

A Corpus Stylistic Study of Mind-Style in William Faulkner's *Sanctuary*

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Abstract

Stylistics investigates how formal linguistic and semantic patterns, conceptual metaphor, pragmatics, and discourse architecture interact to enable the activating consciousness of the reader to access the text world and fictional minds in a work of literature. Recent research in corpus stylistics has shown how quantitative evidence of key words and semantic fields combined with close reading can yield valuable insights into the mind-style of author, narrator and characters, enhancing our understanding of the cognitive processes involved in reading literature. This study uses the UCREL Semantic Annotation System in the corpus annotation tool Wmatrix to explore the mind-style of the narrator and the character of Horace Benbow in William Faulkner's *Sanctuary*.

Keywords: corpus stylistics, cognitive poetics, mind-style,
conceptual metaphor, Wmatrix, semantic-tagging,
discourse architecture

1. Introduction

William Faulkner's *Sanctuary* tells a sordid story of spiritual and moral decay in a small Southern town. Set in Faulkner's fictional Yoknapatawpha County during Prohibition, it chronicles a chance encounter between a coed from a wealthy family and a seedy underworld of bootleggers and gangsters that ultimately leads to her kidnapping and assault. The crime is committed by a gangster who is sexually impotent, and the idea of impotence, both sexual and moral, defines the novel. The writing of the novel has been interpreted as a kind of exorcism of the author's own fears of impotence as he prepared to marry, and the sexual impotence of the gangster

Popeye and the moral impotence of the lawyer Horace Benbow, who, while well-intentioned, is defeated by the forces of corruption at every turn as he tries unsuccessfully to save a man wrongly accused of murder and protect the man's wife and infant child, have been viewed as representing two sides of the author's own psyche.

The discourse architecture of the novel is complex enough to allow subtle blurring between commentary, description and character delineation provided by the neutral unaligned narrator and that provided through the thought processes and impressions of a specific character. In particular, many of the impressions and descriptions that occur in close proximity to Horace Benbow's textual appearances could arguably be ascribed to either the narrator or to Benbow himself. Given the evidence presented by Wittenberg (1980) concerning the connection between Faulkner's psychological state and the depictions of the two characters, the novel presents an opportunity to explore how the stylistic elements of the text shape the reader's perception of the relationship between the narrator (as author stand-in), and the character of Horace Benbow.

This study uses UCREL Semantic Annotation System (henceforth USAS) developed at Lancaster University (see Rayson et al. 2004), a part of the web-based text analysis tool Wmatrix. USAS allows the automatic semantic analysis of uploaded texts, and the findings of this study will be based on such analyses of the narrator and Benbow passages. The study investigates the following research questions:

Research Questions

- (1) What can quantitative corpus analysis of key semantic fields, followed by close reading of the resulting data, tell us about the mind-style of the narrator and of Horace Benbow?
- (2) To what extent do the narrator and Horace Benbow share key semantic fields and what do continuities in key semantic fields tell us about character differentiation between the narrator and Benbow?
- (3) What do conceptual metaphors found in the overused semantic fields reveal about the mind-style of the narrator and Benbow?

2. Literature Review

2.1. Discourse Levels and Literary Discourse

Widdowson (1975: 51) argues that “literary discourse does not arise in the normal course of social activity as do other messages” and that it is not a “means of furthering the business of ordinary social life.” Leech and Short (2007: 209) explore this unique discourse situation of literature, describing it as a “rather odd embedded one where an *implied author* communicates a message disengaged from an immediate situational context to an addressee (*implied reader*) who cannot talk back.” Leech and Short stress that this inherent situational disconnect necessitates a distinction between author and *implied* author as well as between reader and *implied* reader, otherwise the views expressed through the work would be tantamount to those of the author himself, and every reader of a novel would possess the same knowledge and cultural schemas as the author’s intended or envisioned reader. In addition to these discourse levels, Leech and Short (2007) draw two further distinctions between author and narrator and between narrator and characters. Regarding these multiple embedded discourse levels, Leech and Short (2007: 212) note that “novels, as discourse, can have highly individual architectures” and argue that “levels of discourse, particularly where the author withholds the signals of transition from one level to another, can be a rich source of ambiguity and complexity of interpretation.”

2.2. Mind-Style

Leech and Short (2007) use Fowler’s (1977:103) definition of the term “mind style” who describes it as “any distinctive linguistic presentation of an individual mental self.” Fowler (1977) defines this distinctive linguistic presentation as

cumulatively, consistent structural options, agreeing in cutting the presented world to one pattern or another, give rise to an impression of a world-view, what I shall call a “mind style.” (1977: 76)

Leech and Short (2007) emphasize that evidence of mind-style can be found at all levels of the discourse situation, so that we can speak of author, narrator or character mind-style. In one example, they analyze the deviant mind-style of the mentally-retarded character Benjy in Faulkner’s *The Sound and the Fury*. They find that Benjy must use general words in place of more technical ones, concrete nouns, and limited

adjectives drawn only from highly visual semantic-fields, suggesting “a simple and extremely restricted mind-style.” Also, Benjy’s tendency to use transitive verbs without direct objects suggests a limited grasp of cause and effect connections.

Stockwell (2002) explores the process he terms *mind-modelling* wherein readers draw on a range of speculations, memories and possibilities to mentally develop characters. Stockwell (2002) notes that in mind-modelling, readers recognize and process textual cues to shape characters along a cline of prototypical personness from flat, tokenistic characters to more fully rounded characters that develop and evolve through the narrative. Stockwell (2002) stresses this process depends upon the reader responding to textual cues such as characters’ physical descriptions, direct speech, thoughts, beliefs and intentions. The responses of other characters (including the narrator) can also provide input to influence reader reactions.

2.3. Conceptual Metaphor and Embodied Cognition

Stockwell (2002: 2) defines *language* broadly as “the entire involving experience of a social individual interacting with texts and utterances” and emphasizes that understanding how readers construct a character depends on recognizing language as more than linguistic strings on a page composed of formal patterns and syntax. It is *experiential*, and therefore cannot operate without an activating consciousness. A key to exploring how that consciousness activates the meanings in the text that bring the fictional mind of the character to life is the fundamental principle from cognitive linguistics that minds are *embodied*. From this embodied cognition, we have the capacity to extend physical, material, sensory experiences into more abstract domains. Stockwell (2002) cites conceptualizing understanding and analysis as grasping and handling an idea as an example of this transfer from concrete to abstract domains. Stockwell (2002) contends that conceptual metaphors, such as ANGER IS HEAT, LIFE IS A JOURNEY, UNDERSTANDING IS SEEING and IDEAS ARE OBJECTS are derived from embodied experience and stresses that without them human minds would be incapable of understanding and articulating the world around us. The findings in this study on conceptual metaphor were based on the Master Metaphor List compiled by George Lakoff, Jane Espenson, and Alan Schwartz (1991).

Semino (2007) argues that patterns of metaphor can be used by the author to signal different mind styles of the various characters within the same novel, particularly unusual or distinctive metaphorical patterns which can encode how the character conceptualizes reality. Semino stresses the readers’ ongoing participation in the

construction of mind-style, which take shape through linguistic patterns we process as we read a story or novel.

2.4. Mind-Style and Faulkner

Bockting (1994) adopts a psychostylistic approach, which “combines the findings of narrative psychology and psychology with those of literary stylistics,” to explore the mind-style of the Compson brothers in Faulkner's *The Sound and the Fury*. Bockting (1994) touches on the debate in literature and stylistics about how to approach literary characters, noting the dichotomy between the humanising approach which treats characters as fully realized people and an analytical-structuralist approach that treats characters as sets of attributes, qualities and dialectical dichotomies. Faulkner himself, according to Bockting (1994: 158), treated his characters as real, calling them “flesh and blood people he had known all his life.” Bockting (1994) emphasizes the centrality of narrative to modern psychoanalysis, and the importance of individual perception in definitions of personality, perception grounded in language. Bockting (1994) focuses on the idiosyncratic use of the attributive clause of the three Compson brothers. In Benjy's case, the full stop between attribution and attribution clause in examples like “Come on. Luster said.” is a disruption of transitivity that suggests Benjy is detached from or uncomprehending of the speech-act purpose of such utterances. Bockting (1994) finds that Quentin Compson has the opposite problem, with there being virtually no attribution, and “no commas, no colons, no quotation marks, and, in the last examples, no attributive verbs even, to separate the attribution from the rest of the clause.” (161) This reflects the predominance of stream-of-consciousness in Quentin's passages and his psychological instability. Finally, Bockting (1994) finds Jason Compson's passages are characterized by a profusion of attributive clauses “I say” and “I says” and the semantically equivalent tags “what I say” and “like I say” reflecting his egocentric and controlling temperament.

Wittenberg (1979) also takes a psychoanalytical approach to characterization in Faulkner's work, although not through a focus on stylistics. She notes that Faulkner was struggling to perform as a lover with his fiancé during the period that *Sanctuary* was written, and that he viewed his impending marriage with a measure of apprehension. Wittenberg (1979) argues that because of these difficulties, the themes of impotence came into play not only in explicitly sexual terms with the character of Popeye, but also with Horace Benbow's professional and moral failure as a defence

attorney for the doomed Godwin Stevens and an advocate for the humane treatment of his wife Ruby Lamar and their infant child. Wittenberg (1979) also discusses the parallels between Popeye's assault on Temple Drake and Benbow's unsavory infatuation with his step-daughter, Little Belle. Wittenberg (1979: 94) argues that "images of enclosure suggest the death-in-life at the core of the world of *Sanctuary*."

2.5. Corpus Stylistics and Mind-Style

There have been a range of studies of mind-style that adopt a corpus-stylistics approach. Macintyre and Archer (2010) note that most research into mind-style up to that point had taken a qualitative approach, and argue that since Fowler's (1977) definition stresses the importance of "cumulatively *consistent* options," the ability to gather quantitative evidence over an entire work strengthens claims about a character's mind-style. Macintyre and Archer (2010) emphasize that rather than simply "counting the number of instances" of a particular linguistic or semantic indicator of mind-style, they look at "the statistical significance of its occurrence within a text." (170) Macintyre and Archer (2010) use USAS in Wmatrix to explore the "the potential for semantic domains to indicate mind style," by examining the semantic domain distribution in Alan Bennett's play *The Lady in the Van*. Macintyre and Archer (2010) find that the semantic domain LIKELY is key for the character of Miss Shepherd, and suggests that a reluctance to commit to the propositions she makes is characteristic of her mind-style. Another key domain, RELIGION AND THE SUPERNATURAL supports the idea that Miss Shepherd is obsessed with religion.

Balossi (2014) uses Wmatrix and USAS to investigate character differentiation in Virginia Woolf's *The Waves*, with a focus on resolving the critical debate about the six characters in the novel, a debate

encompassing their ontological status, development, differentiation and communication along their life stage. On one side, we find critics who claim that they are merely structural devices to convey ideas representing the consciousness of the invisible narrator/author, as if they were six facets of one single mind, sometimes said to be Woolf herself. On the opposite front stands the humanizing view, which regards them as representations of real people, with their own individuality and personal development. (2014: 11)

Balossi (2014) divides each characters' text into separate files and uses USAS to

ascertain each character's key semantic domains and key conceptual metaphors. He finds that each character has distinct domains and adduces this as evidence of the existence of six distinct characters in the novel.

Stockwell and Mahlberg (2015) also employ a corpus stylistics approach to mind-modelling, and use CLiC (Corpus Linguistics in Cheshire), developed for the investigation of 19th-century fiction, to examine the relationship in Dickens' *David Copperfield* between the narrator and the character of Mr. Dick. Both Stockwell and Mahlberg (2015) and Balossi (2014) employ the study of concordance lines, which Stockwell and Mahlberg (2015) deem a fundamental method in corpus linguistics and tout as a text-driven approach to characterization. Stockwell and Mahlberg (2015) find that Dickens' use of suspensions, where quoted text is interrupted with attributions such as *Mr. Dick, dropping his voice to a whisper*, enables the narrator to indirectly convey information about his state of mind and his cognitive processes, body language and gestures. Noting that "the characters of Mr. Dick and of David Copperfield have been taken as a mirror and shadow of the author himself" (2015: 142), Stockwell and Mahlberg (2015) argue that the "emphasis on cognition that is explicit in much of what we might call the Mr. Dick sub-corpus of 164 lines can easily be interpreted as an index of the authorial mind" and that "mind-modelling Mr. Dick and David Copperfield also involves meta-modelling of such mirroring and textual patterns, and assigning them to the mind of Dickens [so that] we are building authorial intention." (2015: 143)

2.6. Wmatrix and the Log Likelihood Test

Wmatrix (Rayson 2003, 2008) has the unique ability to carry out automatic semantic analysis of contemporary written and transcribed spoken English texts. USAS, part of Wmatrix, conducts this analysis in two stages. First, it assigns a part-of-speech tag to all lexical items in the text, a process which has a 97% accuracy. This is then tagged by comparing the text to two computer dictionaries. This stage has 92% accuracy. The researcher then examines the results and performs manual checks and revisions. To ascertain the statistical significance of frequency counts generated by the POS and semantic tagging, statistical tests like the *log-likelihood test* can be used (Dunning 1993). With this test, comparison of the observed frequency of a word/tag between two corpora can be made that take into consideration the sizes of the corpora being compared. Higher log-likelihood values indicate a higher statistical significance for the difference between the target and reference corpora.

3. Analysis

In this section the selection and preparation of the reference and target corpora are explained, and the results of the POS and semantic tagging using CLAWS and UCAS, the log-likelihood test of resulting frequency lists, and the close study of concordance lines are analyzed for the evidence they yield concerning the mind-styles of the narrator and Horace Benbow. [Note: All quoted phrases and lines in section 3 are extracted from concordance lines shown in Figures 1 and 2. Semantic fields are shown in italics.]

3.1 Preparing the Target Corpus and Selecting the Reference Corpus

As a first step in identifying similarities and differences between the narrator and Horace Benbow, the researcher went through the novel and isolated all of the narrator's passages into a separate text file. The passages considered for this classification were passages describing (1) a scene; (2) an event; (3) a character's actions; (4) a character's thoughts or perceptions. All of the direct character speech of the novel was omitted from this text. Then, given the intention of comparing and contrasting the language of the narrator with that of Horace Benbow, all of (3) and (4) passages involving Benbow's actions, descriptions or thoughts were omitted from the file. All the remaining portions of the novel comprised the narrator text.

Once this plain text-file (TXT) was prepared, the next step to enable identification of grammatical and semantic features of the narrator's language was to feed it into Wmatrix for part-of-speech (POS) tagging by CLAWS and semantic-category tagging by UCAS. Then, in order to determine which semantic categories were key for the narrator, it was necessary to compare the narrator's target text with one of the reference corpora stored in Wmatrix. Selection of the reference corpus was guided by Culpepper's (2009) principle that the reference corpus should be as close as possible to the target corpus to increase the likelihood that the comparison will yield POS and semantic category data relevant to target text. Accordingly, narrator's target text was compared to the BNC Written Imaginative sampler which contains 222,541 words of fiction taken from the British National Corpus.

Before the texts were compared, an initial analysis of the target text was performed by Wmatrix and frequency lists for words, parts of speech and semantic categories were compiled. Then the narrator's text was compared against the BNC Written Imaginative sampler in USAS. To evaluate the significance of the results, and to obviate unsupported claims, I compared the frequency of word/tag between the two

corpora and applied the log-likelihood test, calculating the expected frequencies using a formula that corrects for corpus size.

3.2 Narrator's USAS Analysis

Comparison of the narrator's text against the BNC Written Imaginative sampler in USAS using the log-likelihood test yielded a list in which 42 keywords and 39 key semantic categories had a statistical significance above the log-likelihood critical value of 15.13 ($p < 0.0001$, indicating 99.99% confidence of significance). Before delving into the key semantic categories, the narrator's key words can offer insights into themes of importance to the narrator. After eliminating character names, a list of 30 keywords remained as shown in Table 1:

Table 1: Narrator's key words compared against BNC written imaginative sampler

wouldn't	224.21	scared	43.27
eyes	207.58	soiled	38.41
didn't	195.41	cringing	31.87
can't	178.34	rigid	29.78
porch	141.22	jerking	26.81
lawyer	94.45	descended	24.41
folks	88.75	faintly	23.57
motionless	83.21	weeds	20.08
wasn't	78.15	shapeless	18.54
don't	72.14	whiskey	17.35
shadow	68.41	savage	17.31
reckon	64.77	gaunt	16.72
dark_room	58.63	matted	15.92
couldn't	54.17	barred	15.58
tankard	49.26	writhing	15.58
attorney	44.58		

The set of negative contractions in the list ("wouldn't," "didn't," "can't," "wasn't," "couldn't") reflects the thematic emphasis on inertia, inaction, or impotence of the key characters, often through constraint and confinement, also seen with "rigid," "barred," "motionless" and "writhing." The words "eyes," "shadow," "shapeless," "dark_room," and "faintly" reflect the importance of watching, hiding, and obstructions to visual detection in elaborating the novel's theme of voyeurism.

Moving on to key semantic domains, a partial list is shown in Table 2. Fr1 is observed frequency in the Narrator target file, Fr2 is observed frequency in the

reference file, %1 and %2 values show relative frequencies in the texts, and LL shows the log likelihood value for each semantic category.

Table 2: Narrator Key Semantic Categories

Fr1	%1	Fr2	%2	LL	Semantic Category
1946	2.47	3057	1.37 +	388.02	Anatomy and physiology
143	0.18	37	0.07 +	383.80	Light
1126	1.43	1737	0.78 +	236.83	Putting, pulling, pushing
145	0.18	47	0.02 +	203.93	Smoking and non-medical drugs
686	0.87	1002	0.45 +	167.63	Clothes and personal belongings
54	0.07	68	0.04 +	144.93	Darkness
23443	29.77	60412	27.15 +	142.29	Grammatical bin
493	0.63	690	0.31 +	134.15	Vehicles and transport on land
327	0.42	388	0.17 +	126.70	Shape
62	0.08	55	0.00 +	117.87	Quantities: little
277	0.35	350	0.16 +	94.79	Law and order
264	0.34	331	0.15 +	91.79	Stationary
137	0.17	132	0.06 +	74.84	Constraint
191	0.24	246	0.11 +	62.79	Judgement of appearance: Negative
53	0.07	27	0.01 +	56.31	Unnoticeable
676	0.86	1370	0.62 +	48.07	Sensory: Sight
34	0.04	29	0.01 +	21.88	Closed; Hiding/Hidden
82	0.10	116	0.05 +	21.74	Speed: Slow
50	0.06	56	0.03 +	21.51	Sensory: Touch
119	0.15	195	0.09 +	20.80	Damaging and destroying

Examining some of these key domains in the narrator's text in closer detail can reveal useful information about the mind-style of the narrator. Wmatrix allows us to look at a concordance of each semantic domain resulting from the USAS tagging. Once the list of key semantic domains was generated, an inventory of the domains suggested potential connections between overused domains and important themes in the novel. The keyness of semantic domains *sensory: sight* and *close; hiding, hidden* both raised the possibility of a connection to the theme of voyeurism. Also, given the centrality in the novel of corruption, both moral and psychological, close reading of concordance lines from semantic domain *judgement of appearance negative* might show how the narrator uses details of physical/material corruption to develop the abstract theme of corruption in the reader's mind. Wmatrix found 191 occurrences of this semantic field in the narrator's text. Figure 1 shows a partial list of concordance lines from this

semantic field:

Figure 1: Narrator Concordance “Judgement of Appearance; Negative” Semantic Tags

house was a gutted ruin rising	gaunt	and stark out of a grove of unpruned ceda
furious eyes, a short soft beard like	dirty	gold in color . I be dawg if he ain't a
massed and matted cedars, lightless	desolate	and profound . The road was an
faint path where feet had worn the	rotting	vegetation down to the clay. Overhead
It was empty save for a man in a	soiled	apron . They went to the rear and
of it. She looked about , at the	bleak	yellow station, the overalled men
at the station again , stark and	ugly	in the fresh morning. She sprang
a planted field in sight, only a	gaunt	weather-stained ruin in a sombre grove
washed until the lace resembled a	ragged	, fibre-like fraying of the cloth itself
between the lids two objects like	dirty	yellowish clay marbles were fixed
fetchd up on hands and knees in a	litter	of ashes and tin cans and bleached bones
the barn . Beside the entrance a	crude	ladder mounted . Better wait
an earthenware jug from a pile of	rotting	hay in the corner. One place he wont
teeth he had were stained and	ragged	within his soft, tawny beard.
instant she faced Popeye with a	grimace	of taut, toothed coquetry. He did
as though they were performing a	clumsy	dance, and clinging together they lurched
Still smiling her aching , rigid	grimace	Temple backed from the room. In the
his breath hissing through his	ragged	teeth . He saw Van take hold of the
looked back at the house , then he	shambled	on behind them . From time to
the walls , it was of rough planks	crudely	laid , each plank separated from the
lifted her foot and examined the	soiled	sole of her stocking, brushing at it with
Temple stared at her with that	grimace	of cringing and placative assurance
out of the high darkness where the	ragged	shadow of the heaven-tree which snood
damp whisper of shadow across its	gaunt	, veined skull, a thin crescent of whit
the jail ? a square building slashed	harshly	by pale slits of light. Only the central
and moribund , and at night now the	ragged	shadow of full-fledged leaves pulsed
pulsed upon the barred window in	shabby	rise and fall . The window was in
d wistaria and redbud , even the	shabby	heaven-trees , had never been fin
dy tree of some shabby species ?	gaunt	, lopbranched magnolias, a stunted elm
e leaning a little awry . In the	grimy	grassplot before it two of those
at rigidly moribund , nodding in	macabre	wassail . Us poor girls
ay. h Huge and thick he loomed ,	hunched	, his featureless face, moonlike itself
f upon him , her mouth gaped and	ugly	like that of a dying fish as she writhed
scene was vivid , with a hushed ,	macabre	air a little febrile .
increasing the atmosphere of	macabre	paradox . The women, the younger

The list ranges from descriptions of physical features, to manner of movement, to ominous natural settings, to facial expressions and what they reveal about the state-of-

mind of the character, to the overarching atmosphere of a scene. “Gaunt” is used to describe a dilapidated house, the skull of a malnourished infant, and a “lopbranched” magnolia tree. “Ragged” is used to characterize a fraying cloth, decaying teeth, and the shadow of a heaven-tree, while the shadow’s pulsing rise and fall on a jailhouse window is “shabby.” Trees and leaves are “rotting,” “grimy”, and “shabby”; a cedar grove is “massed and matted, lightless and desolate”; a jailhouse is “slashed harshly by pale slits of light.” Modifiers applied to characters’ movements suggest deformity. Characters “shamble” and move in a “clumsy dance, lurching,” and one character manages to be both imposing and stunted, as “Huge and thick he loomed, hunched, his featureless face.” “Grimace” is used repeatedly to capture the dissonance of a smile of terror (“aching, rigid grimace,” “grimace of cringing and placative assurance”). Finally, “macabre” is also used to characterize scenes of surreal incongruity. The first instance refers to “moribund flowers” on a hat “wassailing,” atop the head of a dissolute madam amid the moral decay of a seedy house of prostitution. The other two uses of “macabre” occur in a scene with the paradoxical juxtaposition of a funeral held not in a mortuary but a roadhouse.

The extensive use of words belonging to the semantic field *judgement of appearance: negative* reflects a focus in the novel on dilapidated architecture, natural decay and moral corruption, and the statistically significant overuse of this semantic field in the narrator’s text represents textual evidence for construing a narrator mind-style keenly attuned to how corruption spreads from decay in nature and material structures, to social relations and then to the cognitive processes of the self. The importance of conceptual metaphors in mapping material processes on to social and mental processes is reflected in this and other semantic fields with statistically significant overuse in the narrator’s text. Extensive use of words from semantic field *constraint* befit a novel centering on an abduction and a wrongful imprisonment, but instances referring to outward physical imprisonment are equaled by those describing characters’ posture and gestures reflecting not outward but inward psychological constriction. “Rigid” is used to describe Temple’s terrified grin, manner of lying in bed in terrified anticipation, “fury of terror” and, at the end, her spiritually frozen emptiness and rejection of moral obligation to truthfully testify to save an innocent man. “Clasping” describes Goodwin’s crouching in grim resignation; “clutching” covers to hide shame, “clinging” vainly to quickly dashed hope of protection. With this constant repetition of words connoting constraint throughout the story, the narrator fashions an atmosphere of psychological imprisonment, fastening rivets and

shackles on each of the main characters that seal off every means of liberation through legal vindication or moral redemption, and contributes to a pervasive sense of hopelessness.

The narrator is an observing consciousness in the novel, yet remains untouched by direct participation in the events themselves, and is therefore not a flesh-and-blood character for the reader to establish emotional empathy with. Subsequent analysis will provide evidence that Horace Benbow occupies the role of the narrator's (and perhaps Faulkner's) most direct representative. Benbow is the character who comes closest to the narrator in mind-style. Benbow is also the character who is the least physically constrained, but the most trapped psychologically by a sense of failure and impotence before events, and whose horror at the corruption in the novel is most palpable.

3.3 Horace Benbow's USAS Analysis

In order to gather evidence of Horace Benbow's mind-style, two text-files were prepared. The first contained narrator-descriptions of Horace, including his actions, impressions, thoughts and perceptions. The second contained all of Horace's direct-speech. After the POS and semantic-tagging was completed, the reference corpus for each target corpus was selected. First, the direct speech target corpus of Horace's was compared to the BNC Sampler Spoken Corpus. Then, the Horace description target corpus was compared to the BNC Written Imaginative sampler. A partial list of the semantic domains whose overuse in each target corpus relative to the reference corpora was statistically significant is shown in Table 3:

Table 3: Horace Benbow Key Semantic Domains

Horace Description	
171.47	Light (Narrator LL=393.3)
75.45	Moving, coming and going
50.01	Darkness (Narrator LL=144.93)
49.09	Sensory: Sound
39.13	Unnoticeable (Narrator LL=56.31)
35.16	Dead
31.93	Sensory: Sight (Narrator LL=44.07)
24.37	Stationary (Narrator LL=91.79)
17.81	Constraint (Narrator LL=74.84)
16.88	Closed; Hiding/Hidden (Narrator LL=21.83)
15.13	Non-existing

Horace Direct Speech

49.47	Speech: Communicative
34.56	Probability
33.78	Law and order (Narrator LL=94.79)
24.41	Stationary (Narrator LL=91.79)
23.01	Dead (Narrator LL=144.93)
20.33	Darkness (Narrator LL=144.93)
15.58	Closed; Hiding/Hidden (Narrator LL=21.83)

The log likelihood value is shown next to the corresponding semantic category. For reference, the log likelihood value for the same category in the narrator's text is shown in parentheses. Many of the key semantic fields (defined as statistically-significant overuse) of the narrator are also overused to a statistically significant degree in both the descriptions of Benbow's actions, impressions and perceptions and in Benbow's direct speech. Of particular interest in revealing the similarities of Horace Benbow's mind-style to the narrator's is the category *closed; hiding/hidden* as it links to the themes of voyeurism and secrecy. Figure 2 shows a partial list of concordance lines from this semantic field:

Figure 2: Concordance for “Closed; Hiding/Hidden” Semantic Field

[Horace direct speech]

nature is a she; because of that **conspiracy** between female flesh and female her watching the back of my head with pure **dissimulation**. That's why nature is 'she' reaffirmation of the old ferment **hiding** the hammock ; the green-snared promise thing out of her life when all you **sheltered** chaste women-- It 's not that, Horace injustice-- Well, that irony which **lurks** in events , then . Anyway, I 've talked globe in which the motionless world **lurked** profoundly in miniature . spoiled, the flatulent monotony of their **sheltered** lives snatched up without warning

[Horace descriptions]

sitting in the dim parlor behind the **closed** blinds , when he heard his sister come treading in one spot with the intense **oblivion** of alchemists . He could remember face more blurred than sweet , at eyes more **secret** than soft . In reaching for it dead eyes into which personality returned in **secret** **opaque** waves . He got off, had in furious snatches leaving a series of **cryptic**, headless and tailless evocations radio music, a man 's voice spoke in a **guarded**, tomb-like tone. Against Horace's ear invitation and voluptuous promise and **secret** affirmation like a scent itself . against the book. The image **blurred** into the highlight, like something familiar sin than he would ever be, a face more **blurred** than sweet, at eyes more secret swoon in a voluptuous languor, **blurring** still more , fading , leaving upon his eye

[Narrator text]

staring up at an oblong yawn that closed with a clattering vibration of loose plank moisture like frosted silver . She closed the compact and from beneath her smart she flung herself again in an agony for concealment as she had when they took crystal ball holding in its still and cryptic depths the ordered chaos of the intricate like something both symbolical and cryptic cut carefully from purple paper and her mouth gaped, shaping the hidden agony of her thwarted lungs, her eyes pale wreath came too, attached to him by a hidden end of a wire driven into his cheek whirl onward at dizzy speed into darkness lurking with new disasters . She was squealing in the gravel , feeling her secret blood. Then he gripped her by the back chin and lay there , listening to the secret whisper of her blood . They knocked at

What is fascinating about the use of words from this semantic category is the range of literal and metaphorical meanings encompassed. Many of the instances refer to the physical action of closing a door, window, eyes or hands, or someone physically lurking or hiding to avoid detection. However, many uses are metaphorical and point to a deeper secrecy of meaning, a groping for understanding clouded by mystery, a hidden intention or feeling between two opposed characters, a self-knowledge that eludes a character because of unconscious repression, or the unknowability of a future locked and hidden away from man but foreshadowed by ominous portents. Horace Benbow is writerly and poetical in his direct speech as well as in his impressions rendered by the narrator, and part of his impotence lies in his frustrated search for the meaning behind appearances and in his fatalism about man's cosmic insignificance and powerlessness before inscrutable fate. In his inebriated ramblings when Popeye first brings him to the Frenchman Place, he betrays his repressed desire for his stepdaughter Bella, referring to a "conspiracy between female flesh and female nature" as if his illicit desire is a kind of entrapment perpetrated by duplicitous nature and perfidious female. In the same speech, he recalls standing behind Belle standing in front of a mirror, and catching a look of "pure dissimulation" in her eyes, uncovering her secret intention with the aid of the mirror, a product of male-identified "progress." His antipathy towards women working against him extends to the delegation of Baptist women who prevail on the hotel manager to expel Ruby Lamar from the hotel Horace had placed her in. The hiding in this instance is a "sheltered" seclusion from the hard knocks of life that allows "chaste" women to sit in judgement of another who has not been similarly sheltered. These women are later ironically echoed by the "sheltered," petulant dogs belonging to Miss Reba, the madam of the whorehouse. The word "lurk" is used to anthropomorphize fate as an adversary

devising ironic events to mock man's presumption that the future can be anticipated and planned for. In another use of "lurk" in Horace's direct speech, the same inimical workings of fate are captured in a stark and disturbing juxtaposition of the globe of the planet with the spherical eyes of the dead, in which the world "lurked profoundly in miniature."

3.4. Conceptual Metaphors in Narrator and Benbow Texts

Close analysis of the narrator's and Horace Benbow's overused semantic fields revealed underlying conceptual metaphors indicative of mind-style. The narrator's overuse of semantic category *judgement of appearance: negative* was structured by two conceptual metaphors included in Lakoff, et. al's (1991) master metaphor list: MORALITY IS CLEANLINESS and MENTAL DISAFFECTION IS UNPLEASANT VISCERAL REACTION. This can be seen in a sample of concordance lines such as "house was a gutted ruin rising gaunt and stark out of a grove of unpruned cedar trees," "stark and ugly in the fresh morning," "shabby heaven-trees," "massed and matted cedars, lightless desolate and profound," "his breath hissing through his ragged teeth," "smiling her aching, rigid grimace," and "rigidly moribund, nodding in macabre wassail." ("gutted," "ruin," "gaunt," "unpruned," "ugly," "shabby," "matted," "desolate," "ragged," "grimace," and "macabre" all tagged as *judgement of appearance: negative*). The accumulation of such sensory details from concrete words suggesting "unclean" and "decayed" build an atmosphere of moral dissolution and psychological disintegration in the novel. The statistically significant overuse in all three of the target texts of semantic categories *constraint* and *closed; hiding, hidden* was structured by conceptual metaphor KNOWLEDGE OF PAST EVENTS IS AN EXTERNAL EVENT EXERTING FORCE ON PRESENT EVENTS with sub-metaphors "The Past is an Instrument of Constraint," and "The Past is a Place of Confinement." Much of this mapping concerns the way in which two characters, Horace Benbow and Temple Drake are haunted by past events that control their present actions. Temple Drake is haunted by her rape at the hands of Popeye, and this traumatic memory imprisons her with fear in the present. This can be seen in the recurring image of her "smiling her aching rigid grimace" every time Popeye appears to threaten her ("rigid" tagged as *constraint*). Horace's incestuous and unconsummated infatuation with his step-daughter "Little Belle" is a shameful aspect of his past that haunts him psychologically. Two sets of concordance lines from *closed; hiding* and *constraint* appear in two key episodes. "Conspiracy between

female flesh and female season” and “she clinging to me...I saw her face in the mirror watching the back of my head with pure dissimulation,” both occur during Horace’s drunken reverie early in the novel, and are anchored by two words from “closed; hiding,” “conspiracy,” and “dissimulation.” Both show Horace’s fixation on the idea that he is somehow the victim of his own unsavory fascination, that it is the product of a conspiracy between dissimulating Little Belle and treacherous Nature itself. “She clinging to me” refers not only to a moment in the past when she physically clung to him, but to ironically underscores how the memory itself clings to and constrains him in the present (“clinging” tagged as *constraint*). This episode is bookended by another near the end of the novel when he sits alone gazing at a photo of Little Belle. In the photo Horace finds “a face more blurred than sweet, at eyes more secret than soft” (“blurred,” and “secret” tagged as *closed; hiding*). Another concordance from domain *close; hiding* “that irony which lurks in events” (“lurk” tagged as *close; hiding*) points to a fateful irony in the novel, the implied pairing of Horace’s unconsummated ardor for Little Belle with Popeye’s rape of Temple Drake. Horace’s final defeat in court is sealed by Temple’s perjury, adding the humiliation of a second moral impotence to his unsatisfied lust for Little Belle.

4. Conclusion

The aims of this study were to use Wmatrix’s USAS semantic tagging capability to analyze the language of the narrator and Horace Benbow to discover what it would reveal about their respective mind-styles, about continuities and differences between the two mind-styles, and about the conceptual metaphors underlying the overused semantic fields of each. USAS analysis of the narrator’s text revealed statistically significant overuse of semantic fields *light, putting, pulling, pushing, darkness, judgement of appearance: negative*, and others. Close reading of concordances for the last semantic field found that words describing physical features and movements often suggested deformity, psychological dissonance or surreal incongruity. This indicated a narrator mind-style sensitive to the confluence of natural decay, moral corruption and psychopathology. USAS tagging of Horace Benbow’s speech and narrator description of him, and comparison with the USAS results of the narrator text, found that all shared statistically significant overuse of semantic-fields *sensory: sight, stationary, constraint, closed; hiding/hidden*, and *darkness*.

The findings suggest that Horace and the narrator share many of the same salient semantic fields relating to sensory experience and physical enclosure. Horace’s

consciousness registers many of the same sensory-induced impressions rendered by the narrator, and his emotional responses to them extend the narrator's presence in the novel by embodying the narrator's descriptions of sights, sounds and constraint in subjective experience. Horace, acting and living inside the narrative, gives the sensory inflow and sense of physical entrapment a human poignancy by being shaped and altered and even scarred by them in ways that the narrator, by definition, cannot be as an omniscient observer above and removed from the story.

The current study has various limitations and the findings could be strengthened and extended in the following ways. While continuities and differences in narrator and Horace Benbow mind-style were found based on comparing each target corpus to outside corpora BNC Spoken English and BNC Written Imaginative samplers, further evidence on shared mind-style could be gleaned by comparing narrator target text to Horace Benbow reference text. Looking at word-frequency and part-of-speech tagging in Wmatrix would also add to the understanding of how language contributes to mind-style in *Sanctuary*. The focus of the current study is limited to one novel of Faulkner's and only two characters. Using Wmatrix to focus on the entire body of Faulkner's novels and characters with a view to establishing broad character type categories based on shared overuse of semantic fields and shared conceptual metaphors could give a more complete picture of author, narrator, and character mind-style in the works of Faulkner.

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