeming less sexist at first sight; however, Woolf’s asymmetrical use of *man and his wife* (6 times) could be accepted as a sexist discourse in terms of marital status. Moreover, male firstness was observed in both corpora: *man and woman* was preferred instead of *woman and man*. Therefore, both corpora could be considered sexist in terms of male firstness as Eckert and McConnell-Ginet (2013, p. 22).

In terms of the generic use of *man* for occupation, Woolf used the generic man (37) four times less than Bennett (118), which complies with Baker’s (2014) claim that the use of generic *man* was more frequent in the 19th century than 20th. Statistically, a similar usage was observed in both corpora for the generic use of man and non-sexist forms (3 and 10 times). Therefore, it could be concluded that both corpora were sexist in terms of the generic use of man for occupation.

The analysis of concordances of *lady* and *gentleman* showed that both in Woolf and Bennett corpora, the binary pairs were used asymmetrically in addressing people; neither writer employs *gentleman* to address men. Woolf used *lady* for addressing women 94 times, while Bennett did not; he prefers Madame (11 times) but did not use Sir (5 times) or Master (11) frequently. Woolf preferred Sir (80 times) as the asymmetry of Lady, although she uses Madame only once. All these data proved the claim of Doyle (1998) who states that sexist language is observed in titles and forms of address in asymmetrical forms; and it could be claimed that both writers’ discourses were sexist in the use of *lady* and *gentleman* as titles.

The analysis of the phrase *lady and gentlemen* (as common nouns) showed that Bennett used it 3 times and Woolf used it twice. In all occurrences, lady preceded gentleman supporting Baker’s claim (2014) that lady and gentleman is the only gender

binary pair in which feminine gender precedes masculine. Also, when the total concordances were considered, it was clearly seen that in both corpora the frequency of lady was considerably higher than gentleman: 127 and 27 in Bennett, 137 and 73 in Woolf. This supports Holmes's (2000) claim that the symmetrical use of lady and gentleman has been declining, which was found in the discourses of the two writers as sexist aspects.

The detailed analysis of the modifiers of *lady* and *gentleman* showed that both writers used a more variety of modifiers to describe ladies in terms of age, appearance, personality, origin, occupation and marital status, which are relatively fewer in gentleman. This could be attributed to the semantic derogation of lady, which is not observed in the occurrences of gentleman. As gentleman, in itself, has the positive connotations such as nobility and politeness, while lady has lost its nobility in semantics as explained by Schulz (1975) as democratic levelling.

The concordance analysis of female and male showed that Woolf used these words less than Bennett (14 and 23 times respectively). In Bennett corpus, male (18) was used more frequently than of female (5), whereas in Woolf corpus, although fewer in number, female (9) was used more frequently than male (5). This might be related to the focus of the writers. Woolf's stories revolved around her female character's inner world, whereas Bennett perceived the world from his male character's side. The word female was used with *desire*, *breast*, *charm*, *follower*, *hens*, *vagrant* and *writer*. In Bennett corpus, females stand out as their sexuality as virgins, which is not employed for males. Therefore, Bennett's relatively more sexist discourse could be seen in concordance analysis of *female* and *male*, and Woolf's discourse, although not as strong as Bennett's, could not be regarded as fully non-sexist since her language in using these binary pairs represented woman as sexual objects. However, these representations were generally made intentionally and harshly by the male characters, which could be accepted as feminist criticism to reflect patriarchal society by creating awareness. Therefore, the concordances of these binary pairs showed femininity is something about sexuality, whereas masculinity is something about power.

In terms of the use of pervasive pejorative sex-pair words such as *bachelor(s)* and *spinster(s)*, both Bennett and Woolf used *spinster* (6-7) as examples of semantic derogation. However, Bennett, in accordance with the Victorian norms of society which regarded marriage as destiny, and glorify unmarried men as free will, apparently diminish unmarried woman, by referring them bachelor (5). On the other side, Woolf,

though failing to use spinster in negative connotation, did not glorify men referring to them as 'bachelor' as frequently as Bennett did. In Woolf corpus, there was only one incidence of bachelor, which is in symmetrical form of spinster, but in male firstness. Therefore, it could be said that by her attempt to change human characters in her fictions, Woolf tried to change the point of view of marriage of men and women by its not being as a means to change status in society.

The detailed corpus analysis of *master and mistress* showed that the word *mistress* is not the symmetrical form of *master* anymore. Although *master* has not, *mistress* has gone under semantic derogation by undergoing sexually and socially degrading negative connotation. Bennett used this binary pair- master and mistress- (45 and 57 times) more frequent than Woolf (6 and 9 times) with a more negative meaning (7 and 1 times), which showed that Bennett used master in more positive connotation and mistress in more negative connotation than Woolf.

The titles, Mr. Mrs. and Miss, forming from *master and mistress*, have sexist attitude in themselves as they contain gender discrimination against women. Both writers used Miss nearly equally (267 and 270 times). Using *Miss* is a sexist aspect of language since such discrimination- addressing somebody according to their marital status- does not exist for men. Bennett used Mr. (1036) more than Woolf (600 times) and more than Mrs. (865 times). Referring to somebody using title instead of first name can be accepted as a form of respect in terms of status and nobility. From this perspective, it could be said that the Bennett was dignifying his male characters more than female characters. Although Woolf tried to glorify her female characters by addressing them using titles as Mrs. (816) more than men as Mr.(600) she was not able to sound fully non-sexist, which was brought out when the asymmetrical use of the titles is analysed as she ordered the titles in male firstness more than Bennett (13 and 9). Therefore, in terms of male firstness, Woolf was not able to escape the sexist discourse which has penetrated into our language and subconscious mind making us unconsciously employ it.

All in all, regarding the corpus analysis of Bennett and Woolf, Bennettian language could be accepted to include sexist aspects of language more than Woolf. On the other hand, the notion of Woolf, which is regarded as her most crucial contribution to feminist criticism that "gender identity is socially constructed and can be challenged and transformed" (Selden et al., 2005, p. 118) was observed in her corpus as through her discourse, she wanted to construct a new gender identity for woman by challenging

the Victorian notions of female identity in character formation. Therefore, it is true that Woolf was trying to change 'human character' especially in terms of changing stereotypical gender roles and equality; however, it was observed that she could not fully escape from the sexist language that has unconsciously penetrated in minds due to taught social and cultural norms, which is not surprising when the interrelation between language, society and culture is considered. It is well-known that culture is the beliefs and practices governing the life of a society for which a particular language is the vehicle of expression (Hantrais, 1989). Therefore, it can be said that their languages functioned as a medium used to transmit their cultural and social norms on gender. After all, Woolf and Bennett were writing in male dominated English culture in which the language spoken was sexist English (Cameron, 2005, p.12). In such a world view, women were marked as deviant and deficient, or made invisible, which could also be demonstrated with so-called 'sexism in language'.

The purpose of the proposal was to compare Woolf and Bennett language applying corpus linguistics methods. Therefore, two corpora, Woolf and Bennett, were compiled including three books from each writer because of copyright issues. The texts were taken from Project Gutenberg, which contains free of charge electronic texts on the internet with copyright. In order to do a more detailed analysis, it would be better to include all works of Woolf and Bennett. Therefore, a study including all works of these writers should be done. Moreover, a corpus-based study comparing the works of Woolf and Bennett with a reference corpus including the works of their contemporary writers would be beneficial. Further insights may be gained related to the widely discussed question of characterization, gender and sexist discourse in the fictions of Edwardian and Georgian Age.

BIBLIOGRAPHY

- Altick, R. D. (1973). *The weaker sex. Victorian people and ideas*. New York: W. W. Norton & Company, pp. 50-9.
- Anthony, L. (2019). AntConc (Version 3.5.8) [Computer Software]. Tokyo, Japan: Waseda University. Available from <https://www.laurenceanthony.net/software>
- Azher, M. & Khalid, S. & Mehmood, R. (2014). Gender representation in Pakistani and British English fiction: A corpus based study. 2225-0484.
- Baker, P. 2014. Using corpora to analyze gender. *International Journal of Corpus Linguistics*. 19. 10.1075/ijcl.19.4.06kre.
- Beauvoir, S. d. (2009) [1949]. *The second sex*. Trans. Constance Borde and Sheila Malovany-Chevallier. Random House: Alfred A. Knopf. ISBN 978-0-307-26556-2.
- Bennett, A. (1902). *Anna of the five towns*. Retrieved from The Project Gutenberg E-text of Anna of the Five Towns, by Arnold Bennett
- Bennett, A. (1908). *The old wives' tale*. Retrieved from The Old Wives' Tale by Arnold Bennett - Free Ebook (gutenberg.org)
- Bennett, A. (1910). *Helen with the high hand*. Retrieved from The Project Gutenberg eBook of Helen with the high hand, by Arnold Bennett.
- Bennett, A. (1923). Is the novel decaying?. *The Register*. (Adelaide, SA:1901-1029). p.4. Available: <https://trove.nla.gov.au/newspaper/article/64306850#>
- Biber, D., Conrad, S., & Reppen, R. (1998). *Corpus linguistics: investigating language structure and use*. Cambridge: Cambridge University Press.
- Biber, D. (2011). Corpus linguistics and the study of literature: back to the future? *The scientific study of literature*, 1. Pp 15-23.
- Bucholtz, M. (2014). The Feminist foundations of language, gender, and sexuality research. In Ehrlich S., Meyerhoff M. and Holmes J. (eds.). *Handbook of language, gender, and sexuality*. 2nd ed. Oxford, John Wiley & Sons, 23-47.
- Buckner, P. A. (2005). *Rediscovering the British world*. Calgary: Calgary University Press.
- Caldas-Coulthard, C., & Moon, R. (2010). 'Curvy, hunky, kinky': using corpora as tools for critical analysis. *Discourse & Society*, 21(2), p. 99-133.

- Cameron, D. (1998). Gender, language and discourse: a review essay. *Signs*, 23 (4), pp. 945-973.
- Cameron, D. (2005). Language, gender and sexuality: current issues and new directions. *Applied linguistics*, 26 (4), 482-502.
- Cameron, D. (2007). *The myth of Mars and Venus*. Oxford: Oxford University Press.
- Coady, A. (2018). *The non-sexist language debate in French and English*. Doctoral, Sheffield Hallam University. <https://doi.org/10.7190/shu-thesis-00133>
- Coates, J. (1986). *Women, men and language*. New York: Longman.
- Cruse, A. (2004). *Meaning in language an introduction to semantics and pragmatics*. New York: Oxford University Press.
- Culpeper, J. (2009). Keyness: words, parts-of-speech and semantic categories in the character-talk of Shakespeare's Romeo and Juliet. *International Journal of Corpus Linguistics*, 14 (1), pp. 29-59.
- Daugherty, B. (1983). The whole contention between Mr. Bennett and Mrs. Woolf, revisited. *Virginia Woolf: Centennial essays*. New York: The Whitston Publishing Company. pp. 269-294.
- De Stasio, C. (1995). Arnold Bennett and late-Victorian "woman". *Victorian periodicals review*, 28 (1), 40-53. Retrieved November 7, 2020, from <http://www.jstor.org/stable/20082820>
- Doyle, M. (1998). Introduction to the A-Z of non-sexist language. *The feminist critique of language*, a reader. D. Cameron (ed.), London and New York: Routledge, pp. 149-154.
- Eckert, P. and McConnell-Ginet, S. (2013). *Language and gender*. Cambridge: Cambridge University Press.
- Ehrlich, S. and King, R. (1992). Gender-based language reform and the social construction of meaning. *Discourse & Society*, 3 (2), 151-66.
- Fischer-Starcke, B. (2009). Keywords and frequent phrases of Jane Austen's *Pride and prejudice*: a corpus-stylistic analysis. *International Journal Of Corpus Linguistics* 14 (2): 492–523.
- Frank, F. (1989). Language planning, language reform, and language change: A review of guidelines for nonsexist usage, in F. Frank and P. A. Treichler (eds.), New York, NY: Modern Language Association of America. pp.105-133.
- Friedan, B. (1963). *The feminine mystique*. New York: Norton.

- Fuertes-Olivera, P. (2007). A corpus-based view of lexical gender in written business English. *English for specific purposes*, 26 (2). pp. 219-234.
- Ganascia, J. G. (2015). The logic of the big data turn in digital literary studies. *Frontiers digital humanities*, 2 (7), pp. 627-636.
- Gernsheim, A. (1963). *Victorian and Edwardian fashion - a photographic survey*. New York: Dover Publications Inc.
- Gesuato, S. (2003). The company women and men keep: what collocations can reveal about culture. *Proceedings of the corpus linguistics 2003 conference*. March. pp. 253-262.
- Gries, S. (2009). What is corpus linguistics? *Language and linguistics compass*, 3. pp. 1–17.
- Granger, S. (2002). A bird's-eye view of learner corpus research. In S. Granger, J. Hung and S. Petch-Tyson (Eds.), *Computer learner corpora, second language acquisition and foreign language teaching* (pp. 3-36). Amsterdam: John Benjamins. <http://dx.doi.org/10.1075/lllt.6>
- Hantrais, L. (1989). *The undergraduate's guide to studying languages*. London: CILT.
- Holmes, J. (2001). Ladies and gentlemen: corpus analysis and linguistic sexism. In C. Mair & M. Hundt (ed.), *Corpus linguistics and linguistic theory* (pp. 141--156) . Rodopi.
- Holmes, J. (2008). *An introduction to sociolinguistics*. 3rd ed. Harlow: Pearson.
- Holmes, J. and Sigley, R. (2001). What's a word like *girl* doing in a place like this? In Smith, Adam and Peters, Pam (eds.). *New frontiers of corpus linguistics*. Amsterdam Rodopi, pp. 247-263.
- Hynes, S. (1967). The whole contention between Mr. Bennett and Mrs. Woolf, novel: A Forum on Fiction, Autumn 1 (1), pp. 34-44.
- Jones, C., & Waller, D. (2015). *Corpus linguistics for grammar: a guide for research*. Routledge, Taylor & Francis Group.
- Kreutz, I. (1962). Mr Bennett and Mrs Woolf, *Modern fiction studies*, 8 (1962– 63), pp. 103–15.
- Krieger, D.(2003). Corpus linguistics: What it is and how it can be applied to teaching. *The Internet TESOL Journal*, 9 (3). Available: <http://iteslj.org/Articles/Krieger-Corpus.html>
- Koenigsberger, K. (2006). Bennett, Arnold. *The Oxford ,encyclopedia of British literature*, Oxford University Press. Retrieved 4 June 2020.
- Lakoff, R (1975). *Language and woman 's place*. New York: Harper & Row

- Leech, G. N., and Short, M. (2015). *Style in fiction: a linguistic introduction to English fictional prose*. London & New York: Routledge Taylor & Francis Group.
- Lei, X. (2006). Sexism in language. *Journal of Language and Linguistics*. 5 (1): 87-95 ISSN 1475-8989.
- Lewis, W. (2005) "Virginia Woolf: 'mind' and 'matter' on the plane of a literary controversy." Retrieved from, May 26, 2005. <http://www.english.upenn.edu/~jenglish/English>
- Litosseliti, L. (2006). *Gender and language: theory and practice*. New York: Oxford University Press.
- Lledó, E. (1992). *El sexisme i l'androcentrisme en la llengua: anàlisi i propostes de canvi*. Barcelona: I.C.E.
- López, A. and Morant, R. (1995). *Gramática femenina*. Madrid: Cátedra.
- Mahlberg, M. (2007). Clusters, key clusters and local textual functions in Dickens. *Corpora*, 2 (1), pp. 1-31.
- Mahlberg, M. and McIntyre, D. (2011). A case for corpus stylistics: Ian Fleming's *Casino royale: English text construction*, 4 (2), pp. 204–227. doi 10.1075/etc.4.2.03mah.
- Mahlberg, M. (2013). *Corpus stylistics and Dickens's fiction*. London: Routledge.
- Mahlberg, M. (2015). *Literary style and literary texts. Corpus linguistics*. pp. 346-361.
- Majumdar, R. & McLaurin, A. (2003) [1975]. *Virginia Woolf: the critical heritage* Routledge.
- Marcus, J. (1981). *New feminist essays on Virginia Woolf*. London: Nebraska Press.
- McEnery, T. & Wilson, A. (2001). *Corpus linguistics* (Second Ed.). Edinburgh: Edinburg University Press.
- McIntyre, D. & Walker, B. (2010). How can corpora be used to explore the language of poetry and drama? ed. McCarthy, M. and O'Keeffe, A. *The Routledge handbook of corpus linguistic*. New York: Routledge, pp. 516-530.
- Mills, J. (1989) *Woman words - a vocabulary of culture and patriarchal society*. London: Virago Press.
- Mills, S. (1995). *Feminist stylistics*. London and New York.
- Mills, S. (2008). *Language and sexism*. New York: Cambridge.

- Mills, S. and Mullany, L. (2011). *Language, gender and feminism*. London and New York: Routledge.
- Mcintyre, D. & Walker, B. (2010). How can corpora be used to explore the language of poetry and drama? In: McCarthy, M. and O'keeffe, A. (Org.). *The Routledge Handbook of Corpus Linguistic*. New York: Routledge, pp. 516-530.
- Meyerhoff, M. (2011). *Introducing sociolinguistics*. London, UK: Routledge.
- Motschenbacher, H. (2015). Some new perspectives on gendered language structures. in M.Hellinger and H. Motschenbacher (eds.). *Gender across languages*, 4. Amsterdam: John Benjamins, pp. 27-48.
- Motschenbacher, H. (2016). A discursive approach to structural gender linguistics: theoretical and methodological considerations. *Gender and language*, 10 (2), pp. 149-69.
- Muslu, M. (2020). A corpus-based analysis of William Blake's Songs of innocence and Songs of experience. *English Studies in the 21st Century*. Newcastle: Cambridge Scholars Publishing.
- Nair, R. (2003). Recognising sexist language through children's literature. *The English Teacher*, XXXIV, pp. 51-59.
- Newell, S. (1996). Construction of Nigerian women in popular literatures by men. *African Languages and Cultures*, 9 (2), pp. 169-188.
- O'Halloran, K. (2007). The subconscious in James Joyce's 'Eveline': a corpus stylistic analysis which chews on the 'Fish hook', *Language and literature* 6 (3), pp. 227-244.
- Patricia, B. (2013). *Silent sisterhood: middle-class women in the Victorian home*. Routledge Library Editions: Women's History.
- Pauwels, A. (2003). *Linguistic sexism and feminist linguistic activism*. In: Powell N. Gary. *Gender & work*. London: Sage Publications, pp.550-70.
- Pearce, M. (2008). Investigating the collocational behaviour of man and woman in the BNC using sketch engine. *Corpora* 3(1), pp. 1-29. DOI: 10.3366/E174950320800004X
- Petrie, C. (2000). Victorian women expected to be idle and ignorant. *Victorian England*. Ed. Clarice Swisher. San Diego: Greenhaven Press, pp. 178-87.

- Reppen, R. (2010). *The Routledge handbook of corpus linguistics: building a corpus: what are the key considerations?* Anne O'Keeffe, Michael McCarthy (Eds). 2010. London: Routledge.
- Rayson, P. & Garside R. (2002). Comparing corpora using frequency profiling. *Proceedings of the Workshop on Comparing Corpora*, 9, 1-6 Stroudsburg, PA, USA.
- Romaine, S. (1999). *Communicating gender*. New York, London, Lawrence Erlbaum.
- Ruano San Segundo, P. (2016). A corpus-stylistic approach to Dickens' use of speech verbs: beyond mere reporting. *Language and literature*, 25(2), pp. 113–129. <https://doi.org/10.1177/0963947016631859>.
- Römer, U. (2006). Where the computer meets language, literature, and pedagogy: corpus analysis in English Studies. Gerbig, A. & A. Müller-wood (Eds). *How globalization affects the teaching of English: studying culture through texts*. Lampeter: E. Mellen Press. 81-109.
- Scott, M (2001). Comparing corpora and identifying key words, collocations, and frequency distributions through the WordSmith Tools suite of computer programs. In: Henry MA and Roseberry LR (Eds.). *Small Corpus Studies and ELT*: 47-67. John Benjamins, Amsterdam, Netherlands.
- Scott, M. & Tribble, C. (2006). *Textual patterns*. Key words and corpus analysis in language education. Amsterdam: Studies in corpus linguistics 22 Amsterdam: John Benjamins, 121-4, 203.
- Schulz, M. (1975). *The semantic derogation of woman*. New York: Thorne and Henley.
- Selden, R., Widdowson, P., & Brooker, P. (2005). *A readers guide to contemporary literary theory*. Pearson: Longman.
- Sinclair, J. M. (1991). *Corpus, concordance and collocation*. Oxford: Oxford University Press.
- Sinclair, J. M. (2004). *Trust the text*. London: Routledge.
- Speer, S.A. (2001). Review article of Goddard and Patterson, language and gender; Bucholtz, Liang and Sutton (eds) reinventing identities: The gendered self in discourse, and Pauwels, Women changing language. *Discourse and Society*, 12(3), pp. 393-397.
- Spender, D. (1998). Extracts from man made language, in Cameron D. (ed.), pp. 93-99.

- Sundberg, D. & Nilsson, J. (2018). Papa revisited : a corpus-stylistic perspective on the style and gender representation of Ernest Hemingway's fiction. Retrieved from <http://urn.kb.se/resolve?urn=urn:nbn:se:lnu:diva-69966>
- Stubbs, M. (2005). Conrad in the computer: examples of quantitative stylistic methods. *Language and literature*, 14 (1), pp. 5–24. DOI: 10.1177/0963947005048873.
- Taylor, C. (2013). Searching for similarity using corpus assisted discourse studies. *Corpora*, 8(1), 81b113.
- Wardhaugh, R. & Fuller, J. M. (1998). *An introduction to sociolinguistics*. (Third Edition). Oxford:Blackwell.
- Wareing, S. (2004). Language and gender. In Sing, Ishtla and Stilwell Peccei, Jean (eds). *Language, society and power*. London: Routledge. 75-92.
- Weatherall, A. (2002). *Gender, language, and discourse*. New York: Routledge.
- Wollstonecraft, M. (1792). *A vindication of the rights of woman: with strictures on political and moral subjects*. London: J. Johnson.
- Woolf, V. (1915). *The voyage out*. Retrieved from The Voyage Out by Virginia Woolf - Free Ebook (gutenberg.org)
- Woolf, V. (1925). *Mrs. Dalloway*. Retrieved from Mrs Dalloway by Virginia Woolf - Free Ebook (gutenberg.org)
- Woolf, V. (1927). *To the lighthouse*. Retrieved from To the Lighthouse by Virginia Woolf - Free Ebook (gutenberg.org)
- Woolf, V. (1924). *Mr. Bennett and Mrs. Brown*. The Hogarth Press. London.
- Woolf, V. (1929). *A room of one's own*. New York: Harcourt, Brace and Company.
- Woolf, V. (1990). *Women and fiction*. In D. Cameron (Ed.). *The feminist critique of language: A Reader*. London and New York: Routledge.
- Woolf, V. (1996). *The professions of women* In Gilbert, Sandra; Susan Gubar (eds.). *Norton Anthology of Literature by Women (2 ed.)*. W. W. Norton & Company. p. 1346. ISBN 978-0-393-96825-5.
- Xiang, X. (2008). Natural mode of passion for Hardy's female figures. *US-China Foreign Language*, 6 (9), pp. 5-10.

APPENDICES

Appendix A.

Semantic Categories of the adjectives describing woman and women in Woolf corpus

Age	Appearance	Clothing	Adjectives evoking positive emotion	Adjectives evoking negative emotion	Education/Mental state/ability	Occupation and money	Origin	Marital status
old (-er) 37	beautiful 5	well-dressed	nice 2	poor 10	silly 2	working	English	unmarried 4
young (-er) 31	fat 4	bonneted	good 2	dull 2	smart	heading	German	married 3
little 3	tall 3	in grey in cotton dresses	wonderful	battered 2	well-educated	care-taking	middle class	
elderly 2	Little 3	dressed conspicuously in white	delightful	drunken 2	very able	official	suburban	
of her age 2	red-haired 2		self-possessed	brawling	capable	military	native	
of your generation x2	pink		interesting	inebriate	practical	at work		
(of) forty 2	sweet-looking		splendid	independent	idealistic	possessed of a considerable income		

of fifty	charming		reverent	heartless	bright	earning their livings		
of your age	toothless		rare	deformed	well-set-up	washer		
of twenty- four	without any teeth		active	different	experienced	with household cares		
grown	with bad legs		modern	quick- tempered		who bring up children		
old char	sumptuous		respectable	unfortunate		who keep shops		
	handsome		private	angry		who seek their living upon the shores		
	flaunting		silent	wrong		martial		
	exquisite		peaceful	vile				
	strong		serious	selfish				
	with their hair down pointing a gun			ordinary				
	with their hair magnificently swept in coils			impulsive				
	with very red cheeks			odd				
	with one hand			frozen				

	with downcast eyes			cold				
	with large eyes			scornful				
	with the knife			detestabl e				
	with a commonpl ace face like hers			odious				
	with less charm			queer				
	with a spiteful tongue			afraid				
	with an enormous slow movement			obscure				
	with her hair in a plait and a case in her hand							
	with grey hairs							
	with bad legs							
	pale							
	big							
	Red-head							
	coloured							
	broad							
	thick							

	plump							
	thin							
	dried-up							
	well-made							
	slight							
	like a great stone							
	short							
	mouse- like							
	large							
84	57	4	18	39	11	14	5	7

(Appendix A Continued)

Appendix B.

Semantic Categories of the adjectives describing man and men in Woolf corpus

Age	Appearance	Clothing	Adjectives evoking positive feelings	Adjectives evoking negative feelings	Education /ability /mental state	Occupation and money	Origin/class	Marital Status
young 95	Little 8	man with a wash-leather bag for his watch 2	great (-est) 9	Poor 4	clever 8	of business 4	English 4	widowed
old (-er) 34	Tall 4	in the grey suit 2	kind (-est) 4	ordinary 2	Able(-st) 2	rich 3	Portuguese	married
little 4	Big 4	man in grey 2	distinguished 4	savage	successful 2	working 2	Spanish	
elderly 3	Great 3	with their tail-coats	nice 3	barbarian	man of the world 2	without occupation	middle class	
middle aged 2	dark 3	With their white slips	civilized	Vulgar	ambitious	busy		
of about her own age	fat 2	dressed like a sportsman	splendid	odd	half-educated	poor		
about thirty-two years of age	distinguished looking 2	in shirt-sleeves	finest	greediest	self-educated	at the head of some enterprise		
of forty	black 2	with the ear-rings	fortunate	craven	educated	at the head of his profession		
men of fifty	angular 2	in a blue jersey	reverent	grim	literary	in his own way		
of your age	burly	carrying a leather bag	spruce	dreadful	public school	in the drain-pipe		
	tiny	naked	free-spoken	conventional	sensible	military		

	dirty	fashionable	generous	morbid	wise	digging in a drain with		
	handsome	well-dressed	pure-hearted	querulous	competent	nothing in the world		
	feeble	in the overcoat	heroic	fanatical	intelligent	mending roads		
	one-armed	wearing white slips beneath their waistcoats	delightful	obscure	highly trained in promoting	selling picture postcards		
	swell	in a tail-coat with a carnation in his buttonhole coming towards him	grateful	egotistical	first rate	of war		
	red-haired	with a cloth round his loins	brave	typical	of his intellect	teaching		
	gold-laced	with a large buttonhole	decent	awkward	of genius			
	charming	with their hands behind the tails of their coats	gallant	unhappy	of his experience			
	attractive		majestic	sad	interested in Egyptology			
	bald		honest	indifferent	lazier			
	fair		better	inconsiderate	vainest			
	sturdy		famous	hard	mad			
	strong		important	Odious				

	of sturdy build		happiest	unwilling				
	with a profile like a gem's		interesting	desolate				
	with the red face		of the modern type	bereft				
	with supple lips		of action	inscrutable				
	dreadful flying		dignified	exiled				
	deformed		sincere	undemonstrative in the company of women				
	with mules		fit to compare with a woman	afraid to own his own feelings				
	seedy-looking nondescript		not burdened	crying in the street				
	with a head resembling the head of an intellectual ram		not weighed down	wretched				
	who look so fine on horseback		with an agreeable manner	bloated				
	with the yellow stain on his beard		of considerable passion and fitful energy					
	with cigars		of such worth and authority					
	with globular green eyes		of much kindness and simplicity					
	(with) their hair raked back							

	ugly							
	weak-kneed							
	kind looking							
	white							
	tattered							
	most extraordinary looking							
	cadaverous							
	stout							
	lean							
	powerfully built							
	robust physique							
	middle-sized							
	gaunt							
	inclined to be stout							
	who never weighed less than eleven stone six							
143	74	22	53	38	33	23	7	2

(Appendix B Continued)

Appendix C.

Semantic Categories of the adjectives describing 'woman and women' in Bennett corpus

Age	Appearance	Clothing style	Adjectives evoking positive emotion	Adjectives evoking negative emotion	Education/Mental state /ability	Origin	Marital status
young / -er / -ish x30	stout x10	fashionable x3	determined x2	poor x3	wise(r) x5	English x3	married x10
Old x11	fat x7	well-dressed x2	brave x2	fragile x2	experienced x3	French x3	single x2
aging -ed x6	tall x5	old-fashioned	happy	obstinate x2	mad x2	foreign	
little x4	beautiful x4	stylish	righteous	horrid	capable x2		
mature x3	pretty x4	fluffy	indomitable	cruel	highly-educated		
of fifty x3	simple x2	attired	majestic	gallivanting	intelligent		
middle-aged x2	ugly x2	in a large mob-cap	sincere	disagreeable	clever		
elder	handsome	in a new bonnet with pink strings	honest	undignified	comprehending		
elderly	well-bred	in a coat and skirt	earnest	hired	busiest		
grown	red-haired	in a rather coquettish deshabelle	proud	suffering	sensible		
approaching sixty	rosy-cheeked	with a white cap	friendly	selfish	silly		
of uncertain age	grey-haired		respectable	ordinary	foolish		
small	straight		good-natured	pitiable	well-trained		
of her age	tight-bound		shrewdest	wretched			
over forty	wrinkled		alert	horrified			
	hardy old potato-shriveled		vigorous	angry			
			comical	dangerous			
	plain		young-hearted	impudent			
	untidy		energetic	dangerous			
	dazzling		decent	dilapidated			
	unassuming		distinguished	lonely			

	comely		unique	ordinary			
	large-boned		impossible	sad			
	distinguished		nice	ridiculous			
	not beautiful		splendid	horrible			
	worn		legendary	alone			
	with a benevolent but rather pinched face		smoothest	weak			
	with fine brown hair						
67	56	14	29	31	21	7	12

(Appendix C Continued)

Appendix D.

Semantic Categories of the adjectives describing 'man and men' in Bennett corpus

Age	Appearance	Clothing style	Adjectives evoking positive emotion	Adjectives evoking negative emotion	Education/ Mental state /ability	Occupation and money	Origin
young (-er) (-ish) x73	tall x6	plain	honest x4	rudest x3	wise x4	leading x4	English 25
old (-er) (ish) x68	stout x4	elegant	benign x2	condemned x3	shrewd x3	richest x3	French 2
middle-aged x13	short (-ish) x3	naked to the waist	fatherly x2	poor x2	experienced x3	working x3	Scotch
aged x4	handsome x2	well dressed	great x2	strange x2	clever	busiest x2	
little x3	beautiful x2	in shirt-sleeves	righteous x2	peculiar x2	silly	commercial	
thirty x3	Strong(er) x2	in a shabby brown suit	respectable	greedy	intelligent	wealthy	
young-old	fat x2	in a white smock	pleasant	obstinate	capable	moneyed	
all about thirty	undersized x2	in a black frock-coat	solid	mysterious	incapable	successful	
ageing	Little x2	in shirt and trousers	perfect	hard	astutest	aristocratic	
twenty five	thin	ill dressed	ideal	self-centred	sensible		
twenty four	pale-faced		warm-hearted	simple	brilliant		
over fifty	weak		a self-controlled	unknown	Mad		
	undersized		patriotic	sick			

	black-bearded		with notable finesse	shy			
	slim		in a tender mood	nervous			
	muscular		like a sheep	alike			
	with a flat chest and a chronic cough		in love	capricious			
	with a good-humoured face flung some clay		sedate	ironic			
	with a large, intelligent face		determined	callous			
	with a trimmed, greying beard		good	senseless			
	with grey beard, small grey eyes, a		best	grave			
	with pendent cheeks and cold grey eyes		jovial	crudest			
	with short arms and legs		perfect	ruddy			
	white-haired		gallant	restless			
	enfeebled		kind	fussy			
	spectacled		adventurous	new			
	well-proportioned		reliable	incomprehensible			
	heavy		superior				
	obese		funny				
	dark		well-favoured				
	big		alert				
	huge		incredible				
	wrinkled		astonishing				

			influential				
			equal				
			upright				
			impeccable				
			implacable				
			jolly				
			intimate				
			rising				
170	49	10	48	34	19	17	25

(Appendix D Continued)



