

A Corpus-Based Analysis of Virginia Woolf and Arnold Bennett

ÖĞRT. GÖR. ZEYNEP AYDINGÜLER*-DR. ÖĞR. ÜYESİ MELTEM MUŞLU**

Abstract

Corpus linguistics analysis is founded on the use of electronic collections of naturally occurring texts and it 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. 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*, *Mrs. Dalloway*, *To the Light House* and Arnold Bennet's *Anna of the Five Towns*, *The Old Wives Tale*, *Helen with the High Hand* were analyzed using corpus linguistics methods. The concordance lines of the gendered binary oppositions girl-boy, woman-man, lady-gentleman, female-male were analyzed in terms of sexist language aspect and the results were evaluated under feminist literary criticism theories.***

Keywords: Arnold Bennett, Virginia Woolf, corpus linguistics, feminist stylistics, sexist language

VIRGINA WOOLF VE ARNOLD BENNETT'İN DERLEM TEMELLİ ANALİZİ

Öz

Derlem dilbilim analizi orijinal metinlerin elektronik ortamlarda kaydedilmesi ve kullanılması üzerine kuruludur ve bu yöntem sadece dilbilimsel çalışmalarda değil, aynı zamanda edebiyatta edebi metinlerin daha önce tartışılmamış veya tespit edilmemiş anlamlarını ortaya çıkarmada da önemli bir yere sahiptir. Bu çalışma Feminist üslup teorisinin bir tamamlayıcısı olarak Woolf ve Bennett'in söylemlerini derlem dilbilim yöntemleri kullanarak cinsiyetçi dil açısından incelemeyi amaçlamıştır. Woolf'un *Dışa Yolculuk*, *Bayan Dalloway* ve *Deniz Feneri* ile Bennett' in *Beş Kentin Anna'sı*, *Eski Eşler Masalı* ve *Becerikli Helen* eserleri derlem dilbilim yöntemleri kullanılarak analiz edilmiştir. Cinsiyete dayalı ikili karşıtlıkların bağlamı dizinleri (kız-oğlan, kadın-erkek, hanımefendi-beyefendi, eril-dişi) dilin cinsiyetçi yönleri açısından analiz edilmiş ve sonuçlar feminist edebiyat eleştirisi teorilerine uygun olarak değerlendirilmiştir.

Anahtar sözcükler: Arnold Bennett, Virginia Woolf, derlem dilbilim, feminist üslup, cinsiyetçi dil

* Gaziantep Üniversitesi, Yabancı Diller Yüksekokulu, zeynep_uygur27@hotmail.com, orcid: 0000-0002-2266-1139

** Gaziantep Üniversitesi, Fen-Ed. Fak. İngiliz Dili ve Edebiyatı, meltemmuslu@gmail.com, orcid: 0000-0002-6008-2074

*** This article is a part of the first author's thesis titled "A Corpus Analysis of Arnold Bennett and Virginia Woolf: Sexism in Language"

INTRODUCTION

This paper builds on corpus stylistics research on determining the sexist aspects of the language of Virginia Woolf and Arnold Bennett. It aims to compare their work in terms of feminist stylistics and feminist literary criticism using corpus linguistics techniques. Corpus is defined as “a collection of naturally occurring language texts, chosen to characterize a state or variety of a language” (Sinclair, 1991, p. 171). Corpus linguistics (CL hereafter) methodologies are becoming more popular to analyze literary texts by building small or large corpora to assist the interpretation of a literary work, to provide a more systematic description of the salient features of a work, or to investigate the psychological processes involved in comprehending a text e.g., Adolphs and Carter, 2002; Culpeper, 2009; Fischer-Starcke, 2009; Horii 2004; Hunt, 2015; Leech, 2013; Mahlberg et al. 2014; Muşlu, 2020; O’Halloran 2007; Oliveira, 2014; Stubbs, 2005 to name a few. CL methods were applied to analyze different literary texts from various perspectives. For instance, in his study Stubbs (2005) analyzed *Heart of Darkness* to discover the important themes and the style markers used by Conrad. To do this, Stubbs used word lists and collocations-what he calls very simple frequency stuff. Scott and Tribble (2006) applied a keyword analysis of the distinctive words used in Shakespeare’s play *Romeo and Juliet* by building two different corpora: one consisting of *Romeo and Juliet* and the other consisting of all other Shakespeare plays. O’Halloran (2007) analyzed the keywords in James Joyce’s *Eveline* aiming at finding new information about the protagonist, not the style of the author by proving how recurring words complement the general themes in the text.

It is generally accepted that linguistic patterns encode 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 more easily. Leech and Short (2015) support this 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. Corpus studies in literature do not aim at consuming conventional literary theories; vice versa, they validate literary theories by supporting those using empirical data. Moreover, using CL methodologies does not claim that corpus techniques can ever replace manual analysis. On the contrary, 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, analyzing the style associated with individual authors and works becomes less complicated (Mahlberg and McIntyre, 2011). Therefore, applying corpus methods to literary works may cover additional aspects of the texts or validate previous analyses.

Although CL methods were applied to analyze different literary texts from various perspectives, the works of Virginia Woolf and Arnold Bennett have not been analyzed. Therefore, the purpose of this study is to compare the works of Bennett and Woolf by using CL methods. The study focuses primarily on sexist aspects of their language use. Woolf and Bennett are two writers with controversial views. Woolf (1924) criticizes Bennett harshly for the weakness of his novels representing "old guards" as his style was too traditional away from being modern. Similarly, Bennett (1923), as an Edwardian, criticizes modern writers' depiction of "reality" as their characters could not survive. Right at that point, Woolf, 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 they ignored the inner thoughts or personal emotions of the characters.

Apart from these two writers criticizing one another, literary critics have also been involved in debates with different points of view. For instance, Daugherty (1983) suggests that Woolf defends her feminist and aesthetic ideals as she just had to criticize Bennett after his publication of *Our Women* – she had to be on the side of women, defending the capabilities of women and embrace the individuality and originality of her own writing style (pp. 269-288). Majumdar and McLaurin (2003) stated that Woolf's works became a milestone in the analysis of the 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. 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.

Although Woolf and Bennett have been studied widely by the literary critics, the works of Bennett have not been analyzed by using corpus linguistics techniques and little work has been done on Woolf. The studies on Woolf generally focus on combining literary translation with corpus analysis techniques. The translations of different works of Woolf from various languages, including French, Italian, Persian, and Catalan, were analyzed from different perspectives; for instance, some of them investigated the repetitive patterns, some looked at the impact of ideological orientations, or some looked at how translators manifest their 'voice' (Bosseaux, 2004, 2006; Cipriani, 2019; Giugliano and Keith, 2021; Maczewski, 1996; Pirhayati and Haratyan, 2018; Sousa and Correia, 2014). Apart from translation, a small number of studies focused on the literary analysis of Woolf using CL tools. Zhao (2012) compared Woolf's *To the Lighthouse* with other modernist writers in terms of the density and variety of parallelism and concluded that Woolf's parallelism gives much dynamic and continuous rhythm to her discourse. In her study, Balossi (2014) investigated the frequency of grammatical and semantic categories in the language of the six

characters in *The Waves* by using WMatrix. She concluded that these analyses successfully differentiate all six characters, both synchronically and diachronically. In his study, Leech (2013) also used WMatrix to analyze *The Mark on the Wall*. However, in his analysis, Leech compared Woolf corpus with 3 other corpora to determine the key features, or keyness (the words most distinctive of a text) to test how far an automated procedure can help to identify the salient features of literary style. He concluded that despite its limitations, his experiment is promising for the future research.

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 these two authors, Bennett and Woolf's sexist language would be a good subject to discuss. Considering all these, this study tries to answer the following research questions:

1. How are the gendered binary opposition words *girl-boy*, *woman-men*, *lady-gentleman*, *female-male* used in the corpus of Arnold Bennett and Virginia Woolf?
2. To what extent do the gendered binary opposition words used in these corpora differ?

METHODOLOGY

2.1. Corpora

To explore the sexist aspects of Bennett and Woolf's language in terms of feminist stylistics and feminist literary criticism, two corpora were created: Bennett Corpus and Woolf Corpus. 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.

Table 1. *Total words in Bennett and Woolf corpora*

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

As seen above, Woolf corpus consists of *The Voyage Out*, *Mrs. Dalloway*, and *To the Light House* with a total number of 275,012 words. Bennett corpus consists of *Anna of the Five Towns*, *The Old Wives Tale*, and *Helen with the High Hand* with a total number of 349,795 words.

2.2. Analysis, Software, and Tools:

The data were analyzed both electronically and manually by combining quantitative and qualitative analysis. To analyze and compare the sexist language used by Woolf and Bennett, firstly gendered binary oppositions were determined. The gendered binary pairs analyzed are *girl-boy*, *woman-men*, *lady-gentleman*, and *female-male*. Then, each pair was analyzed contextually by using the Concordance tool in the software program AntConc 3.5.8. The concordance tool lists the occurrence of a given word or phrase in a corpus. With the concordance tool, one can see any word or phrase in context; it helps to see what kind of word(s) surround the word or phrase that is studied. (Scott, 2001). With this tool, the frequency of all binary pairs and how they occur in the texts (concordance lines) was listed. When analyzing the concordance lines, both singular and plural forms of the nouns, such as *girl* and *girls*, *boy* and *boys*, were included in the list (See Figure 4 for instance).

For semantic analysis, manual analysis was conducted. By checking the concordance lines and the context each pair were used in, the adjectives and words modifying these pairs were found and categorized semantically. The semantic categories were determined manually each time by turning back to concordance lines by rereading the texts and reconsidering their context. Some categories determined were: age, appearance, clothing style, adjectives evoking positive/negative emotion, and education /mental state/ability.

Moreover, the symmetry and asymmetry of the binary pairs- another characteristic of sexist language (Wareing, 2004, p. 77), were analyzed. For instance, an asymmetrical usage is observed in addressing forms: only *Mr.* is used for men, but *Mrs*, *Miss*, and *Ms.* for women.

After determining the binary pairs and analyzing 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 the quantitative data.

2.3. Statistics

To compare the Woolf and Bennett corpus statistically, the frequency distribution of the two corpora is tested. To do this, Log-Likelihood (LL hereafter) analysis, which considers word frequencies weighted over two different corpora, is used.

RESULTS AND DISCUSSION

3.1. Log-likelihood Analysis Results

As seen in Table 2 below, the LL ratio measurement indicates overuse of binary opposition words in Bennett with an +59,07 LL value. That is, there is a significant difference between the two corpora in terms of binary opposition frequency ($p < 0.05$), and the overuse in Bennett relative to Woolf is approved. O1 and O2 refer to the 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., 0,45 relative frequency means there are approximately 0,45 binary opposition words that fall into every 100 words in Bennett corpus. Similarly, 0,59 binary opposition words fall into every 100 words in Woolf.

Table 2. *Log-likelihood Analysis Results*

	O1 Bennett	%1	O2 Woolf	%2	LL
Binary opposition words	1558	0,45	1610	0,59	+59.07

3.2. General Overview

Table 3 below summarizes the general view of the results by showing the binary opposition words and their frequencies.

Table 3- *Total frequency of gendered binary oppositions in two corpora*

	Woolf Corpus		Bennett Corpus	
	Freq.	%	Freq.	%
girl	126	.05	241	.07
boy	95	.04	123	.035
woman	531	0.2	411	.12
man	624	0.23	612	.17
female	9	0.003	5	.001
male	5	0.002	18	.005
lady	137	0.05	127	.036
gentleman	27	0.01	73	.02
TOTAL	1558	0.56	1610	0.46

As seen, in Woolf corpus, there are 1,558 gender binary words (0,56%), while in Bennett there are 1,610 words (0,46%). The most outstanding distinction is observed in the use of *girl/boy* and *woman/man*. Woolf used *woman* more frequently compared to *girl*; she used *girl* 126 times and *woman* 531 times; whereas, *man* 624 times and *boy* 95 times. A similar comparison is observed in Bennett. Also, the use of *gentleman* stands out as a remarkable difference. Woolf uses it 27 times while Bennett 73 times. To interpret the data correctly, each binary opposition pair was interpreted through concordance analysis.

3.3. Girl and Boy

The first binary oppositions to be searched are *girl* and *boy* as they have a significant place in determining the 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; Taylor, 2013); that is *girl* is used to refer to an adult female, as well without annoying. However, an adult male's being referred to as a boy is perceived as insulting. Lei (2006) argues that the wider use of *girl* trivializes women. Calling a woman a *girl*, whereas a man a *man* in the correlative context implies that women are not referred to as grown-ups. Table 4 below summarizes the comparison of these binary oppositions.

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

	Bennett	Woolf
girl(s)	241 (163 girl / 78 girls)	126 (90 girl / 36 girls)
boy(s)	123 (91 boy / 33 boys)	95 (62 boy / 33 boys)

As seen, 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 (123 times) compared to Woolf (95 times). In Bennett, the use of *girl(s)* nearly doubled *boy(s)*. Litosseliti (2006) claims that more frequent use of *girl* as opposed to *boy* is a way of degrading women in language, an example of Bennett's sexist language. 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.

To interpret the results better and understand how they were used, the context of the adjectives describing *girl/s* and *boy/s* were analyzed in detail with the help of the Concordance tool. Figure 1 below is an example of the Concordance tool.

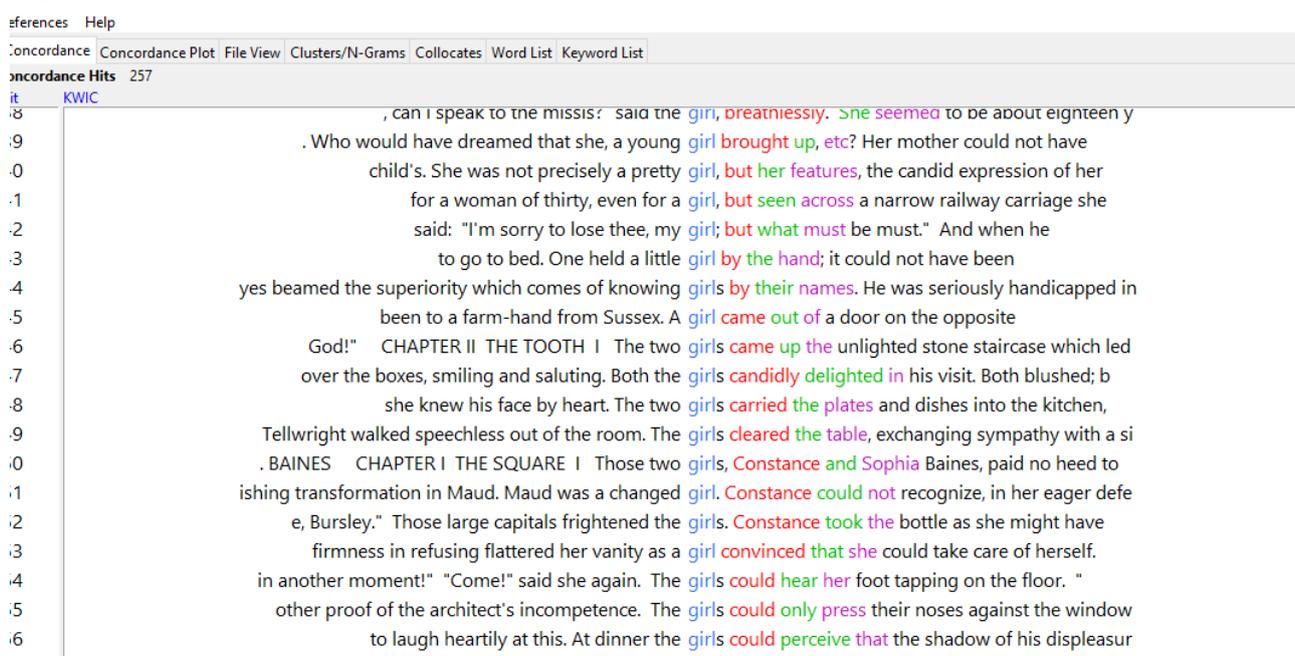


Figure 1. View of the Concordance tool showing the use of 'girl(s)

3.3.1. Bennett Corpus

Adjectives modifying *girl(s)* and *boy(s)* were grouped according to their connotative meaning (positive, negative, or neutral) by analyzing the concordance lines.

Table 5. 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) 120					

Table 5 shows that 43 positive, 35 negative, and 42 neutral adjectives were used. The most frequently used adjective is *young* (19 times). Normally, *girl* is defined as a young female; that is, it penetrates the meaning of young in itself. However, this usage may show the semantic derogation the word has undergone, in which *girl* is not an adjective to express age, but as a weak gender, which is also shown in the cases of *little girl*. Concordance analysis showed that *young* collocate with *absurdly behaving*, *boldly laughing*, *capable of sublime follies*, *brazenly acting*, none of which has a positive connotation in terms of character analysis. One of the most eye-catching use is 'young girl be permitted' from *The Old Wives Tale*. It was used when Mrs. Baines questions the social norms in the relationship between man and woman: "Why should a young girl be permitted any interest in any young man whatsoever?" (Bennett, 1908, p.82). In this quote, another point to be considered is the use of *girl* and *man*. Linguistically, the asymmetry of *girl* should be *boy* in this context. As Litosseliti (2006, p.15) argues, this kind of asymmetrical usage makes the impression that women are not taken as seriously as men- an important aspect of sexist language.

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 the domestic role of the girls who are appreciated and pitied in the house. 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. Despite seeming positive in meaning, according to Caldas-Coulthard and Moon (2010) and Taylor (2013), the adjectives collocating girl(s) are associated with some aspects of sexual relationships, which are not as commonly used with boys. For instance, *pretty girl* has 3 incidences; however, for boys *handsome* is not used. A more detailed analysis showed that positive qualities attributed to girls are more about the “Victorian angel in the house” description: *well-behaved*, *kind-hearted*, *ladylike*, *agreeable*, and *quiet*. This 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. For example, De Stasio (1995) states that in *Anna of the Five Towns*,

“the traditional woman's role as an 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 a 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 the 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 no qualities attributed to girls, or not worth mentioning. Among the negative adjectives, the most frequent was *ordinary*, which could also be used in a positive context. However, through the textual analysis, it was seen that they were used negatively. For instance, Sophia in *The Old Wives' Tale* was described by her old-maid school teacher as a smart but unordinary person (p. 51). Being ordinary is a negative trait attributed to girls, which can be regarded as 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. Adjectives modifying boy(s) as follow.

Table 6. *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			

Although *young* is frequently used to describe girl(s), it is used to describe boy(s) only once: *youngest*. It can be inferred that being a girl is not about age, but about being powerless. Moreover, fewer descriptive adjectives for appearance 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)*. However, there are 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 language that he not only uses *girl* and *boy* asymmetrically in the correlative context but also modify them with an adjective. 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 many 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.

3.3.2. Woolf Corpus

In Woolf corpus, negative adjectives do not stand out as they do in Bennett; Woolf did not use as many negative adjectives as Bennett for this pair, however, she used distinctive descriptive adjectives. Therefore, in the categorization of the adjectives, the appearance-personality division has given a more readable table. The results are given in Table 7 below.

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
TOTAL (Overall)	35		34

Although almost the same number of adjectives describing the girl/s and boy/s were used in the Woolf corpus (35 and 34 times respectively), in terms of variety, more varied 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). The results also show that Woolf does not focus on girls' age as much as Bennett. It can be concluded that Woolf uses *girl* not as a way of humiliating female gender, but with the meaning of a young female character. Like Bennett, the most frequent personality adjectives she used to describe girl(s) are simple adjectives, such as *poor*, *nice*, *good*, and *shy*. These 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. Besides simple adjectives, Woolf also used two- or three-word compound adjectives, such as *highly-coloured*, *golden-reddish*, and *queer-looking*, which leads the readers to form a vivid picture of the characters in terms of appearance, not personality. For instance, in *To the Lighthouse* Woolf says:

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).

Compared to girl(s), Woolf uses fewer and less varied adjectives to describe boy(s). 13 different adjectives were used 34 times, *little* being the most frequent one (19 times). It can be inferred that the reader sees no extra-ordinary specialty of the boys as they are modified with usual words. This shows us that in Woolf's 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. Differences between the adjectives may also show Woolf's relatively positive attitude towards her own sex as she believed that it was the writer's job to change the description of female characters in novels.

3.4. Woman and Man

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 is 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). Considering these, *woman* and *man* were analyzed.

Table 8. Frequencies of 'woman/women' and 'man/men' in Bennett and Woolf corpora

Corpora	Binary pairs	# of adjectives
Bennett	Woman/women	237
	Man/men	372
Woolf	Woman/women	239
	Man/men	378

As seen, in both corpora, more adjectives were used to describe man compared to woman. Through concordance analysis, the words modifying these pairs were grouped according to their meaning (Table 10). The results are discussed by combining similar categories.

Table 9. Adjectives 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
Marital status	12	0	7	2
Occupation/financial status	0	17	14	23
Total	237	345	239	378

3.4.1. Age and Marital Status

As seen in Table 10, Bennett describes woman and man most frequently with their age. The total number of adjectives used to describe woman is 67 whereas man is 170. However, when the variety is considered, it was found that 14 different adjectives were used to describe a woman's age, while 10 were used for man. *Young* (73), *old* (68) and *middle-aged* (13) were the most frequently used adjectives for man, and *young* (30), *old* (11), and *ageing* (6) for woman. Although similar adjectives were used to describe woman and man mostly, some adjectives were used only to describe woman's age, for instance of *uncertain age*, *grown*, and *mature*. It can be said that when portraying his characters, Bennett tries to make a more vivid and detailed description of woman compared to man since he only uses numbers, *old* or *young* to describe man. This may result from the Victorian perception that a girl must find a husband before she gets old. As Patricia (2013) emphasized, "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. This is, potentially, the reason why no adjectives describing the marital status of man were used. 12 adjectives were used for woman in Bennett i.e., *married* and *single*. In Woolf, 7 adjectives were used for woman, whereas 2 for man. It can be said that in Bennett corpus, the marital status of a man is not very important, however, a woman's does. On the other hand, Woolf specifies the marital status of man more than Bennett, but not as much as woman.

In Woolf corpus, although the number of words referring to age is used more frequently for man (143) compared to woman (84), fewer adjectives are used to describe man (10) compared to woman (12). The most frequent ones are *young* (95) and *old* (34) for man, whereas *old* (37) and *young* (31) for woman. This can be attributed to female characters being middle-aged in Woolf's works mostly. 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*. In Victorian society, a woman needs to be young to be acknowledged mainly due to marital concerns. However, the attribution of *young* most frequently to man may show that Woolf rejects this Victorian characterization.

3.4.2. Appearance and Clothing Style

In Bennett corpus, more adjectives were used to describe the appearance of woman (56) compared to man (49). A similar result is found when the clothing style was compared: 14 for women, 10 for men. The adjective phrases in these categories vary from simple adjectives e.g., *stout* and *elegant* to up to eight-word compound adjectives e.g., *with a benevolent but rather pinched face and in a shabby brown suit* and *a shabby brown suit and a rather coquettish dishabille*. The concordance analysis showed that they refer to body shape (*undersized*), face (*with a flat chest and chronic cough*) and general appearance positively (*with a large intelligent face*), negatively (*with pendent cheeks and cold grey eyes*), or neutral (*wearing white slips beneath their waistcoats*). Adjectives related to woman's clothing are mainly about fashion i.e., *fashionable*, *old-fashioned*, and *stylish*. However, no words related to fashion were found to describe man's clothing. In the Victorian age, women's clothing style was judged according to other factors, such as society; as Gernsheim (1963) states, clothes were regarded as an expression of women's status in society. Bennett's using long adjective phrases to describe men and women may result from his non-modernist style in which he tends to depict characters through 3rd person point of view in a rather materialistic way (detailed descriptions of their appearance, houses, or financial status) neglecting the spiritual or psychological side of human existence. This is highly criticized by Woolf in her essay *Mr. Bennett and Mrs. Brown* when she mentions creating real characters.

Unlike Bennett, Woolf used more adjectives to describe the appearance of man (74) compared to woman (57). Similarly, fewer words were used to describe woman's clothing (4), as opposed to a man's (22). This difference can be attributed to the notion of 'changing human character'. In Woolf's works, women do not stand out with their clothes, unlike Bennett's women 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. Also, by letting female characters narrate from their own perspectives, the readers can see the depiction

of men from a female point of view. In contrast, with Bennett's third-person narration, the perspectives of woman characters are disregarded; that is, every character is depicted from a realistic male point of view- Arnold Bennett.

3.4.3. Adjectives evoking positive and negative emotion

As Table 10 shows, in Bennett, adjectives evoking positive emotion were used 48 times to describe men; however, 29 times to describe women. Similarly, more adjectives were used to describe men in Woolf: 53 for men, 18 for women. When the frequencies of the adjectives evoking negative emotion were compared, no difference was found between man and woman. In Bennett, negative adjectives were used 31 times to describe woman and 35 times for man. Similarly in Woolf, the frequency is 39 for woman and 38 for man. When Woolf's feminist style is taken into account, these results may seem surprising, yet unlike Bennett, Woolf rejects portraying women as someone who acts according to the rules and norms of society. By using more negative adjectives, Woolf does not condemn women; vice versa, she rejects the generalizations of an 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).

In Bennett corpus, positive adjectives describing woman connote obedience and purity, such as *good-natured*, *young-hearted*, *respectable*, and *friendly*. Petrie (2000) describes women living in that age as "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 is expected from him as a realist writer. Xiang (2008, p.5) points this out stating that "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". Men's social dominance over women is reflected in the sexist aspect of language. The century Woolf lived in was a male dominant English-speaking society describing the world from a masculine viewpoint with stereotyped characters.

3.4.4. Education, mental state, and ability & occupation and money

As seen in Table 10, in Bennett corpus, 21 adjectives for women and 19 for men were used to describe education, mental state, and ability. Out of 21, adjectives with negative meaning were used only 4 times (*mad* (2), *silly*, and *foolish*) and only 2 of them were related to education (*well-trained* and *highly-educated*). However, only 3 negative adjectives were used to describe men: *silly*, *incapable* and *mad*. The others were positive, for instance *wise* (4), *shrewd* (3), and *experienced* (3). In Woolf, the frequency of adjectives to describe men was 33 and 11 for women in this category. The adjectives used for men were generally positive e.g., *clever* (8), *able* (2), and *highly trained*. Only 3 negative adjectives were used: *lazier*, *mad*, and *vainest*. On the other hand, out of 11, adjectives describing women were mostly about general ability e.g., *very able*, *capable*, and *practical*. Only one

adjective was used related to education (*well-educated*) and one with a negative connotation (*silly*, 2 times).

When adjectives related to occupation and money were compared, it was found that in Woolf corpus, the frequency of adjectives describing man was 23 and 14 for women. In Bennett, no adjectives describing women were found which is not surprising when the lack of outside professional fields for the middle-class woman in the Victorian age is considered. In this category, 17 adjectives were used to describe men, such as *leading*, *richest*, *working*, and *busiest*. Yet, no occurrences of marital status for men were found, which is not surprising since men do not have higher status through marriage, unlike women.

In the 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 women's occupations outside the home as *military*, *official*, *earning their living*, *possessing a considerable income* as well as domestic jobs such as *with household cares*, and *who bring up children*. Therefore, in character development, this attitude can be regarded relatively positively in terms of diminishing gender discrimination. However, more adjectives were used to describe men (14) in this category; none of them were about domestic jobs, such as *at the head of his profession*, *selling picture postcards*, *of war*, which shows that the occupational position of men stays the same, but that of women changes in the 20th century.

3.5. Lady and Gentleman

Linguistically, 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 many contexts not only as a marked form of politeness in a formal context but also as a word by which a woman is regarded as a "mark" (p. 20) which is not the case for gentleman. For example, we say *cleaning-lady* but not *garbage-gentleman*. Based on Lakoff's claim, Holmes (2001) analyzed lady and gentleman by collecting data from recent corpora of English and concluded 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, the binary oppositions lady and gentleman were analyzed as common nouns (excluding conventional titles or forms of address, such as Lady Angela).

Table 10. *The frequency of 'lady' and 'gentleman' in Bennett and Woolf corpora*

	Lady/Ladies	Gentleman/Gentlemen	Lady and gentleman	Gentleman and lady
Bennett	127	27	3	0
Woolf	137	73	2	0

As seen, in Bennett, lady was used 127 times as a common noun, whereas gentleman was used 27 times. In Woolf, lady was used 137 times, yet gentleman 73 times. When the symmetrical usage was compared, it was found that lady and gentleman was used 3 times in Bennett and twice in Woolf, in all of which lady precedes gentleman. This proves Baker's claim (2014) that lady and gentleman is the only exception of gendered binary pairs in which female precedes male.

The adjectives modifying lady and gentleman were analyzed with the concordance tool and 5 semantic categories were determined. The results are given in Table 18.

Table 11. *Adjectives modifying 'lady' and 'gentleman' in Bennett corpus*

	Age	Freq	Appearance	Freq	Personality	Freq	Marital status	Freq	Financial status & occupation	Freq
Lady	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	
Gentleman	Old	1	In the evening dress	2	Correct	1				
	Young	1	Bearded	1	Perfect	1				
					Nice	1				
TOTAL	2		3		4					

As seen in Table 11, for lady, adjectives modifying age was used 43 times, appearance 7 times, marital status once, and occupation and financial status 37 times, with an overall total of 98. For gentleman, adjectives modifying age was used 2 times, appearance 3 times, and personality 4 times, with an overall total of 9. More frequent use of lady compared to gentleman may be due to the semantic derogation of the word, as it has lost its nobility semantically, thus requires modifiers just like the other feminine words like girl (Holmes, 2001). Similar to frequency, the variety of adjectives modifying gentlemen is fewer, none of which arouses negative emotion or deep meaning about the characters. Unlike lady, no adjectives related to marital status and financial status were used for gentleman. Bennett modifies lady with more adjectives, especially with those concerning age: *old*, *young*, *ageing*, *middle aged*, *elderly* and *mature*. When compared with other descriptive adjectives, such as *nice*, *fat*, and *poor* the ratio of these adjectives stands out. However, to describe gentleman, only young and old were used. This suggests that in Bennett corpus, a lady's age matters more than her other traits and Bennett's language could be said to be more sexist against female characters. The comparison of lady and gentleman in Woolf corpus is seen below.

In the analysis, it was also seen that the words *landlady* (24 times) and *landlords* (29 times) were 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. The landlady is Sophia herself, who believes that 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 skillfulness, but none of them was skillful 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).

Also, the *lady assistant* stands out in the list with 12 occurrences. Lakoff (1975) claims the use of *lady* instead of *woman* for jobs occurs in demeaning jobs as a form of trivializing and patronizing. Interestingly, all occurrences of *lady assistant* are modified by *young*. It may be said 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 prosperity. An assistant with a young age can be employed or a lady can be a lord with her pension. Moreover, using no adjectives related to financial status, occupation and marital status for gentleman may give us the impression that in Bennett's fiction, a gentleman's nobility does not depend on social status, whereas that of a lady does.

Table 12. Adjectives modifying 'lady' and 'gentleman' in Woolf corpus

	Age	Freq	Appearance	Freq	Personality	Freq	Origin	Freq	Marital status	Freq
	Lady	Old	20	Remarkable	1	Poor	4	French	2	Widow
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 I		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
Gentleman	Old	11	Nice looking	1	Perfect	1	English	4	-
	Young	1	Tall	1	Delightful	1	Spanish	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

Like Bennett, Woolf uses fewer adjectives to describe gentleman (32 overall total) compared to lady (84 overall total). To start with adjectives describing age, three different adjectives were used 13 times to describe gentleman. On the other hand, to modify lady, six adjectives were used 48 times. This may indicate that in Woolf's language, the age of a lady matters more than a gentlemen's, which is observed in Bennett as well. For example, *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). This is also proven in the analysis of adjectives modifying appearance and personality: adjectives describing gentleman were used 7 times, whereas 16 times to describe lady. When these adjectives are analyzed in detail, it can be said that ladies are portrayed in a more particular and detailed way by using simple adjectives and prepositional phrases more frequently, especially with adjectives picturing their clothing style (e.g. *in a gray cloak and a lace cap*). Different from Bennett, two more semantic categories to describe lady were used in Woolf: origin (*English* and *Spanish*) and marital status (*widow*). These may support Gernsheim's (1963) claim about the importance of Victorian women's clothing style that still lasted in the 20th century.

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 generally 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.

3.6. Female and Male

Cruse (2004, p. 254) states that male and female form an apparent gender binary pair. However, Simone De Beauvoir (2009) claims that “the terms *masculine* and *feminine* are used symmetrically only as a matter of form, as on legal papers” (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 behavioral and psychological differences have social, rather than biological causes.

One is not born but rather becomes a 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, the binary pairs male and female were also analyzed.

Table 13. *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 analyzing the concordance lines of each word.

1001 preferences help

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 9

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 2. *The concordance of ‘female’ in Woolf corpus*

As seen in Figure 2, 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*. It was used 2 times as a noun and 7 times as an adjective. The first usage, *the needs and the desires of the female*, is seen 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, 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 mentioned is male and the second one is female. Considering 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! (Woolf, 1915, p.118)

St John Hirst was in his dream talking to Hewet and giving his real point of view towards women, which he could never dare to tell in real life.

Furthermore, in line 3, female *charm* describes erotic charm, which stands out as a 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. In line 6, it is seen that female is modified with *young*, which was frequently used 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'" (p.36), which shows a so-called sophisticated man's sexist attitude against female writers. Concordance analysis shows that the word female is mainly used as sexist, humiliating, and helpless collocations.

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 3. The concordance of 'male' in Woolf corpus

In Woolf corpus, male(s) was used 5 times in all three books. The only plural form (newborn) refers to a baby boy. Concordance line 1- *the needs and the desires of male* is a discriminatively sexist discourse, as quoted previously:

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)

Here, Terence, a male character criticizes Rachel's writings in terms of the roles of female and male in the 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 the society that Woolf lived in and in a way, it can be said that by making a male character talk 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 as 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 a failure. Surprisingly, in this context, sterility is given as a male malfunction; however, when the 1900s were considered, it would generally be attributed to the females. Moreover, as the reflexive pronoun, she does not prefer to use 'generic he (himself)', instead she says itself. Therefore, it can be thought that Woolf, in a way, was trying to change the point of view.

The last line reads the *arid scimitar of the male* 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" (p.32). From the text and the context, the hatred can be felt deeply and *male* is used with a negative connotation, denoting sterility and ruthlessness. Considering all these, it can be alleged that, towards male Woolf does not prefer to use positive connotations, therefore her discourse in the usage of male can be considered sexist against men.

In Bennett corpus, *male(s)* was used 18 times, while *female* was used 5 times with no plural form: twice as an adjective, 3 times as a noun. The results follow below.

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 4. The concordance of 'female' in Bennett corpus

The first concordance line refers to the occupation as *female assistants in the drapery* from *The Old Wives' Tale* Book II telling the story of Sofia when she is talking about the girls working in her

place. Line 3 is a full-page description of a scene in Paris full of metaphors from Book I: "living flesh of a nearly nude human female guaranteed to turn the scale at twenty-two stone". Here the reader is exposed to the sexuality of the feminine body to describe beauty. The beauty mentioned here is an erotic one as the female is described as a 'nude human female', which presents woman as a sexual object- as "womb" as defined by Simone de Beauvoir (2009).

Another occurrence of *female* is again from *Old Wives' Tale* Book II: *young female of temperament which is employed*. It compares Samuel's desire for dogs 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.

Another 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" (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 *Helen with the High Hand* in which the binary pairs male and female are used together, but unsurprisingly male preceding female. At a party, James uttered "Male and female created He them!" (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 tell much when the relationship standpoint is considered as the couple is classified based on their sex, not as a woman or man. Even when the equality between genders is expressed (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.

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 5. The concordance of 'male' in Bennett corpus

In Bennett corpus, *male(s)* was used 18 times: 7 times as an adjective, 11 times as a noun. 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" (p.84). The 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 ones. He, following 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*. In line 3, Mr. Povey gives his opinion about the servants in the house to Mrs. Baines: "...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!" (p.100). This line talks about the domestic life of the Victorian age which is based on masculine dominance in marriage. Mr. Povey 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's 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" (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 analyzed, it was seen that the word is used to refer to female gender: 10 times as *virgin woman*, once as an adjective meaning naïve, 4 times in adjective form *virginal*, 2 times in noun form *virginity*, 2 times as an adjective to refer to places which have not been used or damaged by people; however, none of these refer to a male. When the adjectives describing *virgin* are listed, it follows as *pinched, untried, aged, slender, and anaemic*, none of which with a positive connotation. Therefore, it can be claimed that females are described according to their sexual experience; however, males are never exposed to such a description.

Line 5- *functions of a male*- is from *The Old Wives Tale*. It talks 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 responsibilities of Victorian women sympathetically and extensively, particularly Constance Povey (De Stasio, 1995, p. 45). 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).

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 male is used more frequently in Bennett corpus compared to female (18 and 5 times), whereas just the opposite is observed in Woolf (5 times male and 9 times female). This may be related to Woolf's focusing on woman's point of view 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 use of these binary pairs proves Beauvoir's (2009) claim that in life *masculine* and *feminine* are never equal, male being the superior sex. This claim is also supported by the concordance and textual analyses showing that the word female is mainly used with sexist, humiliating, and helpless collocations. Furthermore, in Bennett's language, femininity stands out more than masculinity. This is proved by the use of *virgin* instead of female, which makes Bennett's 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 as harsh as Bennett's, cannot be regarded as non-sexist as her language in using these binary pairs cannot go beyond representing women as sexual objects. However, through concordance 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.

CONCLUSION

The purpose of this study was to compare the works of Woolf and Bennett in terms of language sexism by using corpus linguistics methods. In the analysis, the binary opposition words *girl-boy*, *woman-men*, *lady-gentleman*, and *female-male* were analyzed in detail by using the Concordance tool. The analysis of girl and boy showed that although Woolf used almost the same number of adjectives to describe girl(s) and boy(s) (35 and 34 respectively), Bennett used more adjectives to describe girl(s) compared to boy(s) (120 and 33 respectively). Although the frequencies of positive adjectives in both corpora were higher than the negative ones, fewer descriptive adjectives were used to describe boy(s) in Bennett corpus. Woolf did not use as many negative adjectives as Bennett for this pair, but used distinctive descriptive adjectives to modify girl(s); for example, she chose more compound adjectives, prepositional phrases, relative clauses, and noun phrases. This can be related to her claim that in her novels the female characters change from stereotypical Victorian girls to distinctive individuals with distinctive properties. For instance, the most frequent positive qualities attributed to girls are *good*, *nice*, *pretty*, and *fine*. Although they seem positive at first sight, they are associated with some aspects of sexual relationships, which are not as commonly used with boys. The other positive qualities attributed to girls are more about the "Victorian angel in the house" description, obedience, and behaving according to the norms of society. The stereotypical generalizations of women are openly seen in Bennett that no adjectives related to intelligence and mental ability were used for girls, which implies that there are no qualities attributed to girls. A similar result was found in the analysis of woman and man

categories. Although some similarities are found, the two corpora differ from each other. In both corpora, adjectives evoking positive emotion were used more frequently to describe man compared to woman, the most frequently used adjectives to describe woman and man were related to age, and adjectives describing age, appearance, personality, marital status and occupation were used more frequently to describe lady compared to gentleman. On the other hand, Bennett used more varied and longer words to describe woman. In his corpus, age is an important characteristic, whereas the education or financial status of a woman is not- no adjectives describing women's education or financial status were found. Similarly, adjectives related to the marital status of a man are not used in his corpus. On the contrary, Woolf used more adjectives to describe the appearance of a man and mentioned the marital status of men twice. Asymmetrical use of female and male is observed in both corpora, showing that femininity is something about sexuality, whereas masculinity is something about power. Considering all these, it can be concluded that Woolf rejected the portrayal of the woman following the expected social norms of the society, unlike Bennett. It could also be said that Woolf's use of negative adjectives cannot be associated with condemning woman, but can be associated with women's lives being limited in the house. Woolf wanted to construct a new gender identity for women by challenging the Victorian notions of female identity in character formation. Woolf was indeed trying to change 'human character', especially stereotypical gender roles and equality by rejecting the generalizations of an angel in the house traits made by male writers. Although Bennett's language is more sexist compared to Woolf's, it can be said that their languages functioned as a medium to transmit their cultural and social norms on gender. It was observed that she could not fully escape from the sexist language, which is not surprising when the interrelation between language, society, and culture is considered.

As mentioned previously, one of the advantages of corpus studies is that they contribute to validating literary theories by using empirical data. To have a deeper understanding of a writer/writers, a literary text/s, or periods, large amounts of data are fundamental. However, this study dealt with a limited amount of data; three works from each author. Moreover, focusing on the language of these authors from different perspectives would be helpful to uncover additional features of their style. Therefore, more exhaustive studies should be conducted. Studies covering all the works of these writers and/or comparing them with a reference corpus/corpus would provide more reliable, valid, and objective results.

REFERENCES

- Adolps, S., & Carter, R.A. (2002). Corpus Stylistics: Point of Views and Semantic Prosodies in To the Lighthouse. *Poetica*, 58, pp. 7-20.
- Baker, P. (2014). *Using Corpora to Analyze Gender*. Bloomsbury.
- Balossi, G. (2014). *A Corpus Linguistic Approach to Literary Language and Characterization: Virginia Woolf's The Waves*. John Benjamins.
- Beauvoir, S. de. (2009) [1949]. *The Second Sex*. Trans. Constance Borde and Sheila Malovany-Chevallier. Random House: Alfred A. Knopf.

- Bennett, A. (1902). *Anna of the Five Towns*. Retrieved from The Project Gutenberg.
- Bennett, A. (1908). *The Old Wives' Tale*. Retrieved from The Project Gutenberg
- Bennett, A. (1910). *Helen With the High Hand*. Retrieved from The Project Gutenberg.
- Bennett, A. (1923). Is the Novel Decaying? *The Register*. (Adelaide, SA: 1901- 1029). Available: <https://trove.nla.gov.au/newspaper/article/64306850#>
- Bosseaux, C. (2004). Point of View in Translation: A Corpus-based Study of French Translations of Virginia Woolf's *To the Lighthouse*. *Across Languages and Cultures*, 5(1), pp. 107–122.
- Bosseaux, C. (2006). Who's Afraid of Virginia's you: a Corpus-based Study of the French Translations of *The Waves*. *META*, 51(3), pp. 599-610. DOI: <https://doi.org/10.7202/013565ar>.
- Caldas-Coulthard, C., & Moon, R. (2010). 'Curvy, Hunky, Kinky': Using Corpora as Tools for Critical Analysis. *Discourse & Society*, 21(2), pp. 99-133.
- Cipriani, A.M. (2019). Retranslating Virginia Woolf's *To the Lighthouse* in Modernist and Postmodernist Italy: A Corpus-based Study. Available: <http://dx.doi.org/10.2139/ssrn.3496345>
- Cruse, A. (2004). *Meaning in Language: An Introduction to Semantics and Pragmatics*. 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. DOI: 10.1075/ijcl.14.1.03cul
- 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>
- 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.
- Fischer-Starcke, B.** (2009). Keywords and frequent phrases of Jane Austen's *Pride and Prejudice*. A Corpus-stylistic Approach. *International Journal of Corpus Linguistics*, 14(4), pp. 492-523.
- Gernsheim, A. (1963). *Victorian and Edwardian Fashion – A Photographic Survey*. 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. Available: <http://www.corpus.unam.mx/cursocorpus/papers/gesuato.pdf>
- Giugliano, M. & Keith, V.A. (2021) Repetition and variation in the Catalan translation of Virginia Woolf's *The years*: a corpus-based approach, *Perspectives*. DOI: 10.1080/0907676X.2021.1905673
- 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.
- Hori, M. (2004). *Investigating Dickens' Style: A Collocational Analysis*. New York: Palgrave Macmillan.
- Hunt S. (2015) Representations of Gender and Agency in the Harry Potter Series. In: Baker P., McEnery T. (eds) *Corpora and Discourse Studies*. Palgrave Advances in Language and Linguistics. Palgrave Macmillan, London. https://doi.org/10.1057/9781137431738_13

- Hynes, S. (1967). The whole contention between Mr. Bennett and Mrs. Woolf. *NOVEL: A Forum on Fiction*, 1(1), pp. 34-44.
- Kreutz, I. (1962). Mr Bennett and Mrs Woolf. *Modern Fiction Studies*, 8 (1962–63), pp. 103–15.
- Lakoff, R (1975). *Language and Woman's Place*. Harper & Row.
- Leech, G. (2013). Virginia Woolf meets Wmatrix. *Études de Stylistique Anglaise*, 4, pp. 15-26.
DOI: 10.4000/esa.1405
- Leech, G. N. & Short, M. (2015). *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. Routledge.
- Lei, X. (2006). Sexism in Language. *Journal of Language and Linguistics*, 5(1), pp. 87- 95.
- Litosseliti, L. (2006). *Gender and Language: Theory and Practice*. Oxford University Press.
- Maczewski, J.M. (1996). Virginia Woolf's The Waves in French and German Waters: A Computer Assisted Study In Literary Translation. *Literary and Linguistic Computing*, 11(4), pp. 175-186.
- Mahlberg, M., Concklin, C. & Bisson, M.J. (2014). Reading Dickens's characters: Employing Psycholinguistic Methods to Investigate the Cognitive Reality of Patterns in Texts. *Language and Literature*, 23(4), pp. 369-388. DOI: 10.1177/0963947014543887
- Mahlberg, M. & 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.
- Majumdar, R. & McLaurin, A. (2003) [1975]. *Virginia Woolf: The Critical Heritage*. Routledge.
- 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*. Routledge, pp. 516-530.
- Mills, S. & Mullany, L. (2011). *Language, Gender and Feminism*. Routledge.
- Muşlu, M. (2020). A Corpus-based Analysis of William Blake's Songs of Innocence and Songs of Experience. *English Studies in the 21st Century*. In Z. Antakyalıoğlu, K. Asiatidou, E.I. Gündüz, E. Kavak, G. Almacioğlu (Eds.): 244-261. Cambridge Scholars Publishing.
- 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.
- Oliveira, J.S. (2014). Robert Frost's Poems: Some Light from Corpus Analysis. *Revele*, 7, pp. 125-140.
DOI: 10.17851/2317-4242.7.0.125-139.
- Patricia, B. (2013). *Silent Sisterhood: Middle-Class Women in The Victorian Home*. *Routledge Library Editions: Women's History*.
- 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. Greenhaven Press, pp. 178-87.
- Pirhayati, M. & Haratyan, F. (2018). The Impact of Ideological Orientations on the Persian Translations of Virginia Woolf's Feminist Book-length Essay "A Room of One's Own". *ALRJournal*, 2(2), pp. 49-63.

- Scott, M (2001). Comparing Corpora and Identifying Key Words, Collocations, and Frequency Distributions Through the Wordsmith Tools Suite of Computer Programs. In: M. Ghadessy, A. Henry and R. L. Roseberry (Eds.). *Small Corpus Studies and ELT*: 47-67. John Benjamins.
- Scott, M. & Tribble, C. (2006). Textual Patterns. Key Words and Corpus Analysis in Language Education. *Studies in Corpus Linguistics*. Amsterdam: John Benjamins.
- Sinclair, J. M. (1991). *Corpus, Concordance and Collocation*. Oxford University Press.
- Sousa, A. & Correia, A.M. (2014). From Modernity to Post-Modernity: Conflicting Voices in Literary Discourse – A Corpus Analysis of You and One. *Topics in Linguistics*, 13. DOI: 10.2478/topling-2014-0004
- Stubbs, M. (2005). Conrad in the Computer: Examples of Quantitative Stylistic Methods. *Language and Literature*, 14(1), pp. 5–24. DOI: 10.1177/0963947005048873.
- 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>
- Taylor, C. (2013). Searching for Similarity Using Corpus Assisted Discourse Studies. *Corpora*, 8(1), 81-113. DOI: 10.3366/cor.2013.0035
- Wareing, S. (2004). Language and Gender. In L. Thomas, I. Sing and J. Stilwell Peccei (Eds). *Language, Society and Power*. Routledge. 75-92.
- Woolf, V. (1915). *The Voyage Out*. Retrieved from The Project Gutenberg (gutenberg.org)
- Woolf, V. (1925). *Mrs. Dalloway*. Retrieved from The Project Gutenberg (gutenberg.org)
- Woolf, V. (1927). *To the Lighthouse*. Retrieved from The Project Gutenberg (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. (1996). The Professions for Women. In Gilbert, Sandra; Susan Gubar (eds.). *Norton Anthology of Literature by Women (2 ed.)*. W. W. Norton & Company.
- Xiang, X. (2008). Natural Mode of Passion for Hardy's Female Figures. *US-China Foreign Language*, 6 (9), pp. 5-10.
- Zhao, M. (2012). The Art of Balance: A Corpus-assisted Stylistic Analysis of Woolfian Parallelism in *To the Lighthouse*. *International Journal of English Studies*, 2(2), pp. 39-58.