Facial Colouring Body Language in Jane Austen

by

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ABSTRACT

This thesis reports a corpus stylistic study of the facial body language (FBL) descriptions focusing on facial colouring body language (FCBL) in Jane Austen's (JA's) novels *Pride and Prejudice*, *Emma*, and *Persuasion*. The focus is on the verbal and non-verbal exchanges between three female characters and their future husbands. FBL is an important tool in Austen's inventory of techniques that influence her capacity for characterisation, contribute to authenticate fictional characters and create the 'lifelike' nature of her celebrated speech presentation. The application of corpus stylistic techniques also reveals lexico-grammatical and phraseological patterns which provide evidence that body language presentation performs a 'contextualising' function in literature (as defined by Mahlberg 2013). The thesis proposes an original classification system for describing the social contexts in which FBL is used. This system makes it possible to show that the key protagonists engage with each other and multiple characters in a variety of social contexts. The classification system helps reveal themes regarding the employment of FBL, including aspects of gender which both support and refute assertions made by literary critics. In particular, this thesis presents a detailed and novel investigation of what is described as a 'body temperature cline', which centres on words such as *blush*.

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LIST OF ABBREVIATIONS

General Abbreviations:

JA – Jane Austen
BL – Body language
FBL – Facial body language
FCBL – Facial colouring body language
JA3 – The combined novels of *Pride & Prejudice, Emma* and *Persuasion*
NVC – Non-verbal communication

FBL Context Categories*:

DPO – FBL response from Direct communication between Protagonists Only

DPP - FBL response from Direct communication between Protagonists in company

IPO – FBL response from Indirect communication between Protagonists Only

IPP – FBL response from Indirect communication between Protagonists in company

IFPAM - FBL response from Indirect communication between Female Protagonist and

      Another Male

IMPAF - FBL response from Indirect communication between Male Protagonist and

      Another Female

IFPAF - FBL response from Indirect communication between Female Protagonist and

      Another Female:

I**MPAM** - FBL response from Indirect communication between Male Protagonist and

      Another Male

UMPAF - FBL is Unrelated to protagonists' relationship FBL occurs between Male

      Protagonist and another Female

UFPAM - FBL is Unrelated to protagonists' relationship FBL occurs between Female

      Protagonist and another Male:

UMPAM - FBL is Unrelated to protagonists' relationship FBL occurs between Male

      Protagonist and another Male:

UFPAF - FBL is Unrelated to protagonists' relationship FBL occurs between Female

      Protagonist and another Female

FPA - FBL response of Female Protagonist Alone thinking of the male protagonist

FPA - FBL response of Male Protagonist Alone thinking of the female protagonist

OCKPP - Other characters' FBL response key protagonists present

OCKPNP - Other characters' FBL response key protagonists NOT present

Full descriptions are at Appendix 1, this is a quick reference guide.

CHAPTER ONE
INTRODUCTION

1.1   Aims of this thesis

The overall aim of this study is to examine Jane Austen's (JA's) application of facial body language (FBL), with emphasis on facial colouring body language (FCBL), as a tool of characterisation. Characterisation is a literary device encompassing narrative descriptions representative of the actions, speech, and appearance of a person, which engages the reader to infer qualities about character (Baldick, 2008:52). Body language (BL) description in literary texts is therefore an important signifying system of character, yet my research reveals literary criticism to be substantially limited about body language in JA's texts. Literary stylistic work focusing on BL in JA's work tends to concentrate predominantly on either eye behaviour, illness, and the 'blush', or the absence of the 'body'. Mahlberg's (2007) research paper was the first corpus linguistic study to tackle body language, and attention to this subject is still limited within the field of corpus stylistics. Consequently, the intention of this study is to expose new literary insights into JA's work using corpus methodologies and contribute to the body of work in respect of corpus stylistics.

Literary criticism does not tend to focus on body language in Jane Austen's texts. Instead, the focus is on the presentation of verbal communication between Austen's fictional characters and her abilities to depict consciousness and utilise irony. JA's skill at utilising dialogue as a literary device is largely considered a significant factor of her success in portraying 'lifelike' characters. Corpus linguists and corpus stylistic studies have furthered insights into literary works. Mahlberg's (2007) papers contributed to further understandings concerning the use of

body language for character development in Charles Dickens' work. This study applies some of these established corpus methodologies to identify themes in relation to the lexico-grammatical and phraseological patterning content of FCBL in JA's work.

The corpus created for this study, referred to as JA3 hereafter, includes three of Austen's novels – *Pride and Prejudice* (*PP*), *Emma* and *Persuasion*. A preliminary analysis of JA3 detected multiple occurrences of FBL in these texts, suggesting the possibility that FBL is utilised by JA to develop characterisation, and used alongside speech presentation. Data obtained using corpus methods allows for both quantitative and qualitative analysis of texts, and consequently the less overt descriptions of body language can be found whereby the employment of qualitative analytical techniques alone might overlook subtle descriptions. Consequently, the primary aim of this study is to employ corpus stylistic techniques to identify FBL occurrences in JA3 and then evaluate the importance of these occurrences for characterisation development, and ultimately enhance observations made by literary critics.

The specific research questions for this project have been formulated by considering corpus methodologies which have informed the direction of study. Further, to contain the study only the FBL occurrences identified and subsequently analysed involve either direct or indirect verbal communication with one or both key protagonist's present, for each novel. The key protagonists can be presented by JA in a variety of 'social' contexts within their fictional world of the novel. As a result, a further aim of this study is to establish whether FCBL is utilised by JA as a means of characterisation across a variety of social contexts or not within her novels, and to also determine if FBL is employed consistently for each protagonist. In order to make distinctions as to the social contexts FBL appears within, I have developed a context

classification system, and classified each FBL event to one of these formulated context categories and examined the results accordingly.

A further aim of this study is to identify whether the findings of the corpus stylistic studies focusing on body language in literature correspond to the findings obtained by analysing the JA3 corpus and texts contained within. Consequently, to fulfil this aim the ways FBL is presented in terms of lexico-grammatical and phraseological patterning across JA3 have been assessed, which also includes the analysis of the textual contexts (e.g., narrative, quotes, narrative within quotes, or between quotes) that FBL is utilised.

Lastly, the final aim of this study is to consider the contribution that corpus methodologies have made in enhancing the insights gained by literary critics regarding Austen's work. However, this will only be discussed in the concluding chapter of this thesis.

Accordingly, Chapter 4 will focus on the lexico-grammatical and phraseological findings of this study, as well as the textual contexts in which FCBL is presented. Chapter 5 will reflect on the social context categories in which FCBL is depicted and the associated themes stemming from the analysis of FCBL contained within JA3. Chapter 6 will attend to the overall results of the analytical chapters and highlight the challenges encountered, any insights gained, and the contribution corpus techniques have had in identifying such.

To summarise, the aims of this thesis are:

- To explore the use of FCBL in Austen's work by utilising the JA3 corpus and texts.

- To investigate the social contexts in Austen's fictional world of the novel whereby FBL is used as a means of characterisation. The social contexts will be defined by utilising the original classification system established for this study.

- To examine the representation of FCBL in terms of lexico-grammatical and phraseological patterning and identify the textual contexts in which FCBL occurs in Austen's work.

- To consider the insights gained from using FBL as a tool characterisation, and how the findings of this study enhance the work of literary critics.

- To reflect on the extent that corpus methodologies have furthered insights into Jane Austen's work.

1.2   Research questions and overview of this thesis

This research project is concerned with investigating the use of FBL in JA's novels to answer the question - how does the portrayal of body language in literature contribute to characterisation techniques? To answer this question effectively, the following specific research questions need attention:

a) In which textual contexts (speech, suspensions, and narration) is facial body language found?

b) Is there any difference in the way in which facial body language is used for different characters?

c) Is facial body language presented in a consistent way in terms of the lexico-grammatical and phraseological patterns across the different novels and their textual function across the novels?

This thesis contains six chapters to answer the above questions. Chapter 2 is split into four sections, with the first section giving an overview of direct communication presentation in JA's literature and the interrelationship of FBL with conversation. In this section I argue that FBL is present within the JA3 texts and gives the character a 'real-life' presence quality, and that the use FBL is an integral part of characterisation development. The second section presents models of characterisation integral to corpus stylistic studies. The third section presents a background review of the literary criticism centred around JA's use of the body and body language within her texts and describes the rationale for choosing FBL as focus for this study. This part of the literature review also introduces the importance of non-verbal communication (NVC) cues and Korte's (1997) important framework for body language in literature. I will argue in this section that FBL has been somewhat overlooked in Austen's work to date, due to the use of subtle and tentatively descriptive language, and that FBL is an important tool within JA's arsenal of characterisation techniques which combine to create 'lifelike' characters.

The fourth and final section of the literature review provides a broad outline of scholarship addressing corpus stylistic studies that focus on literature. These l studies have established methods for searching, identifying and analysing speech, thought and body language representation in literature, and detail how such findings have enhanced the understanding of characterisation techniques in literature. I argue in this section that the conclusions made

by corpus stylistics scholars can be utilised to identify FBL in JA, and the application of both qualitative and quantitative analysis assists to further the literary critics conclusions and highlight the significance of FBL in her work. This argument will extend to the fact that FBL is intrinsic to the presentation of speech (direct or indirect) and therefore an important tool for character development.

Chapter 3 is broken down into two predominant sections. The first section describes the tools used and the process of formulating the corpus JA3 for this study to collect the quantitative data for qualitative analysis. This chapter then goes on to explain how words are searched for and the process adopted to find lexico-grammatical patterns. Given the importance of qualitative analysis alongside quantitative techniques for the study of corpus stylistics the context in which the FBL hits are presented is important. To this end I have developed a series of context categories, unique to this study. These set out what fictional-social circumstances characters converse in, which can lead to a FBL response. Therefore, this chapter also provides examples of how the FBL hits are designated to each context category.

Chapters 4 and 5 give an overview of the analysis work carried out for this study, and also for the key examples highlighted in these chapters there are detailed arguments covering the importance and use of FCBL for characterisation, from perspective of a close reading of the literature surrounding the FCBL hits. Chapter 4 provides an overview of the data obtained in relation to the five FBL categories determined at the outset of this study to reveal a vast and complex set of results. An overview of the data is provided and highlights that a study of this size cannot cover all of the FBL categories in full. Thus Chapter 4 details the decision to focus this thesis on facial colouring body language (FCBL) only and provides a detailed overview of

the quantitative FCBL data obtained. Thereafter, this chapter summarises and describes the surface textual features of the FCBL hits found, and lexico-grammatical patterning. In this chapter I argue that preposition phrases as seen in prominent corpus stylistic studies covering body language are utilised by Austen and perform a contextualising function. Additionally, I argue that FCBL is seen in all textual contexts and that lexical associations with different FCBL types do corroborate to some extent assertions made by literary critics, but also reveal additional insights.

Chapter 5 is split into two parts, with the first section covering the analysis of the FCBL hits by context category in respect of direct and indirect communication between the key protagonists. Additionally, communication between the key protagonists and other characters is also covered in this section. In concluding this section, I evaluate the usefulness of assigning the FCBL hits to the context categories and the trends that this analysis of both quantitative and qualitative techniques when combined have exposed.

The second part of Chapter 5 argues that themes exist, which are only made apparent by the use of corpus methods and the analysis work carried out in both Chapter 4 and the first half of Chapter 5. The themes involve the use of FCBL by character gender and also the temperature cline of FCBL presentation across JA3. This chapter also offers a discussion on FCBL exceptions as a tool of characterisation and the use of the theatrical 'aside' as a technique to deliver FCBL as a means of characterisation by Austen.

Finally, Chapter 6 pulls together the arguments made throughout this thesis to answer the specific research questions. In summary, I will argue that FCBL forms an intrinsic aspect of

characterisation development in JA's work, and that the use of corpus techniques for this study has not only contributed to furthering the insights of literary critics. But also supports the findings of past corpus stylistic studies concerning body language presentation. Furthermore, suggestions are presented for future study opportunities, which could further still insights already made by literary critics in respect of JA's work and contribute to further corpus stylistic study.

2.1   Introduction

This chapter has four objectives and is therefore divided into four sections. Section 2.2 discusses the presentation of direct communication between Austen's characters. Section 2.3 summarises characterisation theories and outlines the key model used as a theoretical guide in corpus stylistics. Section 2.4 discusses body language and summarises the examination of both historical and contemporary literary criticism concerning Austen's use of body language (BL). I also outline the rationale for focusing on facial colouring body language (FCBL) for this study. Section 2.5 reviews pertinent scholarship in corpus linguistics and corpus stylistics, summarising the methodologies and considerations made by corpus stylisticians in their research useful to this study.

2.2   Facial body language and direct communication

Conversation between characters forms a large part of the narrative in JA's novels, especially *Pride and Prejudice*. Page (1972) asserts that JA's long passages of dialogue aim to create a 'mock reality', using language to simulate fictional world events, which are fundamental to plot development and characterisation. Austen is described as 'one of the most accurate, writers of dialogue of her own or any age' (Chapman, in Burrows, 1987:108), with Page (1972:115) pronouncing JA's use of dialogue as 'of unprecedented realism'. This insinuates that JA's characters sound realistic, but the focus of a fictional writer is different to someone whose objective is to transcribe words spoken by an actual person. Leech & Short (2007)

highlight that '[…] unscripted conversations […] are 'messy' and 'formless' in a way that would be found intolerable in written communication' (Leech & Short 2007:129). In real-life people require thinking time to speak, which accounts for language disfluency and the disruption of conversation delivery. These disfluencies are so habitual that the listener will not register the errors. Thus, an author seeks to emulate a form of realism to authenticate the fictional world by employing language the reader recognises as characteristic of real-life situations. JA's utilisation of literary techniques for characterisation aim to create 'character as a correlate of person-ness' by the 'generation of subtle *textural* effects in a reader's mind' (Stockwell & Mahlberg 2015:144). In other words, readers construct quasi people in their minds, for each character, from textual cues.

Arguably, Austen's skill at 'accurately' portraying 'voices' is determined by her ability to carefully select and modify aspects of real-life speech in her presentation of discourse. Toner (2020) reports that Austen acknowledged in a letter that the opening dialogue presentation of *PP* contained publishing errors which abbreviated her already brief speech attributions. However, Austen did not concern herself with rectifying these errors defending 'stylistic economy above transparency in the presentation of dialogue, which is striking from an author lauded for the crisp distinctiveness of her character's speech' (Toner 2020:132).

Virginia Woolf (in Booth (1983)) also commented on Austen's use of dialogue stating that character traits are exposed via their 'marvellous little speeches' (Booth, 1983:54). Dialogue as a literary device can impart a character's point of view, thoughts, and actions, but characterisation also encompasses the description of a character's physical traits. Conversation is a social phenomenon and structured by interlocutors, to meet social and

cultural conventions of the community to which they belong. Consequently, the interpretation of a conversation in real life is not merely formulated by the words spoken, but by the way words are spoken. The 'way words are spoken' depends on the tone one uses, the quality of language, and the BL used to accompany speech. For example, whether one makes eye contact or not, the looks people give each other. The facial expressions are all interpreted by the interlocutors and deciphered to create meaning. Katz & Katz (1983) in (Korte 1997:26) argue that signals from non-verbal content in a verbal interaction account for up to 90% of communication.

Extract 1 below is situated between two lines of dialogue and highlights where JA uses eye behaviour to accompany speech presentation. Interestingly, the narrator also qualifies the BL described, adding a social and psychological dimension to the communication between Emma and Mr. Knightley.

Extract 1

Emma gave a start, which did not seem like being prepared – and her eyes, in eager gaze, said, 'No, this is impossible!' but her lips were closed (*E*, pp.324).

Extract 1 demonstrates how the use of BL within texts authenticates the fictional world for the reader. Although, the extent of authentication depends upon the context of the fictional situation, and the real-life social experience of the readers and their abilities in deciphering non-verbal cues.

Conversation in real-life is a significantly visual phenomenon, yet this aspect of JA's dialogue presentation has been mostly overlooked to date. For example, Page (1972) asserts that within JA's novels 'the concomitants of speech such as movement, gesture and facial expression are rarely referred to: […] it is language itself, often subtle departures from the norms of vocabulary and syntax, which usually carries the burden of meaning and suggestion' (Page 1972:119). Furthermore, Toner (2020) adds that JA's 'minimalism' is 'evident in her refusal to elaborate on the setting in which she places her characters, on their own appearance and demeanour' (Toner 2020:134). Such claims have seemingly been made with insufficient quantitative or qualitative evidence. In *Emma* aspects of facial expression co-occur with character speech (as seen in Extract 1), and arguably Austen does use facial expression and body language to emphasise certain passages of dialogue in her novels, which in turn act to foreshadow what is to come later in the story. The fact BL in JA's work has received relatively little attention is possibly due to her style. Overt descriptions of BL in JA3 are not common. Therefore, an approach that encompasses both quantitative and qualitative techniques should identify textual patterns and offer new literary insights regarding body language as a tool of characterisation.

Korte (1997) asserts that BL plays a key part in expressing a character's feelings in literature from all periods, but 'a programmatic juxtaposition of language and body language' only becomes evident within literature during the latter half of the eighteenth century (Korte 1997:216). The presentation of character feelings in literature shifted from scenes of monologue to scenes where BL presentation carries meaning. Mahlberg (2013) states that

idiosyncratic body language descriptions have received the attention of literary critics but argues that body language less noticeable to the reader has received little attention although possibly equally as important (Mahlberg 2013:100). On this basis, although Austen's style is minimalist in terms of BL presentation, its presence is arguably an important tool for character and plot development. This can be demonstrated by assessing Wiltshire's (1992) evaluation of the different ending versions of *Persuasion* discussed below.

Page (1972) picks up on the fact in the original version of *Persuasion* Anne learns of Wentworth's love through a passage infused with body language and minimal spoken dialogue (Page 1972:53). In this scene, Anne Elliot explains to Captain Wentworth's friend Captain Harville, that a woman's love is more constant and that a woman can continue to love a man, even when love is not returned or is beyond hope. This is said in the presence of Captain Wentworth who Anne has been recently reacquainted with, and whom she was previously engaged to before being persuaded to break off their engagement by her family and guardian. Although she still loves him, Anne believes that Captain Wentworth's love for her lies in the past, but in fact whilst she is conversing with Captain Harville, Captain Wentworth is in the process of writing a love letter to her. Extract 2 below details this original scene from *Persuasion*:

Extract 2

He was a moment silent. She turned her eyes towards him for the first time since his re-entering the room. His colour was varying, and he was looking at

her with all the power and keenness which she believed no other eyes than his possessed.

'No truth in any such report?' he repeated. 'No truth in any part of it?' 'None.'

He had been standing by a chair, enjoying the relief of leaning on it, or of playing with it. He now sat down, drew it a little nearer to her, and looked with an expression which had something more than penetration in it – something softer. Her countenance did not discourage. It was a silent but very powerful dialogue; on his side supplication, on hers acceptance (Austen in Wiltshire 1992:191).

Wiltshire (1992) highlights that up until this scene body language alone was not sufficient to convey the meaning expressed by each of these characters. Body language in combination with half uttered sentences allow Anne Elliot to believe Captain Wentworth's affections towards her have returned or are returning. Furthermore, Wiltshire (1992) acknowledges that this scene includes no other third party and concludes that Jane Austen's revised (see Extract 3) and more socially complex version with Wentworth over-hearing Anne's coveted declaration of continued love for him, whilst conversing with Captain Harville is 'superior'. His analysis also considers that having Anne speak eloquently in this scene, about her own experiences and love bestows her a central position within the novel for the first time. 'The body communication is minimised; only lips and fingers move, and it is through language, not nervous gesture or looks, that the truth is revealed' (Wiltshire 1992:191-2).

Extract 3

'Oh!' cried Anne eagerly, 'I hope I do justice to all that is felt by you, and by those that resemble you. God forbid that I should undervalue the warm and faithful feelings of any of my fellow creatures. I should deserve utter contempt if I dared to suppose that true attachment and constancy were known only by woman. No, I believe you capable of everything great and good in your married lives. I believe you equal to every important exertion, and to every domestic forbearance, so long as – if I may be allowed the expression, so long as you have an object. I mean, while the woman you love lives, and lives for you. All the privilege I claim for my own sex (it is not a very enviable one, you need not covet it) is that of loving longest, when existence or when hope has gone.'

[…] Captain Wentworth was folding up a letter in great haste, and either could not or would not answer fully.

[…] Captain Wentworth, having sealed his letter with great rapidity, was indeed ready, and had even a hurried, agitated air, which showed impatience to be gone. Anne knew not how to understand it. She had the kindest 'Good morning, God bless you,' from Captain Harville […] (189-190).

Arguably Wiltshire (1992) is incorrect. The language Anne uses in the revised scene does reveal aspects of her belief system highlighting character traits. However, the amount of body language presentation between the original and revised drafts is consistent. Additionally, the

drama technique mise-en-scène can be observed in both versions, and Austen emphasises the positioning and movement of the characters' bodies and the props they use, which provides the reader with pictorial references to real-life communication.

In the original scene Wentworth displays FCBL before moving the chair to sit next to Anne, which emphasises spatial body language and body movement. Throughout the scene they communicate non-verbally with their eyes to read the other's facial expressions and evaluate their thoughts and emotions. In the revised scene spatial body language and body movement is still present, but the additional references to 'agitated air' and 'impatience' which imply manner and facial expression augment the drama of the scene. Eye behaviour is also significant in this scene. Wentworth (clearly shaken by what he has overheard) makes his leave and says his goodbyes only to other characters in the room. Anne is anxious that he ignores her, but the apparent focus of her anxiety is that eye contact was not made, nor did he look at her. This point is repeated with the inclusion of an exclamation mark to emphasise its significance, as seen in Extract 4 below:

Extract 4

…but from him not a word, nor a look. He had passed out of the room without a look! (190)

Korte 1997: 237) states 'in real life, words and looks are always linked to each other. There is no speech that is not accompanied by looks'. The fact that Wentworth neither spoke nor looked at Anne was dually significant to Anne, especially given the fact they were both in the

presence of others and had previously been conversing. Further, as can be seen in the next sentence (see Extract 5) emotional looks are crucial in generating dramatic tension and extending communication to create meaning:

Extract 5

[…] he drew out a letter from under the scattered paper, placed it before Anne with eyes of glowing entreaty fixed on her for a moment (190).

The kinesics observed in the different endings of *Persuasion* are indicative of the complexities of real-life interpersonal communication. Despite this seemingly limited critical attention is found on this subject beyond these passages. This is especially surprising given that disputably the starting trajectory of *Pride and Prejudice's* story is from non-verbal communication, as per Extract 6 below:

Extract 6

'Which do you mean?' and turning around, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said 'She is tolerable; but not handsome enough to tempt me…' (***PP, Chapter 3***)

Korte (1997) claims that in *PP* 'problems of decoding body language contribute to the development of the central theme already indicated in the title of the novel' (Korte 1997 :152). Mr. Darcy's public snub towards Elizabeth during one of their first encounters contributes to

the turbulent relationship between the two in the early stages of the story. FBL in Extract 6 is used to help convey the words were spoken by Mr. Darcy. This subtle use of BL also marks a pivotal moment in revealing character. The narrator tells us that Elizabeth told all her friends about the encounter in her characteristic spirited and playful disposition. Yet ironically, dwells upon Mr. Darcy's pride in a prejudicial way and makes ill-informed judgments about his character. The erroneous judgement is a double irony as Elizabeth prides herself on her ability to judge people well.

The influence of the theatre regarding Austen's techniques in speech presentation is evident in *PP*. The opening scene in *PP,* discussed at the start of this section, presents an extended dialogue between characters with minimal narrator input. Details concerning character body language, thoughts, and feelings are omitted from dramatic scripts as the director and actors interpret how scenes of the play are constructed and acted from a physical and emotional representation perspective. But unlike a play, Austen does not always attribute speech to a specific character requiring the reader to make decisions as to which characters says what and how they say it. The text directly following this dialogue scene moves into free indirect speech, a literary device Austen employed skilfully, and Frank (2020) determines this technique adds an oral quality for the reader and extends enactment of a script (Frank, 2020:127). Frank (2020) suggests that Austen's celebrated realism is orchestrated by interweaving these two literary devices which 'retools' melodrama to 'redefine the narrative techniques of the novel' (Frank 2020:127,153).

The above shows that Austen employs a variety of techniques to present character speech in her novels. Text extracts discussed shows body language appears simultaneously with

character speech presentation. Austen does not employ overtly descriptive FBL so qualitative analysis is unlikely to reveal language patterns. Further, the omission of character speech attribution forces the reader to interpret and imagine the scene based on textual information and real-life experience. Body language is seen above to emphasise the character's psychological make-up as an instrumental factor in contributing to character presence, and readers by default assimilate the textual information as if produced by a real person (Stockwell, 2009:108). Thus, these body language techniques employed by Austen create textual cues for the reader which align to theories of characterisation discussed directly below in section 2.3.

2.3   Characterisation

Culpeper (2001) presents a model for the process of characterisation (which reflects characters as imagined people in the minds of the reader. Schneider's (2000, 2001) characterisation model is comparable to Culpeper's and deems readers construe character by combining textual knowledge stored in their working memory with their long-term held worldly knowledge (McIntyre 2014:152). Corpus stylistician research tends to apply Culpeper's (2001) model, which suggests that when we read a text character impression is formed by the engagement of 'top-down' and 'bottom-up' processes. 'Top down' processes are those cognitive processes relating to the application of experience and past knowledge, with 'bottom-up' cognitive processes being derived from textual cues (Culpeper 2001:28). Therefore, text only plays a part in the reader's ability to form an impression of character, as the reader must simultaneously draw from their real-world knowledge about people also. Stockwell (2009) proposes that for a character to appear authentic there is no dependency on

'realism or believability', resolving that when character impersonation occurs that is the point at which the reader perceives a fictional character (Stockwell 2009:115). Impersonation is achieved when the reader develops a relationship with the character which is a result of processing textual information about a character that imparts their physical, psychological, and social traits (Stockwell 2009:115). Stockwell (2009) is concerned with how text triggers the reader to impersonate character rather than identifying the textual cues for characterisation (Mahlberg 2013:32). Mahlberg (2013) asserts that if textual evidence be of a quality to activate impersonation, it follows that such textual evidence be sufficient to investigate textual data for textual patterns in a corpus (Mahlberg 2013:33). Culpeper (2001) concludes that to create an impression of character text can be manipulated and the corpus approach focuses on the textual cues and patterns to identify relevant 'schematic associations' (Culpeper 2001:233).

Culpeper's (2001) study concentrates on characterisation in drama and focuses on the verbal behaviour of characters. Body language is very briefly touched upon and is addressed under visual cues for characterisation. His 'surge features' category equates to Korte's (1997) 'emotional displays' (Culpeper 2001:221-229). Culpeper (2001) concluded that 'surge features' do not really reveal information about a character's personality, instead emotional outbursts are strategically used for the purposes of telling the story (Culpeper 2001:192). The emphasis that Culpeper (2001) places on life experience, to make inferences about character, is important to the presentation of BL (Mahlberg 2013:104.)

Lastly, Stockwell and Mahlberg (2015) present a 'cognitive poetic model of characterisation that emphasises the continuity between literary characterisation and real-life human

relationships' (Stockwell and Mahlberg 2015:129). 'Cognitive poetics takes character and the process of characterisation as a centrally important aspect of literary reading', and this text-driven corpus linguistic study focused on the identification of textual patterns, functioning to prompt character information (Stockwell and Mahlberg 2015:130). This work followed on from Culpeper's (2001) persuasive corpus stylistic work on characterisation. However, regarding characterisation the language the reader uses to talk about a real person and fictional character will be inextricably linked. I.e., the readers idea of character will be linked to the text that they read. Narration requires descriptive language, so that the reader can construe meaning from the text. But the language the narrator uses to talk about what their characters do or have their characters say, needs to sound close to real-life if the fictional characters are to appear authentic (Stockwell and Mahlberg 2015:132).

To summarise, if body language is to portray character authentically then the textual cues of body language need to activate impersonation. Character's need to sound life-like, as body language is a specific aspect of characterisation which imparts information to the reader about a character's physical traits, feelings, and emotions. Section 2.3 discusses body language in literature and outlines literary criticism concerning Austen.

2.4   Body language

Non-verbal communication within JA's novels has received some attention in literary stylistics within the last decade, but available literature is still limited. This is somewhat surprising given that 'facial expression is the area of body language which has enjoyed the longest tradition of examination in scholarly research'; 'facial expressions, especially as emotional displays are

represented in the narrative of literature of all periods' (Korte 1997:56). My research has found that studies focusing on BL within JA's work is often confined to a chapter containing a body of work focusing on Austen. The most notable being Mullan (2012) who discusses *blushing* and Wiltshire (2014) who references aspects of facial expression. Busse (2020) recently observed that FBL presentation not only 'contributes to the vividness and dramatization of the speech act, but also […] irony' (Busse 2020:173). Yet, the critical tradition has upheld the conception that bodily expression is absent from Austen's work. In fact, Wiltshire (1992) commences his book-length account of the body in Austen:

> **'**Jane Austen's novels, […] seem among the least likely texts on which to found a discussion of the body. Isn't the body - absent, suspended, at best relegated to the inferior partner in the dyad of mind and body, as all agree is its position in our culture - virtually banished from her work?' (Wiltshire 1992:1).

This text contains five chapters each focusing on one of Austen's novels regarding some aspect of the *body*. However, the focus leans towards matters of health, gender politics and the navigation of socially acceptable strategies in that era. Consequently, any significant discussion on body language and how it is used to develop character and the presentation of dialogue is largely omitted.

Wiltshire's (1992) point concerning the absence of the body in JA's work seems illogical given BL content in Extracts 1-6, yet some of JA's critics have disparaged her for omitting the body

in her novels. Notoriously, Mark Twain voiced his disdain for the lack of bodily awareness in her novels by writing in a letter that 'every time I read *Pride and Prejudice,* I want to dig her up and hit her over the skull with her own shinbone' (Wiltshire 1992:2). Furthermore, in a letter to G.H Lewes in January 1848 Charlotte Bronte complained that Austen's novels lacked 'vivid physiognomy'. Instead, they yielded only 'an accurate daguerreotyped portrait of a common place face' (Green-Lewis 2017:95).

Physiognomy is the study of facial features and expression to determine or judge a person's character. Mullan, who is among recent scholars to add a fresh literary perspective on Austen's work, opines that JA is 'a novelist […] reticent about describing her characters' features and facial expressions', but despite this observation acknowledges the importance of 'blushing' (Mullan 2012:259). Blushing is an involuntary bodily response to an emotion and represents an 'intense experience of self-consciousness, but only the reader - the attentive reader - can know this' (Mullan 2012:273). Mullan's (2012) comments align to Culpeper's (2001) model of characterisation. The attentive reader must combine 'top-down' cognitive processes with 'bottom-up' cognitive processes stimulated by textual cues relating to *blushing* to create meaning.

Blushing is an abstract phenomenon in that it can signify different emotions such as shame or embarrassment and is therefore difficult to interpret. This lends weight to Korte's (1997) assertion that 'non-verbal behaviour in literature is always significant: it is integral to the text's artistic design even when it cannot be read as a sign with a clearly defined meaning' (Korte 1997:5). However, the aspect of how BL supports the dialogue between characters and is used to express the interpersonal relationships between key protagonists, is still not really dwelt

upon in literary criticism. This is surprising, especially as Korte (1997) considers 'body language […] as an important signifying system in the literary text and […] skill in using this system constitutes an essential aspect of a writer's art' (Korte 1997:4).

Human beings are programmed to be present to the existence of other human beings and attune to their behaviours and displays of emotion, and '[…] reading minds is the default way by which we construct and navigate our social environment' (Zunshine 2007:276). Throughout our lives we build up an awareness of the facial expressions and body language of others, although our ability to read such correctly is variable and dependent on experiences and context. To acquire meaning when we read literature, we associate characters with human qualities with the ability to have 'a variety of thoughts, feelings, and desires and then […] look for the 'cues' that would allow us to guess at their feelings and thus predict their actions' (Zunshine 2007:278). It follows therefore that these textual cues incorporate FBL. 'The face has the highest capacity for non-verbal signalling because of the great number of stimuli that can be perceived in it and because it is almost constantly visible' (Ekman and Friesen 1969:90, in Korte 1997:56). 'Above all, it is the part of the body which makes it possible for human beings to 'know' each other […]. The immobile features of the face are read for indications of age, gender, nationality, attractiveness, and […] personality traits (Korte 1997:56). As a result, to what extent we find evidence for FBL in Jane is a question worth asking.

Mullan (1988:77 in Zunshine 2007) adds that 'the eighteenth-century sentimental novel […] valorized attention to the body's 'vocabulary […] of gestures and palpitations, sighs, and tears' and as such carefully foregrounded its descriptions of 'mutually affecting looks'. Zunshine (2007) claims that Austen disliked sentimental novels fashionable during her lifetime and

highlights the difference between Austen and authors of sentimental novels 'is that they highlight their characters' ''attention to the meaning of looks and gestures'' (Mullan 1988:77 in Zunshine 2007), whereas she takes that attention for granted' (Zunshine 2007:282). Consequently, even though descriptions are not explicit, it is possible to conclude that when Austen does employ body language and facial expression in her texts it is for stylistic reasons and to parody the sentimental novel.

Zunshine (2007) goes on to argue that this dislike for sentimental fiction enables 'her to free the extra level of mental embedment that she could use elsewhere' (Zunshine 2007:294). Zunshine is referring to the literary technique 'stream of consciousness' for which Austen is famed for and for which much scholarly work has been carried out. Butte (2004: 59) in (Zunshine 2007:276) states that 'in Austen the scenes ''about the observations of observations'' give voice to a ''new way of shaping narrative'' (Zunshine 2007:276). However, this change in narrative does not preclude the use of body language as a technique of characterisation in Austen.

Korte (1997) states that 'the frame conditions of consciousness and intentionality are […] most relevant with regard to facial expression, in real life as well as literature' (Korte 1997:57). Thus, Korte (1997) in her framework of body language evaluated the use of 'modal classes' which include kinesics, proxemics, and haptics (with the kinesics class including postures, body movement, eye behaviour, automatic reactions, and facial expressions), across literature of different centuries. BL is multi-functional in that it conveys character feelings and interpersonal relationships within the fictional world, but the meaning of a body language

event is not clear cut. For example, tears can be the result of feelings of joy, sadness, or pain. Consequently, Korte included within her framework various functional classes of NVC, and occurrences of BL in literature can fall into multiple functional classes. The functional classes most pertinent to FBL are externalisers and emotional displays (Korte 1997:39). BL classified as an externaliser in Korte's framework provides information on a character's stable mental state, and includes character traits, opinions, attitudes, and values. Emotional displays function to indicate temporary emotions and momentary psychological states (Korte 1997:40-41). The conclusion of Korte's research was that 19th century literature included more gestural externalisers and automatic reactions to express emotional states when compared to the 20th century (Korte 1997:185). Mahlberg (2013) adds that 'Korte relates these tendencies to the use of conspicuous gestures for characterisation and character identification and conventional repertoires for emotional displays that were more strongly observable in the 19th century' (Mahlberg 2013:102). This corroborates Mullan's (1988) observations detailed above, but Korte (1997) highlights the following about the modal class - automatic reactions:

'Of all modes of NVC, automatic reactions have the most limited expressive potential: they serve exclusively to indicate emotional states. They are very reliable indicators, however since they are generally not consciously controlled and can therefore be considered as trustworthy. Automatic reactions are generously presented in all periods of narrative literature. For example, turning pale or blushing, trembling, and fainting are elements of a conventional literary love code which lasted into the nineteenth century [...]' (Korte 1997:65).

Korte asserts that FCBL as an unconscious reaction to emotional states is a trustworthy indicator. Yet as Zunshine (2007) alludes to above, the interpretation of such is open to error and dependent on many factors. This study focuses on FBL and FCBL specifically, and an examination of context should be able to determine if automatic responses are indeed used within Austen in the conventional and predictable manner of the 'love code' or are in fact used to create intersubjectivity or parody. Afterall, the face is 'the part of the body that is most liable to be monitored and thus has the greatest potential to deceive (Ekman and Friesen 1974:288 in Korte 1997:57).

Abstract language is less memorable than concrete language. I notice for example that the abstract noun 'countenance' seems to feature regularly. The definition of the word relates to facial expression, looks, indicator of mental composure and approval, and I think the use of abstract language requires intelligence of the real-world, and what the reader understands or interprets from the text will depend on their real-life experiences. As discussed above, literary critics have extolled the lifelike presentation of Austen's dialogue. Perhaps it is this abstract language that forces a reader's cognitive processes to use their imagination and visualise and generate character imagery, thus forming for the reader a lifelike impression of the characters in her novels. Additionally, vague or abstract language signals shared knowledge, and used within the context of character speech may indicate that characters are somehow bonded by what they know and don't say, but perhaps express through subtle body language.

A potential hypothesis for the fact facial expression and body language has not been particularly observed in JA's novels is that she does not employ an idiosyncratic style when dealing with BL for her characters. Instead, the language is subtle, and phrases do not appear

to be repeated often to distinguish a character, which does not draw acute reader attention to facial and bodily expression in her literature. Subtle and non-descriptive language is not readily apparent by means of a qualitative analysis, as the linguistic patterns are not overtly recognisable or easily quantifiable. As a result, JA's employment of body language has been inadvertently ignored by literary critics.

In summary, body language has received attention in literary criticism, although Austen's use of BL has been relatively overlooked. This is likely due to JA's descriptively minimalist style, which yields little qualitative information. Arguably, body language plays an important role in character development across JA3 when used to support character speech presentation, as discussed in section 2.2. Section 2.4 discusses corpus stylistic approaches that can be drawn upon to reveal the 'bottom-up' textual cues used to construct body language.

2.5 Corpus linguistics and corpus stylistics

Corpus stylistics is 'the application of theories, models and frameworks from stylistics in corpus analysis' (McIntyre and Walker 2019:15) and is 'concerned with discerning patterns in language use through the study of large quantities of language data' with the aim of making generalisations 'about linguistic behaviour beyond the sample studied (McIntyre 2015:61). The structure of language in texts is defined by grammar, a systemic process suited to corpus study. Computerised corpus tools locate associations in language that would otherwise be hidden. Sinclair (1991) reveals that new discoveries about language are made possible by looking at language quantitatively, as 'language looks […] different when you look at a lot of it at once' (Sinclair 1991:100). Traditional approaches utilised in literary stylistics tend to

concentrate on more conspicuous language used for artistic function rather than broader and repetitive language structures (Leech & Short 2007: 11). Mahlberg (2013) emphasizes that repetitive language structures can also be regarded as deviations if they appear more frequently than under common usage (Mahlberg 2013:8). Such structures are identified by corpus-driven study because features are chosen for analysis based on the frequency they appear within the data (Fischer-Starke 2009:52).

Studies by Semino & Short (2004), Stubbs (2005), Starcke (2006), Fischer-Starke (2009), and Mahlberg (2007, 2013) have promoted the use of corpus methods in literary stylistics. The work of Starcke (2006) and Fischer-Starcke (2010) concentrated on Austen's texts and ensued the work of Burrows (1987). Burrows (1987) analysed the grammatical words of JA's language in detail by utilising 'rudimentary software'. He produced detailed statistics to reveal that word lists, and distribution diagrams of words utilised by Austen facilitate knowledge of the protagonists, their relationships with each other and characterisation (Fischer-Starcke 2010:57). For example, analysis of word lists identified themes in Persuasion that impress upon time passing. Starcke (2006) also drew upon the methods employed by Stubbs (2005) to focus on frequent word sequences, known as clusters. Three-word clusters in *Persuasion* were examined and found to provide character information and indicated the novel centred on the inner lives of its characters (Starcke 2006:102).

Fischer-Starke's (2010) research presents a more detailed study focusing on *Northanger Abbey*, where she makes comparisons against a corpus of all six of JA's novels and a further corpus containing literature contemporary to the time of JA's writing. The research focuses on keywords, phraseology, and text segmentation. The concordance lines in *Northanger*

Abbey expose keywords identifying character reading habits and those relating to the perception of family members and other social relationships. These findings were of consequence as literary scholars had not focused on such subject matters in JA's work before. Furthermore, Fischer-Starke (2010) ascertains that frequent phrases in the Austen corpus extending beyond a string of four words (also referred to as '4-grams') are not significant in terms of identifying textual patterns but concluded that 4-gram frequent phrases across all JA novels fulfilled 'conventionalised' functions as discourse markers, helping to structure the text (Fischer-Starke 2010:133). Fischer-Starke's (2010) research objectives, despite touching upon Mahlberg's (2007, 2007b) research on Dickens, differed and did not focus on body language. Therefore, in this section I explain the potential for corpus stylistics methods to add an understanding of how FBL contributes to the characterisation techniques in Austen's work.

Fischer-Starke's (2010) work made comparisons between Austen's texts with other texts contemporary to that era, but the intention for this study is to focus inwardly on JA3. Culpeper (2002), McIntyre (2010), Walker (2010) and Balossi (2014) have completed corpus stylistic research using corpus linguistic methods that make text internal comparisons. All of these studies consider the aspect of 'keyness' an objective means to differentiate characters and gain an understanding of character personality 'and, potentially, why we react to them in the way that we do' (McIntyre 2010:181). These corpus stylisticians reveal, using corpus linguistic methods, what features of speech or narration contribute 'to the construction of character generally, and by doing this avoid the basic-claim-quote strategy typified' by qualitative strategies alone (McIntyre 2010:180).

Both Culpeper (2002) and McIntyre (2010) look at the keywords certain characters say in dialogue. Culpeper (2002) focuses on Shakespeare's *Romeo and Juliet*, whist McIntyre (2010) focuses on Quetin Tarantino's dramatic script *Reservoir Dogs*. Balossi (2014) takes a slightly different approach and looks at the word forms of character speech to determine characters' linguistic differences in Virginia Woolf's *The Waves*. In contrast, Walker (2010) tags the words of each narrator in Julian Barnes's novel *Talking it Over* by semantic category and then keyness is examined by looking at the word forms in each semantic category and determining the frequency of use. Thus, extending 'keyness' to semantic categories to create key concepts. McIntyre (2010) also looks at the key semantic domains for each of his criminal's speech presentation, as does Balossi (2014) for her character analysis.

Overall, these studies provide evidence that quantified aspects of character, some character aspects were expected not only by intuition but by critical interpretation of the texts also (Walker 2010:364). Additionally, each offered original insights difficult to evidence by qualitative analysis, but which did fit critical evaluations of the texts investigated. Culpeper (2002) and McIntyre (2010) reveal that both functional grammar words and lexical words contribute to style and expose character personality, and Walker (2010) and McIntyre (2010) highlighted the fact stylistic themes can be identified, which contribute the readers knowledge about a character. Walker (2010) also detected that word forms assigned to a semantic category group tend to be dominated by one or two forms of lexeme. Further, both Walker (2010) and Balossi (2014) identified semantic categories attaching to character speech which highlighted character personality shifts through the timeframes of their respective novels.

I propose to make text internal comparisons regarding the use of FBL in several ways to understand how the portrayal of body language alongside character speech contributes to characterisation in JA3. Therefore, aspects of the corpus methodologies employed by these corpus stylisticians looking at text-internal comparisons are relevant to this project. Specifically, I aim firstly to identify words pertaining to FBL and understand the keywords in the total FBL word count, and then compare how these words feature by character and novel. I intend to do this to understand if there are any differences in the way in which FBL is used for different characters. Secondly, I aim to compare the use of FBL in the different textual contexts by character and by novel, so to identify character differences in FBL presentation and determine if the use of the textual contexts is consistent across JA3. Thirdly, the methods used to tag words by semantic categories to understand key concepts / key semantic domains is comparable to my intention to assign FBL context categories. For this I propose to compare the key FBL words per FBL context categories by character and novel. In applying some of these corpus methodologies I aim to corroborate claims made by literary critics using qualitative techniques, but also propose fresh insights about JA's style. Consequently, the following issues raised in these corpus studies need consideration.

Culpeper (2002) commences his study emphasising that research goals determine the choice for making text comparisons in keyword analysis studies. Thus, having determined character be partially formed by contextual influences Culpeper decided that text comparisons in relation to the six characters in *Romeo & Juliet* were the most obvious choice (Culpeper 2002:16). The keywords generated were examined for their function and context in respect of each character, so Culpeper (2002) made this decision based on the fact each of the six characters are contextually bound. He could not see the sense in comparing 'the characters

of *Romeo & Juliet* with *Macbeth* or *Anthony & Cleopatra* since the fictional worlds of Italy, Scotland and Egypt provide very different contextual influences' (Culpeper 2002:16). Similarly, Walker (2010) considered character context by focusing on the three protagonists involved within the love triangle and McIntyre (2010) for his study focuses on the criminals by comparing each character's speech against the speech of the other criminals. Arguably, although my study does not focus on character speech, but the body language accompanying character speech, it is important that the character's selected for analysis are contextually bound.

Walker (2010) emphasises that manually tagging semantic categories is time-consuming. The assignment of FBL to social context categories is a manual process and time constraint issues require consideration for a project this size when determining method. Lastly, Walker (2010) stresses that when making internal text comparisons, an already small data source (in this case JA3) is separated into an even smaller dataset which creates challenges for the application of statistical significance tests (Walker 2010:369).

Mahlberg (2007, 2010, 2013) was the first corpus stylistician, to the best of my knowledge, to research body language from a corpus linguistic approach. This research identified clusters (sequence of five words or more that are repeated e.g., *with his back to the door*) across Charles Dickens' work and other texts from the nineteenth century (Mahlberg 2013:3). Mahlberg (2013) compared the application of cluster groups across these texts and illustrated that the local textual function of clusters appeared to operate over a continuum of contextualising and highlighting functions. The contextualising functions present character

information in an inconspicuous way whereas the clusters performing a highlighting function make character information standout (Mahlberg 2013:83).

Mahlberg (2013) also looked at 'keyness' and measured cluster frequencies which identified clusters distinctive to Dickens when compared to other authors (Mahlberg 2013:63). But Mahlberg (2013) also observed that clusters occurred in both the Dickens and nineteenth century corpora, meaning textual patterns were not simply due to Dickens' idiosyncratic style. Mahlberg (2013) argued that language is to some extent formulaic, and that units of language (I.e., clusters) offer semantic and discoursal information which enhances the efficiency of language processing. The repeated patterns lessen both the speaker and readers cognitive processing time (Wray 2008:69 in Mahlberg 2013:50), and 'clusters can be interpreted as textual building blocks for fictional worlds. These building blocks have particular functions in the creation of characters' (Mahlberg 2013:26). Consequently, Mahlberg (2013) argues that distinct characters are created by language in combination with the cognitive processes of the reader and references Culpeper's (2001) model for characterisation (see section 2.3).

Mahlberg (2013) also presents Korte's (1997) framework for the analysis of body language and its applicability to literary texts of all historic periods, whilst also observing that BL depends on historical and cultural context (Mahlberg 2013:101-110). Thus, Mahlberg argued that BL can be presented in two ways either to authenticate the fictional world by confirming characters follow real-world norms, or by making the BL stand out as unusual to the reader to provide thematic cues (Mahlberg 2013:117-119). The expectation was that rather than highlighting just idiosyncratic BL more subtle character BL would be revealed by clusters performing a 'contextualising function'. Therefore, allowing the reader to assimilate

'inconspicuous cues', which 'add to the authentication of character' (Mahlberg 2013:110). This follows Korte's (1997) framework for the analysis of body language, which assigns FCBL to the modal and functional classes of non-verbal communication, requiring readers make character associations based on their knowledge of real people.

In analysing the cluster data Mahlberg (2013) proposed the concept of a body language cline, which recognises that textual patterns presenting BL differ across the contextualising and highlighting continuum. She suggests that subtle or inconspicuous BL cues are packaged in the form of prepositional phrases or *-ing* clauses, and the information contained in these cues contribute to character but do not identify a specific character. To the contrary, the patterns highlighting an individual character were indicated as liken to labels, and accentuate a character's habitual behaviour, which is repeated throughout the text with narrator commentary focusing on the interpretation of this behaviour (Mahlberg 2013:108-109).

The work of Starke (2006) and Fischer-Starke (2010) revealed that repeated sequences of words totalling five or more were infrequent in Austen's work. Consequently, I cannot directly apply Mahlberg's methodology to reveal BL. Additionally, it is reasonable to conclude that idiosyncratic BL indicating habitual behaviour is unlikely to be found in JA3. However, it is expected that prepositional phrases and *ing*-clauses cue BL in the novels of JA3. Mahlberg indicates that a strong relationship exists between the lexico-grammatical patterns found in the concordance lines assigned to the 'As If' cluster category and BL, arguing that 'As If' collocates contribute to finding lexically driven BL categories, complementing the modal-functional groups of Korte's (1997) framework (Mahlberg 2013:133). Mahlberg (2013) observed that the left-collocates of 'As If' (words to the left of the node on a concordance line)

attend to character body language behaviour introduced by narrator comment. Lexico-grammatical patterns identified by Mahlberg (2013) for Dickens' literature were deemed applicable to other authors. Therefore, if such patterns exist in JA3 the results of this investigation will enhance the body of work concerning BL in corpus stylistics and support the generalisability of these various textual patterns (Mahlberg 2013:149-151).

Mahlberg and Smith (2010) in applying Culpeper's (2001) model for characterisation utilise a bottom-up approach to show how textual patterns of words can link to thematic top-down interpretations. The textual patterns in focus were suspensions. They define a suspension as 'a span of (narrator) text which interrupts a span of quoted speech' (Mahlberg and Smith 2010:461). This means at least five words (Lambert 1981:6 in Mahlberg 2014:168). If a full stop punctuation occurs before the second quotation begins it is not a suspension. Therefore, 'in practice, most suspensions will be reporting clauses' (Mahlberg and Smith 2010:461). An example of a suspension is as follows:

> "Ah!" said Mrs. Bennet, shaking her head, "then she is better off than many
> girls. And what sort of young lady is she? Is she handsome?" *PP (Chapter 14)*

Suspensions are useful places to find examples of body language as they detail information accompanying speech. Real body language accompanies speech and 'is often taken for granted', but in fictional prose the author chooses to add body language as a strategy to authenticate speech acts (Mahlberg and Smith 2010:462). Mahlberg and Smith (2010) found 60 suspensions in *PP* and after manual analysis categorised these suspensions into four functional groups labelled – speech organisation, body language, narrator's interpretation of speech and direct characterisation. The body language suspension group includes either a

body-part noun, description of character body movement and gestures, or practical action.

Mahlberg and Smith (2010) state that from the four categories of suspensions they see a cline, which has 'the description of contexts in which characters are placed to explicit characterisation' (Mahlberg and Smith 2010:464). The extract directly above presents body language explicitly, allowing the reader to interpret the description. However, the following extract gives no concrete information about body language for reader interpretation. The reader must apply top-down processes to create an impression of character.

> "You are uniformly charming!" cried he, with an air of awkward gallantry; "and I am persuaded that when sanctioned by the express authority of both your excellent parents, my proposals will not fail of being acceptable." ***PP Chapter 19***

Mahlberg and Smith (2010) state that the inclusion of suspensions in crucial scenes 'relates to the functional relevance of suspensions. Suspensions are places that help to picture the synchronicity of speech and body language' (Mahlberg and Smith 2010:465). When this occurs body language is not taken for granted it is used for character development. My research question is concerned with identifying which textual contexts FBL is found. Therefore, Mahlberg and Smith's (2010) research on the functional categories of suspensions can be applied to the analysis for this project.

Gonzalez-Diaz (2016) uses corpus linguistic methodologies to identify and explore the use of round brackets as kinesic parenthetical markers in Austen's work. These parentheticals also known as 'asides' in narration 'attend to the circumstances of conversation' and 'introduce the bodily and mental reactions of the speaker' Gonzalez-Diaz (2016:133). Gonzalez-Diaz (2016) hypothesises that the use of round brackets form part of JA's stylistic approach to omit

the use of speech attribution for her characters. Thus, requiring the reader cognitively processes the information contained in these round brackets to form an impression of character by the application of their own experiences and past knowledge. Gonzalez-Diaz's (2016) research suggests that 'kinesic parentheticals are amenable to an interpretation along Mahlberg's distinction between 'contextualising' and 'highlighting' textual functions: the 'highlighting' function being more prominent when the kinesic information is introduced by round brackets' (Gonzalez-Diaz 2016:129). The expectation is that parentheticals materialise within stretches of both direct and indirect speech, and possibly suspensions. However, Gonzalez-Diaz (2016) does caveat whether the inclusion of the parentheticals is Austen's creation and distinctive to her. Gonzalez-Diaz (2016) states that in the era these novels were written 'asides' were created by editorial intervention.

Numerous corpus stylistic studies have focused on making text internal comparisons within novels to determine how language patterns are used to differentiate character. The approaches and considerations made are in part applicable to this study. Specifically, the corpus linguistic approaches to body language focus on language patterns that accompany character speech and provide the bottom-up cues applicable to Culpepper's characterisation model. Results of these studies indicate body language performs either a contextualising function or a highlighting function to reveal information about character. But each require the reader to combine both top-down and bottom-up cognitive processes to form an impression of character.

2.6 Conclusion

Body language accompanying character speech can reveal character traits. It can add a psychological dimension and impart information about someone's manner of speech. This arguably gives Austen's language a lifelike quality, but the way characters react to such generally provides information about character taste, morals etc. JA's speech presentation intertwines several literary and dramatic devices and is lauded for its 'realism' by literary critics. However, the role body language plays in Austen's characterisation process has received little critical attention. How characters behave and look is a key component of characterisation and dialogue presentation as demonstrated above. Body language description in Austen's work is not idiosyncratic or overt. Therefore, a corpus stylistic study applying quantitative techniques with qualitative analysis should reveal the textual patterns of JA's body language presentation and how language is used to differentiate character. Also, it is possible to see that Culpeper's (2001) model of characterisation functions as a theoretical guide by corpus stylisticians in their research and should inform the analysis of textual data extracted from JA3. All of this shows that body language in Austen has not really received the attention it deserves. I believe that further literary insights can be gained from such a study, as well as contribute to the body of work in corpus stylistics focusing on body language.

CHAPTER THREE
METHODOLOGY

3.1 Introduction

This chapter presents the research design and tools deployed to gather data from the corpus JA3, and the procedures followed to analyse the data. Section 3.2 details the reasons for choosing these novels and a rationale for character selection. Further, the corpus methodologies employed are discussed, and the research question outlined. Section 3.3 details how facial body language word searches were decided and formulated, and the reasons for corpus application selection. The process for determining the textual contexts (subsets) is outlined and followed by a detailed explanation of the different facial body language context categories designed for this project, with detailed extract from the novel to clarify the definition of each context category. Lastly, I detail how the corpus application will assist in finding textual patterns to answer sub-question (c) and summarise the ways I take to analyse and evaluate extracted data.

3.2 Data

This study is concerned with how the description of facial body language (FBL) is used as a technique of characterisation by JA. The quantitative and qualitative research of this study focuses on the following three Austen novels (JA3) - *Pride and Prejudice (PP), Emma (Emma)* and *Persuasion (Persuasion).* The copyright protection has expired for these publications, meaning ethical issues regarding copyright laws are avoided.

Due to the time constraints of the thesis, it was only reasonable to look at three novels. The analysis to identify and categorise FBL data is manually intensive and to include all of Austen's work is unmanageable for a study this size. The JA3 novels were chosen because they are similar in format and straddle the timeframe of her career. *PP* was published first, with *Emma* published mid-way and *Persuasion* last. In each text, the female protagonist knows the man they marry throughout the duration of the novel, but each court the attention of other male suitors in their social circle before becoming engaged to their future husbands. Consequently, as the characters' situations are contextually bound this is a good basis for comparing incidents of FBL.

The fact each novel chosen were written at different points in Austen's career may reveal differences in the lexico-grammatical and phraseological patterns of character speech presentation and FBL. As outlined in Chapter 2, critics such as Walton Litz and van Sickle Johnson (Wiltshire 1992:164,190) infer that *Persuasion* is her most physical novel, so this research examines the data concerning FBL to see if it supports or presents alternative insights to this and other critical assertions. I.e., did the use of FBL develop or is it simply used differently for each novel?

In narrative fiction, FBL is most likely to occur when characters are shown to interact with one another. Therefore, data extraction focuses on the verbal and non-verbal exchanges occurring between the female protagonists (Elizabeth Bennet (*PP*), Emma Woodhouse (*Emma*) and Ann Elliot (*Persuasion*)) and their eventual husbands (Mr. Darcy (*PP*), Mr. Knightly (*Emma*) and Captain Wentworth (*Persuasion*) respectively). However, preliminary investigations highlighted that determining character involvement for a FBL event was not straightforward.

Sometimes the protagonists would be communicating on their own. Other times they might be directly communicating in social company or communicating with another character but in the same vicinity as the protagonist of the opposite sex. A decision was then made to extract from the corpus all potential FBL hits regardless of character. The analysis of the FBL hits and subsequent decisions to categorise data and focus the study are discussed later in this chapter.

This study utilises a mix of corpus-based and corpus driven approaches. The corpus-based approach uses the corpus as an inventory of language data. Consequently, illustrative extracts were retrieved with this approach allowing for the quantification of FBL hits and expected FBL data verified and extracted to support intuitive understanding about FBL in the texts. This approach helped me to test Mahlberg's (2013) proposal, based on her corpus-driven study, that BL performing a contextualising function appears in preposition and *ing*-clauses. This differs from the corpus driven approach where theoretical statements are sourced by observing concordance lines extracted from a corpus which reveal linguistic patterns or units of language not detectable using qualitative analysis (Tognini-Bonelli, 2001).

The overall research question of this study is to investigate the use of FBL in Jane Austen novels to establish how the portrayal of such body language contributes to characterisation techniques. This question will be answered by addressing the following sub-questions:

a) In which textual contexts (speech, suspensions, and narration) is facial body language found?

b)   Is there any difference in the way in which facial body language is used for different characters?

c)   Is facial body language presented in a consistent way in terms of the lexico-grammatical and phraseological patterns across the different novels and their textual function across the novels?

The following sections in this chapter detail the corpus tool used, the collection of FBL data from JA3 and the research methods taken to answer each of these sub-questions. The data comparisons made to answer the research question and sub-questions are explained. Lastly, the development and definitions of the FBL Context Categories are outlined and extracts from JA3 discussed to illustrate them.

3.3   The corpus

3.3.1   In which contexts is facial body language found?

To understand the context in which FBL is found in Austen's work I started with addressing how FBL is recognised and the word forms FBL takes. No scholarly definition of FBL was detected from the review of literature in Chapter 2. Therefore, the first step was a series of brainstorming sessions, where I considered all the possible lexical items which corresponded to FBL. This involved looking at facial features and then noting each feature down and analysing how each part can move or change. The features immediately obvious were noun word forms - eyes, mouth, and cheeks etc., as these are the features one sees when looking

at a face. Therefore, searching for facial body part nouns in the corpus is the most obvious means to start finding FBL.

Verbs that describe facial kinesics (e.g., 'blushing') such as eye behaviour (E.g., 'gazing') were also an obvious choice for searching examples of FBL. A thesaurus was also used as a reference to establish if any alternative verb forms were available from the words I had initially identified. For example, for the word 'blush' the thesaurus provides alternative words such as 'flush', 'colour', and 'redden'. Further an identical search for the word 'flush' highlights 'bloom' and an antonym 'pale'.

The FBL nouns and verbs identified via brainstorming were documented and categorised into five groups of FBL type – facial expression, facial movement, facial body part nouns, eye behaviour and facial colouring. The reason for categorising FBL into groups was to break down the research into more manageable sections, as well as providing supplementary background information regarding the context of the FBL.

The below subsections lay out the subsequent steps taken to determine the contexts FBL is found in Austen's work. This includes the identification of a suitable concordance application and how words were searched for, how the subset (textual context) for each hit was identified. The process for recognising and analysing character differences and the formulation of the FBL context categories original to this study. Finally, details of how patterns and repeated phrases were identified for analysis to determine any consistency in FBL presentation within JA3.

3.3.1.1   How to search words and phrases to find facial body language

A suitable concordance application was required to find the contexts FBL is found in JA3. The web application CLiC was chosen, which is a concordance tool designed by the University of Birmingham in collaboration with the University of Nottingham. I chose CLiC, because each text in JA3 was already incorporated into the tool which provided an efficient means to obtain three corpora of JA's text. Bespoke corpora can be designed easily using CLiC, meaning that all three texts can be combined into one corpus, or two texts combined. This flexibility made the corpus searches quick and easy, especially as concordance data can be downloaded and stored in plain text files

The JA3 texts included in CLiC are consistently tagged and processed by linguist scholars, and as used by scholars on a continuous basis means any tagging errors are regularly corrected. The fact the texts were tagged was important, because each word in the texts are tagged to one of three subset categories which defines the textual context of the FBL hit. Thus, each FBL identified by a corpus search can be filtered by the contexts directly pertaining to sub-question (a).

The third step to identify the contexts FBL is found is to carryout systematic searches of corpora to determine if the FBL words classified in the brainstorming process (described in section 3.3.1) are present in JA3. The methods described in section 3.3.1 are somewhat crude. Corpus linguistic scholars have identified search strings that can assist with the identification of body language in texts. Body language associated data can be retrieved by searching for verbs ending '*ing*' by using the formula '*ing', plus the past participle

format of a verb using '*ed" (Ruano, 2017). Additionally, Ruano (2017) points out that preposition phrases can be found by using the formula 'as if' and 'with a' to find BL. This supports the work of Mahlberg (2013) who found by analysing 'the left-collocates of *as if* can reveal the behaviour of characters and specifically their body language on which the narrator comments' (Mahlberg 2013:151). The formula Ruano (2017) highlights are compatible with CLiC searches.

To search for FBL in JA3 I selected the novel(s) I wanted to include in each search. Each word or phrase searched for is referred to as the node and in the search fields I typed the various facial body part nouns, preposition phrases and search formula described above. Additionally, rather than type in the verbs I had identified as potentially reflecting I utilised Ruano's (2017) method and used an asterisk behind the common stem of the verb. For example, the verb 'to blush' has many endings depending on the grammar required, but all the variations of the verb to blush will have the same stem 'blush'. Therefore, the formula used to find all words associated with the verb to blush in JA3 is **blush***. The * (asterisk) picks up all the versions (lexemes) of 'blush' with different endings. This one search can pick up concordance lines containing the nodes 'blush', 'blushes', 'blushing', and 'blushed'. For reference purposes going forward such formula used to find a node is referred to as the lexical search string / term, and where the search term includes a * the search term will be shown in emboldened text. E.g., **blush***. The same process was used to identify verbs in the corpus with endings '*ing*' and '*ed*'. The formula used was ***ing** and ***ed**.

Where the node was identified by the computer-assisted search in JA3, each 'hit' or incident of the node was listed on a separate line (a concordance line). The node appeared in the central position of the concordance line with the corresponding text occurring immediately to the left and right of the node displayed. The number of words to the right and left of node are prescribed by CLiC functionality. This presentation format of the concordance line is known as KWIC (Key Word in Context) and linguistic patterns or repeating word units are highlighted. These patterns become apparent when applying the alphabetical search filter to either the right or left of node and assisted my analysis. Furthermore, the KWICGrouper functionality allows for concordance lines to be grouped by key words. For example, a drop-down function shows alphabetically all of the words included in all of the identified and displayed concordance lines for a node search. Therefore if 'with' is selected the concordance lines containing the word 'with' will be grouped and highlighted. Multiple words can be selected to reveal consistent patterns of grammatical constructions as well as highlight anomalies of grammatical construction although the lexical content is similar. This functionality was useful to identify words that correspond to the FBL node and possibly signal linguistic patterns for further analysis.

Each FBL search was extracted into a plain text file. The data extracted was the total concordance lines included in the KWIC display. I ensured for each download the number of concordance lines per spreadsheet matched the KWIC display subtotal. The name of each plain text file included the search term, the novel (if applicable) and date. Each file was stored for manual analysis activity. The extracted concordance lines for each novel were sub-totalled and count details included in Appendix 2 which summarises all FBL hits by FBL category.

3.3.1.2   Searching in subsets

This subsection looks at how the textual context of each FBL hit can be established to answer research sub-question (a). As mentioned in subsection 3.3.1.1, the JA3 texts included within CLiC are tagged. This means that for each search made, the individual concordance lines are assigned to a subset category. The subset categories represent the textual context of the node, with the subset categories being - quotes, non-quotes (later referred to as narrative / narrator narrative), and suspensions. Both short and long suspension are included, with short suspensions being a sequence of text five words or less. To identify the textual context for each FBL hit and answer sub-question (a) the KWIC display was filtered by subset. These searches were downloaded into plain text files using the same process described above.

The notation of the subset is important as the way Austen incorporates body language into her novels, is part of her toolkit in developing characterisation. Body language described by a character in speech, is referred to as glossing and adds a further dimension to both the development of the fictional world and the relationship between characters. Therefore, the identification of FBL hits in the 'quote' subset might reveal the specific linguistic feature of glossing which can be further analysed to see how this contributes to characterisation development. Table 1 summarises how FBL data has been retrieved and categorised.

Table 1: Facial body language data retrieval categories

No.	Facial Body Language Data Categories	Concordance Search Types
1	Individual words for **facial colouring**	Quotes, non-quotes (narrative), suspensions-short, suspensions-long.
2	Individual word search for **eye behaviour**	Quotes, non-quotes (narrative), suspensions-short, suspensions-long.
3	Individual word search for **facial feature / body part**	Quotes, non-quotes (narrative), suspensions-short, suspensions-long.
4	Individual word search for **facial expression**	Quotes, non-quotes (narrative), suspensions-short, suspensions-long.
5	Individual word search for **facial movement**	Quotes, non-quotes (narrative), suspensions-short, suspensions-long.
6	Search **each preposition phrases** (relating to facial body language but not picked up in (i)-(iv)	Quotes, non-quotes (narrative), suspensions-short, suspensions-long.

3.3.1.3   Character differences

2,445 FBL concordance lines were captured completing the steps outlined in subsections 3.3.1.1 – 3.3.1.2. The above process highlighted potential FBL hits. To answer sub-question (b) and identify if there are differences in the presentation of FBL by character. I needed to investigate the text surrounding the nodes relating to FBL. The data collected at this stage did not reveal any information about meaning, and it was not clear which character(s) each FBL concordance line connected to. Each FBL hit needed to be qualitatively analysed to establish the full context of the FBL event or to discount the FBL hit.

To locate the text surrounding a node and concordance line was straightforward, as CLiC provides a link for each concordance line and takes the user to the place the node appears in the novel. Identifying the context surrounding the FBL hit was not always readily apparent. Sometimes a few pages before and after the sentence containing the node needed to be read and analysed to fully appreciate the context of the fictional situation. The information that I sought to find, and document was as follows - Does the potential FBL hit equal FBL presentation? Which characters are involved? What was the social dynamic of the FBL event? Where did the FBL occur (if relevant)? What is broadly happening at this point in the story?

The context of the FBL hits for all selected characters were analysed and documented. The information collected to determine FBL context was added to the relevant plain text file saved for that search. Examples of the format used to collect data are shown in Appendix 2A. FBL is both an individual and socially learned response, which can be either conscious or unconscious depending on a given situation. FBL is a complex phenomenon and the resulting datasets obtained are voluminous and highly variable in content. Accordingly, it became clear that the FBL hits could be manually categorised into context groups, relating to the social context of character communication in JA's fictional world. These groupings are referred to as FBL / social context categories and are original to this study. The use of these context categories facilitated a methodical approach allowing for meaningful comparisons to be made between each FBL occurrence, as well as providing an additional means to contain the scope of this study.

All 16 FBL context categories and the definition of these context categories are documented in Appendix 1. Eight of these FBL context categories related to either direct or indirect communication between the key protagonists. Therefore, these FBL context categories are the primary focus of this study. The FBL hits in this group are perhaps the most significant in terms of answering the overall and sub-question (b) of this thesis.

Textual examples follow for the four FBL context categories indicating direct communication between the key protagonists, below each extract is an explanation as to why the FBL hit was assigned to the stated context category. In each example the FBL words identified in searches are emboldened and underlined.

- o **Direct - Protagonists Only (DPO):** Body Language (BL) response from conversation between the key protagonists.

> *"There is one subject,"* he replied, *"I hope but one, on which we do not think alike."* He paused a moment, again **<u>smiling</u>**, with his **<u>eyes</u>** fixed on her **<u>face</u>**. *"Does nothing occur to you? -- Do not you recollect? -- Harriet Smith."*
>
> Her **<u>cheeks flushed</u>** at the name, and she felt afraid of something, though she knew not what.
>
> *"Have you heard from her yourself this morning?"* cried he. *"You have, I believe, and know the whole."*
>
> *"No, I have not; I know nothing; pray tell me."*
>
> *"You are prepared for the worst, I see--and very bad it is. Harriet Smith marries Robert Martin."*
>
> *Emma, Chapter 18*

This example relates to a conversation between Mr. Knightley and Emma towards the end of the novel who are completely alone together. Emma's facial colouring is a direct

response to a mental recollection, prompted by Mr. Knightley's direct questioning of her. The significance of this extract is discussed in detail in Chapter 4.

- o Indirect - Protagonists Only (**IPO**): BL response without conversation which occurs between the key protagonists.

> She had the kindest *"Good morning, God bless you!"* from Captain Harville, but from him not a word, nor a **look**! He had passed out of the room without a **look**!
>
> She had only time, however, to move closer to the table where he had been writing, when footsteps were heard returning; the door opened, it was himself. He begged their pardon, but he had forgotten his gloves, and instantly crossing the room to the writing table, he drew out a letter from under the scattered paper, placed it before Anne with **eyes** of **glowing** entreaty fixed on her for a time, and hastily collecting his gloves, was again out of the room, almost before Mrs Musgrove was aware of his being in it: the work of an instant!
>
> *Persuasion, Chapter 23*

This extract clearly describes a heartfelt encounter between Anne and Captain Wentworth. No words were exchanged between them and the communication indirect, but the reader is left in no doubt that there is an understanding between the two fictional characters. This communication occurred without seemingly being witnessed by any other character although other characters were in the same room, albeit engaged in their own conversation.

- o Direct - Protagonists Plus (**DPP**): BL response from conversation between the key protagonists, but with other characters involved or influencing the BL.

> On distinguishing the ladies of the group, the two gentlemen came directly towards them, and began the usual civilities. Bingley was the principal spokesman, and Miss Bennet the

principal object. He was then, he said, on his way to Longbourn on purpose to inquire after her. Mr. Darcy corroborated it with a bow, and was beginning to determine not to fix his **eyes** on Elizabeth, when they were suddenly arrested by the sight of the stranger, and Elizabeth happening to see the **countenance** of both as they **looked** at each other, was all astonishment at the effect of the meeting. Both changed **colour**, one looked **white**, the other **red**. Mr. Wickham, after a few moments, touched his hat--a salutation which Mr. Darcy just deigned to return. What could be the meaning of it? It was impossible to imagine; it was impossible not to long to know.

Pride & Prejudice, Chapter 15

The instances of facial colouring in the above text occur when Elizabeth and Mr. Darcy are involved in a conversation with Mr. Bingley and Elizabeth's sister, which is interrupted by Mr. Wickham. Besides not being alone in conversation Mr. Darcy's FCBL is influenced by witnessing Mr. Wickham. The importance of this extract is discussed in detail in Chapter 5.

- o Indirect - Protagonists Plus: BL (**IPP**) response without conversation between the key protagonists, but with other characters involved or influencing the BL.

They were on Union Street, when a quicker step behind, a something of familiar sound, gave her two moments' preparation for the sight of Captain Wentworth. He joined them; but, as if irresolute whether to join or to pass on, said nothing, only **looked**. Anne could command herself enough to receive that **look**, and not repulsively. The **cheeks** which had been **pale** now **glowed**, and the movements which had hesitated were decided. He walked by her side. Presently, struck by a sudden thought, Charles said--

"Captain Wentworth, which way are you going? Only to Gay Street, or farther up the town?"

Persuasion, Chapter 23

Anne reacts to Captain Wentworth's eye contact, which invokes an involuntary response of facial colouring and requires no direct communication to invoke it. They are not alone being accompanied directly by Charles, Anne's brother-in-law. This extract is discussed further in Chapter 5.

Table 2: Facial body language context category definitions – Indirect communication

FBL Context Category Title	FBL Context Category Definition
Indirect - Female Protagonist and Another Male (IFPAM)	BL response between or in reference to the key protagonists, but when the female protagonist is talking to another male character.
Indirect - Male Protagonist and Another Female (IMPAF)	BL response between or in reference to the key protagonists, but when the male protagonist is talking to another female character.
Indirect - Female Protagonist and Another Female (IFPAF)	BL response between or in reference to the key protagonists, but when the female protagonist is talking to another female character.
Indirect - Male Protagonist and Another Male: (IMPAM)	BL response between or in reference to the key protagonists, but when the male protagonist is talking to another male character.

The next group of FBL context categories conceptually do not involve the protagonists engaged in conversation with each other, but with either another male or female character, or group of characters. The subject of discussion either invokes FBL pertaining to the protagonist of the opposite sex or whilst in these other conversations the protagonists acknowledge each other which triggers FBL. The descriptions of the context categories are in Table 2. These four categories for indirect communication were designed to capture all possible conversation eventualities involving other different sex characters and their social interactions. The presentation of FBL in JA3 was not necessarily expected to be present in all the context categories designed, and the context categories with no FBL will be analysed to determine if any themes arise and results discussed in Chapter's 4 and 5. Textual examples of the **IFPAM** and **IFPAF** context categories are documented below, with a description following each explaining how the FBL hit aligns to the definition of these context categories.

- o Indirect - Female Protagonist and Another Male: BL **(IFPAM)** response between or in reference to the key protagonists, but when the female protagonist is talking to another male character.

"Ah! by the bye," then sinking his voice, and **looking** demure for the moment--"I hope Mr. Knightley is well?" He paused.--She **coloured** and **laughed**.-- "I know you **saw** my letter, and think you may remember my wish in your favour. Let me return your congratulations.-- I assure you that I have heard the news with the warmest interest and satisfaction.--He is a man whom I cannot presume to praise."

In this extract Emma is in discussion with Frank about recent events. This conversation arises after his engagement to Jane Fairfax and much had occurred between them. Frank enquires to Emma of Mr. Knightley's health. The mention of Mr. Knightley seems to fluster Emma, as reflected by her FCBL.

- o Indirect - Female Protagonist and Another Female **(IFPAF)**: BL response between or in reference to the key protagonists, but when the female protagonist is talking to another female character.

"For heaven's sake, madam, speak lower. What advantage can it be for you to offend Mr. Darcy? You will never recommend yourself to his friend by so doing!"

Nothing that she could say, however, had any influence. Her mother would talk of her views in the same intelligible tone. Elizabeth **blushed** and **blushed** again with shame and vexation. She could not help frequently **glancing** her **eye** at Mr. Darcy, though every **glance** convinced her of what she dreaded; for though he was not always **looking** at her mother, she was convinced that his attention was invariably fixed by her. The expression of his **face** changed gradually from indignant contempt to a composed and steady gravity.

In this scene Elizabeth is trying to quieten her mother. Mrs. Bennet is openly boasting about Jane's likely impending marriage to Mr. Bingley. Mrs. Bennet refuses to be quiet, and Elizabeth is annoyed by her mother's improper behaviour in front of Mr. Darcy. This short extract contains all the FBL types (per Appendix 2), and most are either Elizabeth's FBL or FBL witnessed by Elizabeth.

Of the eight remaining context categories the FBL four are classified as unrelated FBL. This means that FBL occurs when a key protagonist talks to another character of either sex, but the FBL is not in relation to the key protagonist's future spouse. Two of the categories represent the FBL of other characters in JA3, which occurs when either the key protagonists are present or not. The final two FBL context categories do not involve communication, and therefore represent an anomaly. However, both categories include FBL responses of either key protagonist when alone and thinking by themselves. The same principles were applied to assigning FBL hits to the other context categories and any trends observed serve to answer the overall question and sub-question (b). These observations will be discussed in Chapters 4 and 5. Table 3 details these context categories.

These FBL context categories were developed from the preliminary investigations through to the analysis phase of this research. The slight nuances of each FBL context category make it clear that the use of FBL in Austen's work is a complex phenomenon.

In the analysis that follows I complete several calculations to understand how FCBL is used for different characters. Firstly, I determine the key words of FCBL by dividing the number of times a FCBL word occurs by the total FCBL word count. I also calculate this by character,

which means I compare the number of a FCBL word assigned to each character against all the FCBL hits in JA3. I also calculate the frequency of FCBL hits per character and do this by dividing the total number of FCBL hits assigned to a character divided by the total FCBL hits found in JA3.

Table 3: Facial body language context category definitions – Unrelated communication

FBL Context Category Title	FBL Context Category Definition
Unrelated BL - Male Protagonist and another Female (UMPAF)	BL occurs between protagonist and another, but not related to or with reference to the other key protagonist.
Unrelated BL - Female Protagonist and another Male (UFPAM)	BL occurs between protagonist and another, but not related to or with reference to the other key protagonist.
Unrelated BL - Male Protagonist and another Male (UMPAM)	BL occurs between protagonist and another, but not related to or with reference to the other key protagonist.
Unrelated BL - Female Protagonist and another Female (UFPAF)	BL occurs between protagonist and another, but not related to or with reference to the other key protagonist.
Female Protagonist Alone	The female protagonist thinking of the male protagonist, which elicits a BL response.
Male Protagonist Alone	The male protagonist thinking of the female protagonist, which elicits a BL response.
Other Characters BL - Male or Female Protagonist Present (OCKPP)	BL of other characters, and BL which does not relate to the key protagonists, although the key protagonist is conversing with the other character.
Other Characters BL - Male or Female Protagonist NOT Present (OCKPNP)	BL of other characters, and BL which does not relate to the key protagonists, although the key protagonist is NOT conversing with the other character.

Secondly, to compare textual contexts I look at the number and frequency of FCBL words assigned to each textual context category by total FCBL words in JA3. I also do this excluding the non-quote textual category as that represents narrative rather than features of character speech.

To understand how FCBL is used in different social contexts I look at percentage frequency and take the number of social context category hits by total FCBL hits. I also break this down by calculate the frequency of FCBL word hits by social context category. Appendix 14 details the results of this process. I also break this information down by character and novel. Appendix 6-9 detail the absolute figures for this calculation.

After quantitative techniques are performed, I review the results for themes. I review the data to see if it corroborates findings in literary criticism. I also look for exceptions and perform qualitative analysis to understand how the FCBL was utilised in the text for stylistic purposes.

3.3.1.4   Consistency of facial body language presentation

This subsection lays out the method followed to answer sub-question (c) – and establish if FBL is presented in a consistent way across JA3 from both a lexico-grammatical standpoint and textual function standpoint. Patterns or repeated occurrences resemble 'surface criteria' (Mahlberg 2005:44). For example, the word 'pale' could indicate illness or that something is somehow inferior, but the concordance tool will only pick up the word 'pale'. Therefore, the textual function of this word may be completely unrelated to body language. Corpus stylistics requires a qualitative approach to analysis rather than a solely quantitative approach, because '[…] repeated patterns only indicate a relationship between meaning and form. The identification of groups of words that function together as a meaning unit is not straightforward' (Mahlberg 2005:44). As a result, the data is

fundamental in supporting statements highlighting patterns in language, and any assertions or conclusions made will be derived directly from corpus observation.

Subsection 3.3.1.1 discussed the use of the KWIC Grouper function to search for lexico-grammatical patterns. The KWIC Grouper function in the corpus application allows for the grouping of concordance lines. For example, the search in JA3 **colour*** will list out all the word form for this verb – colouring, coloured etc. The node can be filtered alphabetically and all concordance lines with the same node / word form listed together. This can then reveal lexical items that are semantically linked (e.g., shame, vexation) and support the FBL as well as grammatical patterns (e.g., FBL presented in parenthesis) for each word form which would not be visible otherwise for detailed analysis. The words to the left and right of node can also be sorted and likewise units of language can be highlighted either side of the node. This activity was completed for all corpus searches to identify patterns of note. Located lexico-grammatical and phraseological patterns were extracted into plain text files for reference and further analysis.

A review of each concordance line and the surrounding text was completed for the patterns identified. This was done to see how the patterns functioned and what meaning they provided to the reader. Additionally, lexical items contained within a FBL hit, indicating a theme (e.g. denoting the intensity of the FCBL) were also filtered and the grammatical constructions surrounding them analysed further.

3.4   Conclusion

My intention was that all FBL concordance lines retrieved would be analysed to answer the research question. However, time resource constraints prevent this, as 2,445 potential FBL hits were identified in the preliminary stages of the analysis investigation. Therefore, decisions needed to be made to limit the scope of work, as appropriate for a thesis of this nature. These decisions are detailed in Chapter 4 section 4.2, but the result of this decision was to focus on FCBL. Much of the literary criticism focuses on this aspect of FBL and therefore the analysis of concordance lines should offer new insights into her work.

CHAPTER FOUR
ANALYSIS OF LEXICAL, GRAMMATICAL AND TEXTUAL PATTERNS

4.1   Introduction

This chapter is split into three sections. Section 4.2 provides an overview of the facial body language (FBL) concordance hits identified for each FBL category. Sub-section 4.2.1. presents the argument to reduce the study size and keep it within practicable limits and focus solely on the facial colouring body language (FCBL). This section, therefore, goes on to describe the FCBL data results in JA3.

Section 4.3 aims to answer research question (c) - is FCBL presented in a consistent way in terms of lexico-grammatical and phraseological patterns across JA3 and their textual function across the novels? The use of preposition phrases and *'-ing'* clauses are examined, which signal the presence of contextualising body language and examined in conjunction with the findings of Mahlberg (2010). This section reviews lexical patterns identified alongside FCBL and argues that themes exist. These themes are considered with reference to literary criticism observations.

Section 4.4, answers research question (a) and to some extent (b) and discusses the analyses of the contexts / subsets (quotes, suspensions, and narration) in which FCBL is found. However, the focus within this section is upon quotes and the suspensions rather than narration (non-quotes), which are covered in all other sections of Chapters 4 and 5. This section includes close reading of Austen's texts to draw out the techniques employed by Austen to emulate direct and indirect speech in the fictional world between characters.

Section 4.5 concludes by drawing together all the observations and arguments made to answer research sub-questions (a), (b) and (c). Additionally, Austen's speech presentation is discussed and how FCBL authenticates character communication in the fictional world, as well as proving a useful tool for Austen in delivering key literary devices such as dialogue and irony. All of which have contributed to her success as an author.

4.2 Identification of facial body language concordance lines

4.2.1 Introduction

Sub-section 4.2.2 reviews the total number of FBL concordance hits identifies for all FBL categories, with sub-section 4.2.3 highlighting the argument for concentrating on facial colouring body language (FCBL) alone in this thesis. Sub-section 4.2.4 shows how the total word count for FCBL was defined and describes the FCBL hits found in the JA3 corpus. 4.2.6 summarises the conclusions made following the analysis work covered in 4.2.2-4.2.5.

4.2.2 Summary of facial body language hits identified

The FBL concordance hits identified following the methods described in Chapter 3 are summarised in Appendix 2. Appendix 2 is divided into five columns, with each column detailing one of the five FBL categories - facial movement, facial expression, eye behaviour, facial colouring, and facial body parts. Each column details the lexical search terms to the left and the corresponding FBL words found if existing in JA3. Those FBL words with hits

have the total word counts documented under the novel header *E, P* and *PP*, and these abbreviations stand for *Emma*, *Persuasion* and *Pride and Prejudice* respectively.

The total volume of FBL concordance hits was 2445 (see Appendix 2) split between the FBL categories as follows - facial movement (325), facial expression (559), eye behaviour (945), facial colouring (123) and facial body parts (493). The volume of potential FBL hits indicates body language is present and used by Austen for the purposes of characterisation development. However, given project size and the volume of potential FBL hits identified, decisions were required for practical reasons to limit the amount of further analysis work. The specific reasonings being the time required to a) understand the context for each hit and determine if it equates to FBL or not and b) assign the FBL hit to the correct FBL context category, is lengthy. Consequently, a decision was made to focus on FCBL only, and the following sub-section discusses this decision in more detail.

For ease of reference going forward, all lexical search terms processed via CLiC, to identify FBL words for analysis are detailed throughout this thesis in emboldened text. Most will have an asterisk attaching, such as **smil***. The reason for this is that regular verbs generally have a variety of endings to create different word forms, but the stem stays the same. For example, the verb 'to smile' always has the stem 'smil', but by adding an asterisk to this stem signals to CLiC to look for all word forms that start with this stem but have a different ending – e.g., 'smiled', 'smiles'. Thus, all words in relation to the verb 'to smile' can be identified, counted, and analysed. Additionally, all the words relating to FBL hits when discussed as a node are placed in quotes (e.g., 'smiling'), to clearly define them throughout Chapter's 4 to 6.

4.2.3 Focus onto facial colouring body language

The decision to focus on FCBL took into consideration several factors. Firstly, a total of 197 FCBL hits were identified, and the unanalysed hits found were spread across JA3 with 89, 48 and 60 hits belonging to *Emma*, *Persuasion* and *PP* respectively. *Emma* clearly contains the greater volume of hits, but the remaining two texts of JA3 have a relatively proportionate number of hits in each. Given these figures it was considered that useful comparisons could be made about the use of FBL for characterisation between the novels. Secondly, the total concordance hits for this FBL type were the smallest in number. Therefore, taking time constraints into consideration to analyse the context of each FBL hit, this volume was considered achievable for a study this size. Furthermore, the three FBL types - 'facial expression', 'facial movement' and 'facial body parts', include FBL words that support 'facial colouring' and therefore some of the node words for the concordance lines identified in these groups occur in the concordance lines for FCBL, and are discussed later. Lastly, literary criticism tends to focus on *'blushing'* characters and the psychological and cognitive attributes this body language presentation contributes to characterisation. Therefore, the information derived from corpus stylistic techniques can be examined and the insights offered by these scholars either supported or refuted.

4.2.4 Defining the total word count for facial colouring body language

The lexical search strings processed through CLiC across JA3 are detailed in Appendix 3. The column to the right of the defined lexical search strings detail the expected words attaching

to these search strings, and directly alongside each of them is the total number of concordance lines found in JA3.

Each concordance line was analysed to determine if the node corresponds to FCBL. CLiC identifies words based on surface criteria and not applicability of meaning. Therefore, the text surrounding each hit was analysed and each hit assigned to the FBL context categories established as part of the methodology (see Appendix 1). For example, with reference to Appendix 3 the search-string **white*** has three words identified which could correspond to FCBL – 'white', 'whiten' and 'whitening', and the number of concordance lines found for each was 15, one and zero respectively. Of the 15 concordance lines for 'white', 12 were analysed as not being used for FCBL descriptions, with the remaining three being sub-analysed into three separate context categories (one per context category) – ***Indirect - Protagonists Plus (IPP), Unrelated BL – Female Protagonist with another Female Character (UFPAF)*** and ***Female Protagonist Alone – Non-Relevant BL (FPANR)***. The concordance lines for 'white' not corresponding to FCBL generally referenced either the colour of objects, the weather or referred to a proper noun. Examples of which can be found directly below from each JA3 novel.

1. <u>ladies, not having shoes to encounter the remains of a</u> **white** <u>frost, turned back</u>; ***Pride & Prejudice, (Chapt.28, p.5, s.22).***

2. *'Very little* **white** *satin, very few lace veils'* ***Emma (Chapt.55, p.12, s.26).***

3. <u>When she reached the</u> **White** <u>Hart and made her way to the proper apartment</u> ***Persuasion (Chapt,23, p.2, s.5).***
    Note: To ensure consistency of presentation throughout Chapter's 4 and 5 any extract from the texts within JA3 will have the non-quote (narration) data

underlined and the quotes in italics. The node is emboldened for ease of reference. Any other reference markers will be highlighted and documented accordingly.

85 of the 197 concordance lines (43.15%) identified in the search for FCBL did not relate to any form of body language. It was expected that not all references to colour would equate to FCBL. However, the fact 43.15% of concordance lines did not amount to FCBL was somewhat surprising. There was an expectation of more FCBL concerning cooler tones such as 'pale' and 'white', which would have reduced this percentage.

4.2.5   Overview of facial colouring body language in the JA3 corpus

Figure 1 details the FCBL words in JA3. The total number of lexical search groups identified when developing the methodology was 18 and after detailed analysis of each concordance line, only nine (50%) were found to contain FCBL hits. Figure 1 reveals no FCBL hits were found within the lexical search groups 8-12, and 15-17. The thirteenth lexical search group **white*** revealed one concordance example for 'whiten', but this was not classified as FBL and excluded. Furthermore, the ninth lexical search group 'bloom' contains 11 concordance lines within JA3 (as referenced in Appendix 3), but after careful consideration assessed not to be FBL. The analytical decisions regarding 'bloom' are discussed in Chapter 5 - section 5.3.4.2.

Figure 1: Lexical search groups to identify facial colouring body language (FCBL)

Search Group No.	Search Groups	No Word Hits	Word Hits	Classified as FCBL	Active Search Groups Post Analysis
1	Flush*	Flush Flushes Flushing	Flushed	Flushed	1
2	Colour*		Colour Colours Coloured Colouring	Colour Colours Coloured Colouring	2
3	Ros*	Rosy	Rose	Rose	3
4	Bloom		Bloom		
5	Red*	Redden	Red Reddening	Red Reddening	4
6	Blush*		Blush Blushes Blushed Blushing	Blush Blushes Blushed Blushing	5
7	Glow*		Glow Glowed Glowing	Glow Glowed Glowing	6
8	Pink*	Pink Pinking Pinked Pinkening			
9	Crimson	Crimson			
10	Blaz*	Blaze Blazed Blazing			
11	Fire*	Fire			
12	Green	Green			
13	White*	Whitening	White Whiten	White	7
14	Pal*		Pale Pallid	Pale Pallid	8
15	Blanch*	Blanch Blanched Blanching			
16	Grey*	Grey Greying			
17	Ashen	Ashen			
18	Complexion		Complexion	Complexion	9
		22	**21**	**19**	
	Totals	**43**		**19**	**44.19%**

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The total number of words found for the 18 lexical search groups was 43. 19 (44.19%) of the 43 potential FCBL words were identified in JA3. Whether the total number of 19 words used to describe FCBL is indicative of narrow lexical density within these novels, when compared to alternative texts by JA, or texts by other authors writing in this era, is impossible to determine for the purpose of this study, as comparative data has not been generated.

Table 4 Lexical search groupings and words found relating to FCBL within JA3

		Total Potential Hits	Hits categorised as not Body Language	Total Body Language Hits BL	Percentage of Total Body Language - per hit	Percentage of Total Body Language - per search string
Flush*	Flushed	2	-	2	1.79%	1.79%
Colour*	Colour	19	6	13	11.61%	
	Colours	1	-	1	0.89%	
	Coloured	8	-	8	7.14%	
	Colouring	5	1	4	3.57%	23.21%
Ros*	Rose	16	15	1	0.89%	0.89%
Bloom	**Bloom**	11	11	**0**	0.00%	0.00%
Red*	Red	6	3	3	2.68%	
	Reddening	1	-	1	0.89%	3.57%
Blush*	Blush	30	4	26	23.21%	
	Blushes	1	-	1	0.89%	
	Blushed	16	-	16	14.29%	
	Blushing	7	-	7	6.25%	44.64%
Glow*	Glow	16	4	12	10.71%	
	Glowed	2	-	2	1.79%	
	Glowing	7	4	3	2.68%	15.18%
White*	White	15	12	3	2.68%	
	Whiten	1	1	**0**	0.00%	2.68%
Pal*	Pale	9	6	3	2.68%	
	Pallid	1	-	1	0.89%	3.57%
Complexion	Complexion	23	18	5	4.46%	4.46%
		197	**85**	**112**	**100.00%**	**100.00%**

Active lexical search groups are those search groups which have node words contained in concordance lines presenting FCBL. Figure 1 highlights that five (numbers 1, 3, 5, 6, and 7) of the nine lexical search groups corresponding to FCBL are active lexical search groups, and each are aligned to raised temperature, such as the 'blush'. Yet, two of the lexical search groups (numbers 13 and 14) signify colder FCBL and are words that can indicate poor health. Lexical search groups 2 (**colour***) and 18 (complexion) indicate more ambiguous FCBL. Analysis of grammar (E.g., adjectives) surrounding FCBL hits are required to determine the temperature of the BL. The grammar associated with **colour*** will be discussed in more detail in section 4.3. FCBL temperature is discussed further in section 5.3.

Table 4 provides a quantitative overview of the concordance lines detected for each lexical search group. Originally the total number of FCBL hits was 197 and after analysis 112 were confirmed as FCBL, representing 56.85% of the total word count of 197. 85 corpus hits were evaluated as not representative of FCBL. Table 4 shows that the lexical search group **blush***, is by far the most dominant FCBL word occurring in *Persuasion, PP* and *Emma* with 44.64% of the total FCBL word count. Out of the lexical search group **blush*** the word *'blush'* is the most frequent occurring 26 times. Figure 2 indicates that 'blush' is the most used FCBL word in JA3, amounting to 23.21% of the total word count. Whether this word occurs as a noun, or a verb shall not be discussed at this stage. The use of grammar and lexico-grammatical patterning will be assessed later in this chapter.

Figure 2: FCBL words identified in JA3 ranked by frequency

	Total Potential Hits	Hits categorised as not Body Language	Total Body Language Hits	Percentage of Total Body Language - per hit	Rank
Blush	30	4	26	23.21%	1
Blushed	16	-	16	14.29%	2
Colour	19	6	13	11.61%	3
Glow	16	4	12	10.71%	4
Coloured	8	-	8	7.14%	5
Blushing	7	-	7	6.25%	6
Complexion	23	18	5	4.46%	7
Colouring	5	1	4	3.57%	8
Pale	9	6	3	2.68%	=9
Red	6	3	3	2.68%	=9
Glowing	7	4	3	2.68%	=9
White	15	12	3	2.68%	=9
Flushed	2	-	2	1.79%	=13
Glowed	2	-	2	1.79%	=13
Colours	1	-	1	0.89%	=14
Rose	16	15	1	0.89%	=14
Reddening	1	-	1	0.89%	=14
Blushes	1	-	1	0.89%	=14
Pallid	1	-	1	0.89%	=14
Bloom	11	11	0	0.00%	
Whiten	1	1	0	0.00%	
	197	85	112	100%	

Figure 2 also shows *'blushed'*, ranks as the second most widely used word in both its lexical

search group and the JA3 corpus. *'Blushing'* and '*blushes'* feature less significantly and are

placed sixth and equal fourteenth respectively for frequency of use. The high frequency of

words relating to the lexical search **blush*** was not surprising. 'Blushing seems a particularly

salient example for […] writers […], who wish to demonstrate that the body is not outside

culture, or language' (Wiltshire 1992:77). Additionally, Mullan (2012) notes that in analysing the work of Keats, the literary critic 'Christopher Ricks hazards the thought that the blush is of peculiar interest to writers of the Romantic Age. Citing Charles Darwin's idea that blushing is a consequence of human self-attention, he argues that, for the Romantics 'self-attention' had become the supreme subject and animus for the artist' (Mullan 2012:260-1). Austen wrote her novels during the Romantic period and was known to have an interest in the work of Romantic artists - Byron and Scott, are specifically referenced in the conversations her characters Anne Elliot and Captain Benwick have in *Persuasion*. Consequently, there was every reason to expect that she would incorporate such subject matter into her work. Especially as 'she was interested in such contemporary developments as the science of the mind', and blushing was and still is considered a complex and rather abstract phenomenon combining a multitude of emotional and physical states ((Spencer 2012:185) in Johnson and Tuite (2012:185)).

Fittingly, given the interest in 'self-attention' and '*blushing*' in JA's era, it follows that the two next most significant lexical search groups in are **colour*** and **glow*** (see Table 4). '*Colour*' is used 13 (11.61%) and '*glow*' 12 (10.71%) times, and Figure 2 shows these words follow the same ranking as their lexical search group. However, '*glow*' is the most predominant word of the search group **glow*** comprising 70.50% of that search groups wordcount. Whereas search group **colour***contains more word variations within the top ten used FCBL words, such as '*coloured*' and '*colouring*' which rank fifth and equal seventh respectively.

Each of these groups have a thematic association with '*blushing*' and **colour*** accounts for 23.21% and **glow*** 15.18% of the total FCBL wordcount respectively. Of greater significance is that these top three lexical search groups combined account for 83.03% of the FCBL hits. However, as noted above not all FCBL hits for **colour*** will indicate a raised colour. Three further lexical search groups **red***, **flush*** and **ros*** (rose) reinforce the focus of FCBL within JA3 onto the concept '*blushing*'. However, with reference to Figure 2, words in these groups appear infrequently, although the node '*red*' is a top ten FCBL word. The words '*pale*' and '*white*' describes FCBL opposite to '*blushing*', but also appear in the top ten.

The more abstract '*complexion*' occurs in five concordance lines, and each correspond to FCBL. For the reader to gain meaningful or more concrete insights into a character's facial BL in respect of '*complexion*' requires an understanding of the grammar surrounding the node. This is examined in Chapter 5 (section 5.3).

Finally, the use of FCBL words in terms of frequency of occurrence differ across JA3, as revealed by Figure 3. *Emma* contains the greatest amount of FCBL hits (47), and this fact is driven by the number of *'blush'* concordance lines in that novel. However, *Emma* also has the greater variety of nodes (14) followed by *Persuasion* (13) and *PP* (12) respectively. *Persuasion* has less than 25% of the JA3 total FCBL word count included and therefore significantly less than the other two novels. *Persuasion* is the most mature novel followed by *Emma*, so the comparatively excessive use of '*blush*' in *Emma* might symbolise a stylistic decision and signal that FCBL is utilised as a tool for characterisation in this novel.

Figure 3: FCBL concordance line in rank order by novel

	E	*PP*	*P*	Total
Blush	18	3	5	26
Blushed	7	7	2	16
Colour	2	9	2	13
Glow	5	3	4	12
Coloured	2	4	2	8
Blushing	4	1	2	7
Complexion	1	4	0	5
Colouring	1	3	0	4
Glowing	1	0	2	3
Red	1	1	1	3
White	2	1	0	3
Pale	0	2	1	3
Flushed	1	0	1	2
Glowed	0	0	2	2
Blushes	1	0	0	1
Colours	1	0	0	1
Reddening	0	0	1	1
Rose	0	1	0	1
Pallid	0	0	1	1
	47	39	26	112
No. of Nodes	14	12	13	

4.2.6 Conclusion

The study was curtailed to focus on FCBL as there were too many FBL hits for a project this scale. The number of FCBL hits is manageable, but it is possible to see that Austen did not use a significant variety of words in terms of lexical density to portray FCBL. Forms of the verb *'to blush'*, consistent with finding in literary stylistics are the most frequent words used of the total FCBL word count. Analysis has revealed noticeable differences in the use of FCBL across JA3. *Persuasion* contains the least amount of FCBL, with *Emma* containing the most.

4.3 Lexical and grammatical patterns of facial colouring body language

4.3.1 Introduction

The analysis and discussion contained within sub-sections 4.3.2 and 4.3.3 assist to answer all research questions, but particularly research question (c). In these subsections I examine the FCBL hits to determine if FCBL is presented in a consistent way in terms of lexico-grammatical and phraseological patterns across JA3. Therefore, sub-section 4.3.2 describes the preposition phrases introducing FCBL and the function(s) they perform and considers the results against Mahlberg's (2013) research, which concluded that an author can adopt strategies to offer subtle contextualising body language cues which can be presented in both *-ing* clauses and preposition phrases (Mahlberg 2013:110). Few FCBL hits identified included *-ing* clauses and these did not warrant a sub-section in their own right. Therefore, reference has been made to *-ing* clauses in other sub-sections of Chapter's 4 and 5. Sub-section 4.3.3 describes the lexical semantic associations with FCBL in JA3.

4.3.2 Facial colouring body language and preposition phrases

4.3.2.1 'with*' preposition phrases

The analysis for this study revealed that of the 112 FCBL concordance lines there are 22 instances of **with*** preposition phrases, 11 instances of 'of' preposition phrases and 10 instances of '-ing' clauses.

Appendix 4 documents the FCBL hits containing a **with*** preposition phrase contributing to body language description. The term **with*** references the lexical search term used to identify variations of *'with'* prepositions, which can capture *'without'* or *'within'* in one search. Analysing each **with*** incidence to the left and to the right of the node reveal both lexical and grammatical patterning that differ either side of the node. Furthermore, FBL categories besides FCBL, including body part nouns (eyes (line 22), and cheeks (line 7)) and facial movement (smiles (11)), are found alongside the FCBL node in the concordance line and emphasise body language as a technique to support characterisation.

Figure 4: Grammatical patterning of with* preposition phrases to the left of node

Preposition Phrase	Number and form of with* preposition phrases to the left of node.			
Preposition Phrase	Blush	Colour	Glow	Total
with a	3		2	5
with a *	3	1		4
with a * N, a *			1	1
with a N, OfCl, a			1	1
with an *			1	1
with N PrOf				0
without a *	1			1
without a	1			1
without V Pr PrOf a			1	1
without V-ing		1		1
with all the *	1			1
with all their			1	1
with the *	1			1
	10	2	7	19

In Figure 4 the '*' symbolises adjectives which in all cases either emphasise (using words such as '*faint*', '*little*') or intensify (using words such as '*heightened*', '*deep*', '*deepest*') FCBL. This aspect of FCBL is discussed later in Chapter 5, sub-section 5.3.2. The N refers to a noun, the V represents a verb, PrOf refers to the preposition '*of*', Pr stands for pronoun and the OfCl signals a preposition clause commencing with 'of'.

Figure 4 summarises the grammatical construction of the **with*** preposition phrases found to the left of each FCBL node. The '*with a*' and the '*with a ***' preposition phrases represent the most consistent lexico-grammatical pattern across JA3 yet are grammatically simple in construction. There is minimal lexical content – the noun '*smile*' (2) and the lexical verbs '*to change*' (1) and '*to put*' (1). Therefore, in answering research question (c) the lexico-grammatical patterns of the preposition phrases in JA3 are not particularly consistent on the surface as they are not repeated, either within each novel or across JA3. However, the preposition phrases are consistent in that they mostly contain function words and perform a contextualising function. This provides the reader the means to assimilate the FCBL information more efficiently using bottom-up cognitive processes. This contributes to authenticate character presentation in the novels.

Two small extracts containing FCBL concordance lines 14 and 10 are detailed below and demonstrate well how the preposition phrases contextualize and signal the relevant aspects of the FCBL to the reader to add meaning.

1. While she spoke, an involuntary glance showed her Darcy, *with a heightened* **complexion**, earnestly looking at her, and his sister overcome with confusion, and unable to lift up her eyes

2. Emma could not speak the name of Dixon *without a little* **blush**.

These two extracts reveal that FCBL has a psychological dimension when included within a preposition phrase. Therefore, the preposition phrases contextualise the FCBL alongside thought presentation.

The lexical and grammatical patterning of each concordance line having a **with*** preposition phrase to the right of the node is summarised in Figure 5. Examining Figure 5 the **with*** preposition phrases to the right of the node follow different lexical and grammatical patterning, compared to those on the left.

Figure 5: Grammatical patterning of with* preposition phrases to the right of node

Preposition Phrase	Number and form of with* preposition phrases to the right of node.							
	Blushed	Blushes	Colour	Colouring	Red	Pale	Complexion	Total
with N and N	2	1		1	1			5
with N						1	1	2
without V-ing			1					1
with a N			1					1
with * N			1					1
	2	1	3	1	1	1	1	10

Note, in Figure 5 two preposition phrases including the node *'blushed'* (Appendix 4 - rows 12 and 13), correspond to just one FCBL event, as *'blushed'* occurs twice in the same concordance line for dramatic effect to emphasise Elizabeth Bennet FCBL. Additionally, the second-row references two **with*** preposition phrases (Appendix 4 - rows 30 and 31) which relate to just one FCBL event, as the FCBL words *'pale'* and

'*complexion*' fall within the same concordance line, and the preposition phrase '*with anger*' in row 30 is repeated in row 31.

Figure 5 reveals that half of the concordance lines containing **with*** preposition phrases to the right of the node follow the same grammatical pattern. Additionally, the phrases include both lexical and function words. The nouns in these preposition phrases denote mental states of mind and function to foreground 'emotional displays', indicating 'momentary psychological states such as affects and moods' (Korte 1997:40). The nouns in these preposition phrases relate to surprise or a form of anxiety. Therefore, the textual cues promote bottom-up cognitive processes, which the reader can interpret using top-down mental processes and draw from memories and own life experience. The reader can then create meaning from context to construct a mental idea of the fictitious character's personality. Sub-section 4.3.3.2 discusses in greater detail words relating to emotion and links findings in this study to literary critic's observations.

Finally, Table 5 summarises the **with***preposition phrases by FCBL context category and then by subset to provide additional information to answer questions (a) and (c). The **with*** preposition phrases occur in predominantly in narration (non-quote and long suspensions). However, three of these hits **IFPAM** (1), **DPO** (1) and **OCKPP** (1) include **with*** preposition phrases which do not relate to the FCBL node but cue either other FBL categories, or manners. This means that 16 of the 100 total FCBL hits assigned to the sub-set Non-Quotes (I.e., narration) include **with*** preposition phrases. The narration either supports fictional dialogue between characters, or reports speech

acts that occur between them. The **with***preposition phrase appears to be more significant in presenting FCBL in the long suspension compared to narration. Although there is no comparative data with other FBL categories, or novels by Austen to substantiate this assertion.

Table 5: With* preposition phrases by subset and context category

Context Category	Subset			Total	% of Total JA3 Per Context Category
	Non-Quote	Quote	Long Suspension		
DPO	6			**6**	24%
IPO	1			**1**	100%
IFPAM	1			**1**	25%
IFPAF	4		1	**5**	45%
UFPAF	2			**2**	0%
FPANR	1			**1**	17%
OCKPP	3	1	1	**5**	20%
OCKPNP	1			**1**	33%
	19	**1**	**2**	**22**	
% of JA3 Total Subsets	**19%**	**17%**	**40%**		

4.3.2.2 'of' preposition phrase

Appendix 5 details 12 of the 112 FCBL concordance lines in JA3 contain an *'of'* preposition phrase to the right-hand side of the node. Lines 10 and 11 (Appendix 5) have two *'of'* preposition phrase to the left-hand side of the node and relate to other FBL categories.

11 of the 12 *'of'* preposition phrases correspond to FCBL and 4 of these directly follow the **with*** preposition phrases to left of FCBL node. The twelfth *'of'* preposition (line 8

Appendix 5) is included on the FCBL node concordance line but includes the word 'smile' belonging to the facial movement FBL category. Five of these 11 directly follow the FCBL word 'blush' with a further six following 'glow'. In all cases the grammatical form of 'blush' and 'glow' are nouns. However, given the abstract nature of the 'glow of regard' (line 7 Appendix 5) assigned to the **IPP** context category it is questionable as to whether this concordance line is describing FCBL or eye behaviour. An argument could probably be made for both conclusions.

8 of the 11 'of' preposition phrases concern the novel *Emma*, with three relating to *PP*. This lexico-grammatical patterning was not evident in *Persuasion*. However, '*of*' preposition phrases contain other FBL types. Therefore, the fact the '*of*' preposition phrases were not used uniformly across JA3 in respect of FCBL does not mean that this pattern would follow for other facial body language types.

One of the 11 '*of*' preposition phrases are included within the context categories where the key protagonists are directly communicating with one another. This exception is assigned to the **DPO** context category and discussed directly below within this sub-section. The remaining four 'blush' concordance lines are assigned to the **OCKPP** (3) and **UFPAF** (1) context categories, with the remaining 'glow' concordance lines assigned to the **OCKPP** (1), **FPAR** (2), **FPANR** (2), and **UFPAM** (1) context categories.

Figure 6: Grammatical patterning of 'of' preposition phrases to the right of node

	Node		
	Glow	**Blush**	**TOTAL**
of N	2	5	7
of Adj N	1		1
of PreD ADJ. N	2		2
PreD of N & N	1		1
	6	**5**	**11**

Figure 6 summarises the grammatical construction of each concordance line containing an 'of' preposition phrase. The simplest grammatical patterning has the 'of' preposition followed by a noun. This is the most common textual pattern, accounting for 7 of 11 concordance lines with 5 corresponding to 'blush'. Further, these 'of' preposition phrases for the FCBL node 'blush' function to foreground momentary and complex emotional states of mind, such as 'guilt', 'sensibility', 'consciousness' and 'surprise'.

The lexico-grammatical conformation for the '*of*' preposition phrases following the FCBL node 'glow' is more complex than for 'blush'. These preposition phrases contain minimal function words and insert lexical content. Each of these phrases contain nouns and some adjectives to describe and clarify the meaning behind the FCBL.

The lexical words surrounding the node 'glow' are thematically linked and enforce the feeling of happiness. Therefore, in answering research question (c) the 'of' preposition phrases are mostly consistent from a lexico-grammatical patterning perspective and function to highlight character mood. For example, words such as '*happiness*', '*happy*', '*delight*' clearly express such emotion and the phrases 'sweet animation to her face'

and 'glow of both complexion and spirits' allude to an elaborate description for a healthy, happy, and smiling face. These impressions of character and the phrases - 'glow of health' and 'glow of both complexion and spirits' (line 10) have echoes of the word 'bloom', which is discussed in more detail in sub-section 5.3.4.2.

The FCBL words 'glow' and 'blush' are both abstract. Thus, if used in isolation without clarification little is revealed to the reader about the character's FCBL. This is especially the case for 'glow', as the noun has multiple meanings but likewise 'blush'. Even though each 'blush' concordance line has been determined to indicate FCBL, the physiological and psychological factors behind the blush are not always apparent. Therefore, the author needs to provide some textual cues as to the FCBL meaning so that the reader can fully interpret the body behaviour based on their own worldview and experiences.

In answering research question (b) the following extract from *Emma* analyses the way Austen uses these emotional words to support and clarify the FCBL presentation. To assist the readerly interpretation, but also to describe one of the ways Austen uses FCBL as a tool to develop character. This FCBL concordance line (detailed in Appendix 5 (line 4)) is assigned to the **DPO** context category, as the key protagonists are in direct conversation shortly after Mr. Knightley's proposal to Emma. The textual context of the FCBL hit is non-quotes as it occurs within narration, as Austen is using a mixture of both fictional dialogue and reported speech to present the communication between the protagonists.

The context concerning this extract involves Emma sharing Frank's letter with Mr. Knightley, sent to her by Mrs. Weston. In the letter Frank apologises for his past conduct in keeping his engagement to Jane Fairfax a secret. Mr. Knightley reads the letter aloud and discusses the contents with Emma.

> "*[…] My Emma, does not everything serve to prove more and more the beauty of truth and sincerity in all our dealings with each other?*"
>
> Emma agreed to it, and with a **blush** of sensibility on Harriet's account, which she could not give any sincere explanation of.
>
> "*You had better go on,*" said she. (***Emma,*** **Chapter 51**)

The lexical content of this concordance line for blush is significant. The historical importance of the 'blush' is discussed in sub-section 4.2.5, but 'sensibility' was also the subject of much literary attention during the era this novel was written. Mr. Knightley's comment preceding the concordance line places him as one of Austen's most morally adept protagonists. Yet Emma's prior behaviour towards Harriet had been controlling and manipulative, having been founded on her self-assured delusions of being the perfect matchmaker. Austen ironically exposes this as not being the case repeatedly. Therefore, the lexical choice of 'sensibility' to accompany the blush is a linguistically complex one and its meaning is not only ambiguous, but likely interpreted by readers differently depending on their worldly view. For example, the modern-day readers will gather less significance from the meaning of 'sensibility' than a reader may have taken from this extract during Austen's era.

'Sensibility' is an acute emotional response or perception. Yet, through third-person narration the reader is told that Emma does not understand and cannot make sense of her emotions, which this 'blush' accompanies as a physical response. This highlights the 'blush' by stressing the interrelationship between the mind and body. Mullan (2015) claims the narrative in *Emma* 'was radically experimental because it was designed to share her delusions. The novel bent narration through the distorting lens of its protagonist's mind'. This 'blush of sensibility' creates multiple impressions of Emma's character based on reader interpretation and attention. Arguably Austen applies parody to the era notions of 'sensibility' in her depiction of Emma here. Instead of emphasising Emma's acute emotional intelligence as being comparable to Mr. Knightley's, this use of 'sensibility' paradoxically foregrounds her dubious moral code and tendency toward narcissism.

The 'blush' appears to agitate Emma, as she tells Mr. Knightley to move on and read the next part of Frank's letter. Ordinarily, the presumption could be that Emma is momentarily embarrassed, and has feelings of guilt about her prior conduct towards Harriet. However, it was not until Harriet reveals to Emma her own feelings about Mr. Knightley, that the reader learns Emma finally '[…] saw it all with a clearness which had never blessed her before. How improperly had she been acting by Harriet! How inconsiderate, how indelicate, how irrational, how unfeeling, had been her conduct!' (*Emma*, pp.281). But Emma's thoughts do not veer towards remorse or empathy on Harriet's part. Rather her thoughts jump to the fact that 'she had brought evil on Harriet, on herself, and she too much feared on Mr. Knightley' (*Emma*, pp.285).

The balance of 'evil' being that she considered herself responsible for Mr. Knightley's marriage to the lower-class Harriet, and the social consequences they would likely endure because of such an unequal union. Additionally, the fact she had lost, so she thought, her ideal marriage partner. The reader is made aware of all this information before Emma accepts Mr. Knightley's marriage proposal with the full knowledge of how this might injure Harriet. Mr. Knightley was unaware of all of this, and an assumption can be made that Emma's 'blush of sensibility' here was her guilty mind being betrayed by her body over deceiving Mr. Knightley.

An alternative interpretation of this use of 'blush' centres around the fact historical documents highlight that Austen had read Mary Wollstonecraft's '*A Vindication of the Rights of Woman*'. In this text Wollstonecraft concludes that ''female sensibility' becomes akin to sexual responsiveness; society being what it is, women are prepared and educated for only one thing – attracting a marriage partner' (Kelly 2016:85). Consequently, one could argue that rather than pure parody of 'sensibility' Austen is in fact aligning Emma's behaviour to a 'sexual responsiveness' - to obtain the ideal life partner when the opportunity arises.

What is clear is that this simple phrase 'a blush of sensibility' is fraught with ambiguity and multiple interpretations are possible concerning Emma's character. Arguably, Austen conceived to use FBL strategically, as the '*blush*' itself is something of an enigma and difficult for the 'reader' to interpret successfully. Thus, the relationship between the mind and body compounds the ambiguity of what Emma's 'blush of

sensibility' meant. This emphasises the early development of the narrative mode of character consciousness.

The above example highlights how Austen uses ambiguous language in presenting FBL to reveal character personality. The reader is forced to make their own assessment of the fictional characters motives and mentally construe a fictional personality from the bottom-up information presented by the FCBL cue, as well as other parts of the text. However, the '*of*' preposition phrases which Austen uses to present FCBL as a tool for characterisation also assist Austen in utilising the literary device of irony, which in turn contributes to characterisation development.

The use of irony as characterisation technique is discussed in relation to lines 1-3 of Appendix 5. Concordance lines 1 and 2 (Appendix 5) for 'blush' are contained within the same sentence, and the 'blush' has been repeated for psychological effect, and parody, as can be seen in the below passage.

> She did not wish to speak of the pianoforte, she felt too much in the secret herself, to think the appearance of curiosity or interest fair, and therefore purposely kept at a distance; but by the others, the subject was almost immediately introduced, and she saw the **blush of consciousness** with which congratulations were received, the **blush of guilt** which accompanied the name of "my excellent friend Colonel Campbell."

Each 'blush' is accompanied by narrator commentary concerning the character Emma. She is conversing with a large group of ladies but momentarily avoids conversation to observe Jane Fairfax's reactions to the news she has received a pianoforte as a gift. The group assumes the gift is from Colonel Campbell, her guardian. However, the

narrator signals this as being paradoxical by placing 'my excellent friend Colonel Campbell' in quotation marks. This emphasises Emma's personal theory Jane is connected to Mr. Dixon, and her suspicion that he gifted the pianoforte. Emma being so convinced of her suspicions interprets the 'blush of consciousness' as a blush of guilt. Austen creates irony with this blush, because Jane's 'blush of consciousness' is the knowledge Frank Churchill her undisclosed fiancé bought her the pianoforte. This 'blush' therefore enhances the characterisation of both Emma and Jane Fairfax.

4.3.2.3   Conclusion

Preposition phrases including FCBL cue the presentation of body language in Austen's literature. The dataset of JA3 for FCBL is too small to make generalisations about language, but this pattern of language corroborates Mahlberg's (2013) conclusions. She asserts that preposition phrases attend to character body language behaviour and perform a contextualising function.

Preposition phrases containing FCBL often occur simultaneously with other FBL categories, and the lexicon thematic denoting mental states and thought presentation. This emphasises the contribution of body language as a technique to authenticate character dialogue, and advance irony, characterisation and deliver the concept of character consciousness. Thus, highlighting the interrelationship between the body and mind - human qualities to fictional characters.

4.3.3 Lexical Association with different facial colouring body language types

4.3.3.1 Change*

The focus in this sub-section will be on the lexical verb 'to change' to clarify the meaning of the FCBL node 'colour'. On the textual surface the use of the verb to change has no meaning in relation to FCBL.

The use of the lexical verb 'to change' signals a difference, and functions to highlight the FCBL occurrence, and on every occasion where the verb is in used in association with 'colour' no clarity is given as to what temperature effect the FCBL event has on the character. These FCBL events have been described as neutral (N), in the body temperature cline presented in Figure 14 of section 5.2. But neutral FCBL does not necessarily allow the reader to make an adequate interpret of the FCBL presentation in the text.

The FCBL concordance lines for 'colour' featured in Table 6 detail the **DPO-IPP** context category grouping, and each concerns *Pride and Prejudice.* 3 of the 4 relate to either Mr. Darcy or Elizabeth Bennet. Notably, this trend extends wider as most nodes deriving from the lexical search term **colour*** appear within the **DPO-IPP** and **IFPAF-IMPAM** context category groupings, and when examining Appendix 6 and 7 the character's involved are predominantly Mr. Darcy and Elizabeth Bennet.

Table 6: DPO-IPP group of concordance lines for colour

No.	CC	Left	Node	Right	Book	Ch.	Par.	Sent.
1	DPO	beloved sister? "As she pronounced these words, Mr. Darcy **changed**	colour	but the emotion was short, and he listened without attempting	PP	34	11	49
2	DPP	praise of Pemberley from her might be mischievously construed. **Her**	colour	**changed**, and she said no more. ¶ Mrs. Gardiner was standing	PP	43	57	151
3	IPP	all astonishment at the effect of the meeting. Both **changed**	colour,	one looked white, the other red. Mr. Wickham, after a	PP	15	8	30
4	OCKPP	not been able to hear of his coming without **changing**	colour.	It was many months since she had mentioned his name	PP	53	16	42

The verb 'to change' in the -ing participle form, per item 4 above, and contained within a preposition phrase is an exception. Both from the grammatical patterning and context category point of view, because this FCBL occurrence does not wholly relate to the key female protagonist. But what can be revealed is that three of these instances of colour change are linked from a plot perspective.

Item 1 is a second example of a **colour*** node occurring in the scene of Mr. Darcy's first proposal. This concordance line is included in the passage below, and details that Elizabeth believes Mr. Darcy responsible for her sister's (Jane Bennet) unhappiness, and a reason for Elizabeth to dislike and reject Mr. Darcy's proposal, and is central to the action of *PP*.

> "[…] *Had not my feelings decided against you--had they been indifferent, or had they even been favourable, do you think that any consideration would tempt me to accept the man who has been the means of ruining, perhaps for ever, the happiness of a most beloved sister?*"
>
> As she pronounced these words, Mr. Darcy **changed colour**; but the

> emotion was short, and he listened without attempting to interrupt her
> […]:

The concordance line contained in item 2 (assigned to the **DPP** FBL context category) marks Elizabeth's and Mr. Darcy's first meeting after leaving Kent following the first failed marriage proposal. The excerpt below follows immediately the only male 'blush' found in JA3 and discussed in section 5.3.4.

> With a glance, she saw that he had lost none of his recent civility; and, to imitate his politeness, she began, as they met, to admire the beauty of the place; but she had not got beyond the words "delightful," and "charming," when some unlucky recollections obtruded, and she fancied that praise of Pemberley from her might be mischievously construed. Her **colour changed**, and she said no more.

This extract clearly demonstrates the cognitive multi-layers of Elizabeth's character, as she recalls in mid-conversation her previous conduct, which might contradict her current sentiment toward the beauty of Pemberley's grounds. Unusually it is the narrator who is reporting to the reader that the two are engaged in conversation and quoting key phrases of what Elizabeth has supposedly said. By presenting this dialogue in such a way, has provided Austen with the means to communicate more effectively Elizabeth's internal dialogue, which not only serves to foreground the FCBL reaction to her thoughts, but also creates a fictional-cognitive-reality of a character that reader can relate to in the natural world. Consequently, this alternative presentation to verbal communication in conjunction with facial body language has been employed as a technique to develop characterisation.

Finally, the concordance line on row four shows narrator commentary, which links back to Jane Bennet and her fractured relationship with Mr. Bingley, and represents one of the reasons why Mr. Darcy was initially spurned by Elizabeth.

> Miss Bennet had not been able to hear of his coming without **changing colour**. It was many months since she had mentioned his name to Elizabeth; but now, as soon as they were alone together, she said:
>
> "*I saw you look at me to-day, Lizzy, when my aunt told us of the present report; and I know I appeared distressed. But don't imagine it was from any silly cause. I was only confused for the moment, because I felt that I _should_ be looked at. I do assure you that the news does not affect me either with pleasure or pain. I am glad of one thing, that he comes alone; because we shall see the less of him. Not that I am afraid of _myself_, but I dread other people's remarks*."
>
> Elizabeth did not know what to make of it.

The narration following the concordance line, provides no concrete determination of the surface description of this FCBL event, and even in narration we are told that Elizabeth is not satisfactorily able to understand Jane's feelings or behaviour.

Overall, despite the lexico-grammatical patterning not being consistently applied. The repetition of the lexical verbs 'to change' and 'to colour' create a cohesive rhythm (like alliteration), which connects these separate FCBL events at different stages of the plot together. The contextual information contained in and surrounding these concordance lines provide details of additional character behaviour and character thoughts, which all contribute to the tone of each situation and the development of both character and plot.

4.3.3.2 Emotional lexical content

Halsey (2006) highlights that within Jane Austen's novels 'the emotions – surprise, displeasure, cheerfulness and confusion, anger and astonishment – are all clearly laid out for the reader to see', and so the body language '[…] does not always need readerly interpretation' (Halsey 2006:232).

Appendix 10 lists all the FCBL concordance lines found in JA3 where words describing some emotion or mental state are included. The words specifically referenced by Halsey (2006) are emboldened in Figure 7, including the number of times they occur. Close forms of the words referenced by Halsey (2006) are also emboldened in Figure 7. I.e., instead of 'cheerfulness' the word 'cheer' has been identified.

In Appendix 10 14 of the 22 concordance lines are concerned with raised temperature FCBL, and seven of these relate to the lexical search term **blush***. The words signalling emotional and mental states correspond to raised FCBL and are thematically negative centring around – unwanted surprises, displeasure, disdain, shame, anger and resentment. However, given these words appear so infrequently across JA3 in conjunction with FCBL their inconsistent inclusion is perhaps significant for stylistic purposes to emphasise certain scenes and aspects of character. The words with the stem 'astonish' all occur within the concordance lines derived from the lexical search term **colour***. The word 'surprise' is closely linked in emotional meaning to 'astonish' and occurs in the FCBL concordance lines for 'blush', 'complexion' and 'pale' and therefore the most diverse emotion from the perspective of attaching to a FCBL node.

Figure 7: Emotional and mental word content in the FCBL hits for JA3

	Total Word Count	
Afraid	1	
Anger	3	1R
Astonished	1	
Astonishment	2	
Cheer	1	
Confusion	1	
Disdain	2	
Displeased	1	
Displeasure	1	
Disturbance of mind	2	1R
Doubted	1	
Exasperate	1	
Frightened	1	
Pain	1	
Pity	1	
Resentment	2	1R
Shame	2	1R
Surprise	4	1R
Vexation	2	1R
	30	

Note 1R are words that are repeated as some concordance lines contain multiple FCBL words.*

The lexical search term **Astonish*** in JA3 presents 66 concordance lines, of which 22 are contained within the sub-set quotes. Thus, showing that Jane Austen has her characters talk about emotions a significant proportion of the time in her novels, rather than including mental descriptions in conjunction with FCBL to facilitate reader interpretation of FCBL and characterisation development.

Appendix 10 shows just 16 FCBL concordance lines out of a total of 112 contain descriptive words of emotional and mental states. Therefore, for Halsey (2006) to

conclude that facial body language needs no interpretation is misleading, because 96 FCBL concordance lines did not include details of emotion. Furthermore, even when emotion words are included within the FCBL concordance lines readerly interpretation is still required to decipher meaning. This is clear when reviewing the following section of *Persuasion* containing line 4 of Appendix 10:

> Anne sighed and **blushed** and smiled, in **pity** and **disdain**, either at her friend or herself. ***Chapter 19, Persuasion***

The description of Anne's facial body language provides enough information to facilitate the reader in developing a mental image of Anne. But despite the inclusion of emotional description words the body language content in the FCBL concordance line provides no definitive indication as to whom the reaction refers to. The reader is left to draw their own conclusions. Further, the words 'disdain' and 'pity' suggest dislike and sadness, but the textual description of body language does not reveal this meaning. Both the 'blush' and 'smile' are incongruent to the emotions described and do not provide a fully comprehensible interpretation. The reader has to mentally process all of the textual information provided by the author and draw upon multiple real-life social and personal experiences to develop an interpretation of this FCBL. Therefore, the inclusion of the emotion words in this FCBL concordance line function to magnify the psychological complexity of interpersonal relationships in developing characterisation that is lifelike in its portrayal.

Crozier (2016) also touches on the fact that 'Halsey (2006) listed some of the causes of reddening explicitly labelled in Austen's novels [...]; to which can be added

mortification' Crozier (2016:504). The word mortification was not found in association with text concerning FCBL across JA3, and a search for 'mortification' across JA3 revealed just 22 occurrences and just six items in conjunction with a body language type – spatial (3), voice tone (1) and eye-behaviour (2). Arguably, the inclusion of mortification by Crozier (2016) as an explicit interpretation of facial colouring exemplifies the fact meaning is a multi-layered and individual process. The textual cues and descriptions for 'mortification' are associated with other body language types and highlight that all textual units across JA3 in respect of body language act in combination to allow the reader to formulate a mental idea of character.

Analysis of the FCBL concordance lines in Appendix 10, which contain emotion words surround not only the FCBL node within the paragraph, but one to three paragraphs above or below it. They also have close proximation to other body language category types. An example of such is highlighted in an extract from *Persuasion* directly below (the blue emboldened text highlights other body language types and the green emboldened text emotional word content).

> Sir Walter talked of his youngest daughter; "*Mr Elliot must give him leave to present him to his youngest daughter*" (there was no occasion for remembering Mary); and Anne, **smiling** and **blushing**, very becomingly shewed to Mr Elliot the pretty **features** which he had by no means forgotten, and instantly **saw,** with **amusement** at his little **start** of **surprise**, that he had not been at all aware of who she was. He **looked** completely **astonished**, but not more **astonished** than **pleased**; his **eyes brightened**! and with the most perfect alacrity he welcomed the relationship, alluded to the past, and entreated to be received as an acquaintance already.

Anne's 'blushing' at recognising Mr. Elliot gains his attention, who then recalls their earlier meeting at Lyme, which provokes an emotional response as laid out in narration. The narration in this extract also contains other emotion words highlighted by Halsey (2006). This example once again presents Anne as simultaneously 'smiling and blushing' (as seen in the excerpt above this passage containing 'pity' and 'disdain') albeit the grammatical presentation of these lexical verbs differs. However, the narration in the FCBL concordance line does not interpret the meaning of Anne's FCBL but emphasises that her FCBL has drawn the attention of Mr. Elliot. It is the following sentences within the paragraph which include the other body language types and emotion words function to highlight Mr. Elliot's thought presentation and eye behaviour for the reader to assimilate. At no point is the cause behind Anne's 'blushing' interpreted in narration. The FCBL presentation alone does not elicit meaning, and this example highlights that although the lexico-grammatical patterning is somewhat related to the prior example of 'smiled and blushed' the way FCBL is used to portray characterisation is by no means consistent across *Persuasion* or throughout JA3. The reader has to assess all of the body language information presented in the scene to make decisions about character.

Korte (1997) highlights that there is widespread consensus in the field of psychology that non-verbal expression is essential for giving an individual access to feelings of another person (Korte 1997:39). The passage below embodies this sentiment, and the reader gains access to how the fictional characters within the novel also interpret FCBL and feelings to form judgements about how to respond to a characters FCBL as well as what their non-verbal communication reveals about their character to another

character. In the following passage Captain Wentworth directly converses with Anne to inform of Captain Benwick's and Louisa Musgrove's engagement.

He stopped. A sudden recollection seemed to occur, and to give him some taste of that emotion which was **reddening** Anne's **cheeks** and **fixing her eyes** on the ground. After **clearing his throat**, however, he proceeded thus—

"I confess that I do think there is a disparity, too great a disparity, and in a point no less essential than **mind***. I regard Louisa Musgrove as a very amiable, sweet-tempered girl, and not deficient in understanding, but Benwick is something more. He is a clever man, a reading man; and I confess, that I do consider his attaching himself to her with some* **surprise***. Had it been the effect of* **gratitude***, had he learnt to* **love** *her, because he believed her to be preferring him, it would have been another thing. But I have no reason to suppose it so. It seems, on the contrary, to have been a perfectly spontaneous, untaught feeling on his side, and this* **surprises** *me. A man like him, in his situation! with a* **heart pierced***, wounded, almost* **broken***! Fanny Harville was a very superior creature, and his attachment to her was indeed attachment. A man does not recover from such a* **devotion** *of the heart to such a woman. He ought not; he does not."*

Either from the **consciousness**, however, that his friend had recovered, or from other **consciousness,** he went no farther; and Anne who, in spite of the **agitated voice** in which the latter part had been **uttered**, and in spite of all the various noises of the room, the almost ceaseless slam of the door, and ceaseless buzz of **persons walking** through, had distinguished every word, **was struck**, **gratified**, **confused**, and beginning to **breathe very quick**, and **feel an hundred things in a moment**. It was impossible for her to enter on such a subject; and yet, after a pause, feeling the necessity of speaking, and having not the smallest **wish** for a total change, she only deviated so far as to say—

"*You were a good while at Lyme, I think?'' Chapter 20, Persuasion*

Anne's FCBL signals to Captain Wentworth a significant emotional response to the news of Louisa's engagement to Captain Benwick, which then prompts him to consider carefully what he says next. Captain Wentworth by his disapproving commentary about how Captain Benwick so easily recovers from the death of his first wife to remarry, provides Anne with sufficient information about his character and feelings, which in turn gives Anne hope that he is not emotionally over their past relationship, and that they can rekindle it.

The non-verbal communication in narration emphasises Captain Wentworth's thought presentation which brings that conversation to an end. However, the narration displays Anne's emotional state and conveys to the reader an emotional connection and energy between the two. This foreshadows the possibility of a reconciliation, which drives the tempo of the story forward. However, Austen's use of facial body language to contribute to characterisation is multifaceted in this example. The reader not only has to interpret the meaning of Anne's FCBL and then Captain Wentworth's subsequent speech and body language, but also evaluate the character interpretations of both verbal and non-verbal communication. This example highlights a different way in which FCBL is used as a contribution towards characterisation techniques. The lexico-grammatical patterning is not consistent with other units of text, but Anne's FCBL does function to foreground thought presentation consistent with other FCBL concordance lines in this study.

4.3.3.3 Conclusion

Overall, multiple psychological layers of the fictional character are revealed by FCBL presentation. This gives the impression of lifelike dialogue that literary critics such as Page (1972) allude to, it is not the accurate presentation of what has been said, but the way it has been said and the non-verbal cues such as FCBL which simultaneously support the dialogue. The textual surface of FCBL description does not give accurate meaning. These bottom-up cues require top-down mental processes and experiences of the reader to combine, to fully appreciate context and fictional circumstance.

4.4 Textual Patterns

4.4.1 Introduction

In this section of Chapter 4, sub-section 4.4.2 provides a summary of the FCBL concordance lines identified in JA3, which occur in different contexts to commence answering research question (a). Sub-sections 4.4.3-4.4.5 provide qualitative commentary on the lexico-grammatical patterning and textual functions associated with the FCBL concordance lines falling into each context. Sub-section 4.4.6 draws together the arguments required to answer the research question.

4.4.2 Summary textual contexts (sub-sets)

Appendix 11 summarises the concordance lines identified as FCBL in the different subset contexts. The non-quote sub-set is the most common and all the FCBL concordance lines found for *Persuasion* are included in this sub-set. The FCBL concordance lines for *PP* and *Emma* have 92.31% and 80.85% respectively falling within the non-quote category. The extent of non-quote classification across all texts within JA3 is to be expected as the author in narration will describe her fictional characters to develop the reader imagination as to how they might look like and behave in the fictional world. Non-quotes will not be discussed in detail within this section as lexico-grammatical similarities are discussed in detail within sections 4.2, 4.3, 5.1 and 5.2. Consequently, the 12 concordance lines summarised in Figure 8 are the focus of analysis in this section.

Figure 8 shows six concordance lines assigned to the quotes sub-set. Meaning that the concordance line's node is included within speech marks, and forms part of what character's say. The fact that a character refers to body language in speech is an example of 'glossing'. Glossing is when 'body language is interpreted by the narrator or a fictional character' (Korte 1997:85). The detailed analysis below confirms if it is the character explicitly interpreting the FCBL, or not.

Four of the six concordance lines assigned to the quotes sub-set relate to the lexical search term **blush*** and the remaining two concern the nodes 'white' and 'colours'. An additional point to make is that none of these concordance lines relate to any of the key protagonists in JA3 and refer to other characters in *Emma* – namely Harriet Smith and Jane Fairfax. Each of these characters communicate a good deal with Emma and this also accounts for the fact that the context categories for these concordance lines are either unrelated to the key protagonists or the FBL event belongs to another character.

Figure 8 highlights that out of the total word count of 112 for FCBL just six suspensions occur within JA3. Just one short suspension exists and refers to the node 'colouring'. This concerns Jane Bennet in *PP* and not the key protagonists. Three of the four long suspensions however do relate to FCBL of the female key protagonists Emma (1) and Elizabeth Bennet (2), with the remaining long suspension belonging to Jane Fairfax. In fact, given that *Pride and Prejudice* is often referred to as a novel of dialogue, the expectation was to find more than three suspensions. The reason being that dialogue as a literary device can be used to provide the reader with essential information about a

character and is significant in developing characterisation. The style of an individual character's speech coupled with a description of body language provides bottom-up cues for the reader to create a mental picture of a given character. Furthermore, given that the key protagonists feature more frequently in the novels this enhanced the expectation that most suspensions would correspond to their speech acts, rather than more minor characters.

Figure 8: FCBL words in sub-sets (excluding non-quotes) for all by context category

		DPO Long Suspension	IFPAF Long Suspension	UFPAF Quote	UFPAM Long Suspension	UFPAM Quote	Other KPP Quote	Other KPP Short Suspension	Other KPP Long Suspension	Total
Blush	Jane Fairfax						1	-	1	2
	Harriet Smith						1			1
Blushing	Emma	1								1
Blushing	Harriet Smith						2			2
Coloured	Elizabeth				1					1
Colouring	Elizabeth		1							1
Colouring	Jane Bennet							1		1
Colours	Jane Fairfax					1				1
Glow	Harriet Smith								1	1
White	Harriet Smith			1						1
		1	1	1	1	1	4	1	2	12

*Green text relates to FBL of Key Protagonists

4.4.3   Long suspensions

Suspensions (long and short) within JA3 symbolise textual units of FCBL presentation which occur in tandem with speech acts, connecting character speech to narration. Furthermore, the local textual function of these units can differ. For example, as per Mahlberg & Smith (2013) these units may perform either an emphatic, reporting or temporal function, and as a result each will incorporate different lexico-grammatical patterning.

The long suspension in JA3 does not appear to be a particularly dominant feature of Austen's work when compared to other authors such as Dickens. For example, CLiC indicates for the 15 novels embodying Dickens' work they represent 2.19% of the texts. For JA3 CLiC reveals the long suspension represents 0.56% of the texts. Consequently, this quantitative information suggests that when Austen does utilise the long suspension as a textual unit to disrupt a character's dialogue, this is for stylistic effect. Further, the five long suspensions amount to 4.46% of the 112 total FCBL concordance lines, and signal that this stylistic devise has some significance in the presentation of FBL.

The details of each concordance line identified as a long suspension are included in the table below. Items one and five relate to the body language context category '**Other Characters' Body Language - Key Protagonists Present**' **(OCKPP)** and the second item is classified into the context category '**Direct Protagonist Only' (DPO)**. The third and fourth long suspensions are included within the '**Indirect Female Protagonist and Another Female' (IFPAF)** and **'Unrelated BL - Female Protagonist and Another Male' (UFPAM)** respectively.

Table 7: Long Suspension concordance lines with FCBL

N	Left	Node	Right	Book	Ch.	Par.	Sent.
1	should certainly have been impertinent." "Oh!" **cried** Jane, <u>with a</u>	blush	and an hesitation which Emma thought infinitely more becoming to	*Emma*	52	49	103
2	K. But I will promise," she added presently, laughing and	blushing	"I will promise to call you once by your Christian	*Emma*	53	14	41
3	money." "Is this," thought Elizabeth, "meant for me?" and she	coloured	at the idea; but, recovering herself, **said** in a lively	*Pride*	33	15	37
4	If you believed it impossible to be true," **said** Elizabeth,	colouring	with **astonishment and disdain**, "I wonder you took the trouble	*Pride*	56	27	50

5	is one thing," **said** she, presently--her cheeks in a	glow--"	to have very good sense in a common way, like	*Emma*	9	59	162

Only the long suspensions numbered 1 to 4 will be discussed below as each has a unique feature regarding textual function and lexico-grammatical patterning in respect of FCBL presentation. The fifth concordance line has similar features to concordance lines 2 and 4.

The long suspensions numbered one and two occur toward the conclusion of the novel and within a couple of pages apart from one another. The reconciliation of relationships thematically links these two long suspensions together. Their presence can perhaps be explained by the fact that reconciliations are communicatively difficult to negotiate and require both verbal and non-verbal agility to act simultaneously to effectively resolve any differences. Therefore, such complex verbal negotiations require a form of body language on the author's part to develop a character in the fictional world that is recognisable to the reader in their natural world.

The first of the **blush*** long suspensions involves Emma the female protagonist and Jane Fairfax a key female character in *Emma* whose romantic life is always in the background of this novel and inextricably linked to Emma's relationships within it. An abstract of the text which this long suspension can be found is detailed immediately below. Note all long suspensions forthwith are double underlined.

She was pleased, on taking leave, to find Miss Fairfax determined to attend her out of the room, to go with her even downstairs; it gave her an opportunity which she immediately made use of, to say,

"It is as well, perhaps, that I have not had the possibility. Had you not been

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surrounded by other friends, I might have been tempted to introduce a subject, to ask questions, to speak more openly than might have been strictly correct. I feel that I should certainly have been impertinent."

"Oh!" <u>cried Jane, with a **blush** and an hesitation which Emma thought infinitely more becoming to her than all the elegance of all her usual composure</u> *"there would have been no danger. The danger would have been of my wearying you. You could not have gratified me more than by expressing an interest--. Indeed, Miss Woodhouse,* (<u>speaking more collectedly</u>)*, with the consciousness which I have of misconduct, very great misconduct, it is particularly consoling to me to know that those of my friends, whose good opinion is most worth preserving, are not disgusted to such a degree as to--I have not time for half that I could wish to say. I long to make apologies, excuses, to urge something for myself. I feel it so very due. But, unfortunately--in short, if your compassion does not stand my friend--"*

"Oh! you are too scrupulous, indeed you are," <u>cried Emma warmly, and **taking her hand**</u>. *"You owe me no apologies; and everybody to whom you might be supposed to owe them, is so perfectly satisfied, so delighted even--"* **Emma. Chapter 16**

The above exchange is complicated and covers a great deal of meaning about social convention. Throughout the novel Emma has, despite the attempts of other characters, shied away from developing a friendship with Jane Fairfax. However, this long suspension reveals Emma's consciousness to show greater favour to Jane because of her unconscious FCBL which belied her usual composure. Jane's prior need to conceal the true state of her relationship with Frank, due to its socially unacceptable standard, demanded a reserved demeanour to avoid the attentions of society. Furthermore, Jane relays to Emma that she hopes to make amends for her duplicitous conduct and develop a meaningful friendship with her. Emma's latter body language with the enthusiastic and intimate physical touch (as highlighted in blue) implies promise of such.

From a grammatical patterning perspective, the FCBL in this long suspension is introduced by a 'with' preposition phrase, and functions to reveal circumstantial

information because of Jane's manner in delivering the exclamation 'Oh'. This textual unit also refers to temporal aspects of Jane's speech. Use of the lexical noun 'hesitation' creates a dysfluency in Jane's speech and the reader learns that her composure has been disrupted.

The second **blush*** example of a long suspension for discussion is embedded into a conversation between Emma and Mr Knightley, who having recently reconciled their differences regarding Emma's treatment of Miss Bates at Box Hill. They therefore embark on making their reconciliation permanent by agreeing to marry. Clearly, such an emotional event and also an event that will see the dynamics of their relationship shift significantly, from a somewhat patriarchal and sometimes brother-sister relationship, to a sexual relationship would engender a body language response. Mr. Knightley is 16 years senior to Emma and took a surrogate-relative role in raising her as an infant. Consequently, if the fictional world is to emulate the real world, then it is natural to assume that Austen would utilise body language to authenticate any verbal exchanges between the key protagonists in this instance. This long suspension does precisely that.

> *"`Mr. Knightley.'--You always called me, `Mr. Knightley;' and, from habit, it has not so very formal a sound. And yet it is formal. I want you to call me something else, but I do not know what."*
>
> *"I remember once calling you `George,' in one of my amiable fits, about ten years ago. I did it because I thought it would offend you; but, as you made no objection, I never did it again."*
>
> *"And cannot you call me `George' now?"*
>
> *"Impossible! I never can call you anything but `Mr. Knightley.' I will not*

promise even to equal the elegant terseness of Mrs. Elton, by calling you Mr. K.--But I will promise," <u>she added presently, **laughing** and **blushing**</u> *"I will promise to call you once by your Christian name. I do not say when, but perhaps you may guess where; in the building in which N. takes M. for better, for worse."* **Emma. pp.318**

This passage records Mr. Knightley and Emma discussing their relationship over the past years and how Emma has grown accustomed to calling him Mr. Knightley rather than by his Christian name – George. Emma concedes that he will always be her Mr. Knightley and will only refer to him as George in future during their wedding nuptials.

The grammatical patterning of the long suspension is common to both fiction and conversation (Biber, 2002:63). Both the FBL verbs 'to laugh' and 'to blush', are presented in the progressive present tense. The progressive aspect of the grammar signifies that these things are happening simultaneously at a certain time and for a limited time. The reporting verb 'to add' functions to signal discourse and the development of the conversation in this context. Lastly, the adverb 'presently' adds a temporal function to the textual unit and creates a pause to emphasise Emma's nervous discomfort as displayed by her 'laughing and blushing'.

The conversation is mixed with a degree of awkwardness as well as excitement about their impending marriage, and the simultaneous FCBL appears to restore the tempo of the conversation to give an air of giddiness befitting the situation. This also belies Austen's characterisation of Emma who is generally portrayed with controlled FBL, as described by the various analysed concordance lines in this chapter. The overall effect of this long suspension is to place emphasis on a psychologically complex fictional

conversation, liken to the real world. The reader then, with their real-life experiences, assimilates this information into a meaning that they can personally identify with.

The first long suspension for **colour*** includes the node 'coloured'. This concordance line captures a FCBL event, which differs in its grammatical-lexical patterning when compared to the other long suspensions. The long suspension contains 14 words and encompasses complex syntax. Furthermore, this long suspension gives rise to a variety of different body language types – facial body language, spatial body language (as highlighted in blue) concerning the whole body and then a conscious regard to use a certain tone of voice to maintain a sense of modesty.

> *"Is this,"* thought Elizabeth, *"meant for me?"* and she **coloured** at the idea; but, **recovering herself**, said in a **lively tone**, *"And pray, what is the usual price of an earl's younger son? Unless the elder brother is very sickly, I suppose you would not ask above fifty thousand pounds."*
>
> He answered her in the same style, and the subject dropped. To interrupt a silence which might make him fancy her affected with what had passed, she soon afterwards said: […]

Elizabeth is in dialogue with Colonel Fitzwilliam, Mr. Darcy's cousin, and marriage is the topic of conversation, although they discuss the unromantic aspect of marriage – the need to make a suitable match based on financial circumstances. Colonel Fitzwilliam states that he has limited means and therefore needs to marry a woman with money to maintain his expensive habits. For a brief moment it appears Elizabeth considers that the Colonel is providing this information for her own benefit. This long suspension clearly functions to present thought processes, and Austen further emphasises this process by putting Elizabeth's thoughts in quotes to represent the

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internal dialogue she is having with herself. This particular example foregrounds the mental agility required to engage effectively in this conversation without losing face. Highlighting how such inner thoughts need to be managed, and how Elizabeth is sensible to the fact modesty needs to be maintained by appropriate strategies in terms of body language and tone of voice in managing these complex social dynamics.

The conversation moves onto Mr. Darcy and the Colonel shares how he is loyal to his friends and recently intervened to save one of them from an 'imprudent marriage'. Elizabeth realises he is unwittingly referring to her sister and Mr. Bingley and is upset that Mr. Darcy's interference ruined Jane's chances of happiness. This fictional conversation as a whole is important in driving the plot throughout the novel as it foreshadows the future tensions between Elizabeth and Mr. Darcy.

The final long suspension concerning the lexical search term **colour***, commences as a reporting function using the reporting verb 'to say'. 'Said' is neutral in that it directly introduces the FCBL without any form of appraisal. The node 'colouring' directly follows the reporting as an -ing clause which includes a preposition phrase to contextualise the FCBL event. This body language occurs during the time Elizabeth is speaking to Lady Catherine De Burgh. Lady Catherine, on the basis of a rumour that Mr. Darcy is to propose to Elizabeth, travels to the Bennet household to find out whether the information she has hears is true or not.

> "*Miss Bennet,*" <u>replied her ladyship, in an angry tone,</u> "*you ought to know, that I am not to be trifled with. But however insincere _you_ may choose to be, you shall not find _me_ so. My character has ever been*

> *celebrated for its sincerity and frankness, and in a cause of such moment as this, I shall certainly not depart from it. A report of a most alarming nature reached me two days ago. I was told that not only your sister was on the point of being most advantageously married, but that you, that Miss Elizabeth Bennet, would, in all likelihood, be soon afterwards united to my nephew, my own nephew, Mr. Darcy. Though I _know_ it must be a scandalous falsehood, though I would not injure him so much as to suppose the truth of it possible, I instantly resolved on setting off for this place, that I might make my sentiments known to you."*
>
> *"If you believed it impossible to be true,"* <u>said Elizabeth, **colouring** with astonishment and disdain,</u> *"I wonder you took the trouble of coming so far. What could your ladyship propose by it?"*

The above extract from *PP* reveals an additional long suspension (double underlined) assigned to the **IFPAF** FBL context category. Albeit the further long suspension in this extract does not relate to FCBL. The additional information provided by the preposition clause commencing with 'in' reports an emotional display of anger from Lady Catherine. This emotional information also supports the lexical content of her speech and corresponds to Elizabeth's described FCBL reaction. The body language information in this passage combine to create a cohesive text and expose characteristics of both Elizabeth and Lady Catherine simultaneously. However, the meaning of Elizabeth's 'astonishment' is not so clear-cut, and the interpretation could be either that Elizabeth is astonished that Lady Catherine would come all that way to confirm the news, or the fact there might be some intention on Mr. Darcy's part to propose in the future. Thus, once again body language is used as a literary device by Austen to drive readerly imagination and the plot.

Lastly, it is apparent that four of these five long suspensions include reporting verbs. The use of reporting verbs for the narrator is not unusual given the long suspension

interrupts character speech. Concordance line 3 (Table 7) is the exception, because the narrator is externalising Elizabeth's thought processes in presenting the FCBL. However, the FCBL foregrounds the psychological complexity of conversation as mental agility is required to conform to socially accepted standards and therefore once again this is something the reader can relate to in real-life which authenticates Elizabeth as a fictional character.

The reporting verbs used feature in the top 5 reporting verbs found in Mahlberg & Smith's (2013) study of long suspensions in Dickens' work and occur frequently in fiction (Mahlberg & Smith 2013:50). 'Said' is the only reporting verb repeated, and the grammatical presentation differs with 'said Elizabeth' and 'said she' line 5 (Table 7). The latter has a more unconventional word order and an undefined 'she' suggests a stylistic choice to highlight the character dialogue and associated FCBL, especially considering 'said' acts as an invisible discourse tag in this context.

The long suspensions show that FCBL has semiotic importance equivalent to character discourse and operates to create both interpersonal and ideational meaning. Line 3 (Table 7) visually exemplifies Elizabeth's' involved thought processes by placing her internal dialogue within speech marks to then punctuate it by a further short suspension 'thought Elizabeth' for emphasis and to authenticate any verbal exchanges between characters.

Given the small number of long suspensions the reporting verbs do cover a variety of functions – denote the development of discourse, link quotes to different parts of the

character discourse, and express character attitude and judgements. Further, the grammatical-lexical patterning surrounding these verbs instigate changes in the tempo to highlight the FCBL presentation. All techniques combine enhance the development of characterisation.

4.4.4   Short Suspensions

The search term **colour*** has identified the only short suspension out of all the 112 concordance lines analysed to be relevant to FCBL, and this is for 'colouring'. This example has been analysed as belonging to the context category '**Other Character's Body Language with the Key Protagonist Present**'. In fact, Elizabeth Bennet is talking to her sister Jane, who is disappointed and sad to have read in Miss Bingley's letter that Mr. Bingley is not returning to Netherfield for the winter. Signifying no further progression to their relationship. This news is significant as it drives the plot in terms of furthering Elizabeth's dislike for Mr. Darcy as she makes her own judgement on his character, which turn out to be false.

Table 8: Short Suspension concordance lines with FCBL

N	Left	Node	Right	Book	Ch.	Par.	Sent.
1	solicitude, but said nothing. "You doubt me," cried Jane, slightly	colouring	"indeed, you have no reason. He may live in my	Pride	24	7	21

Later in the novel, and as discussed regarding the context of the third long suspension above, it is revealed that Mr. Darcy intervened in Jane's relationship with Mr. Bingley and persuaded Mr. Bingley not to develop it further. In the letter that Mr. Darcy writes to Elizabeth explaining his conduct, he relays his reasons why he thought Jane

indifferent toward Mr. Bingley. Largely his assessment was made by judging Jane's body language. She did not appear to be in love or behold the same level of affection he believed was evolving for Mr. Bingley.

> 'Your sister I also watched. Her look and manners were open, *cheerful*, *and engaging as ever, but without any symptom of peculiar regard …* *the serenity of your sister's countenance and air was such as might have* *given the most acute observer a conviction that, however amiable her* *temper, her heart was not likely to be easily touched.'* **Chapter 35**

The adverb 'slightly' qualifies Jane's FCBL and seems to mirror Mr. Darcy's perception in that Jane did not like Mr. Bingley with enough conviction to be suitable marriage material for him. Jane's body language on the surface signals a lack of feeling. However, Jane's words which follow the short suspension contradict this by showing she hides her feelings in public places. Likely to meet the socially acceptable demands of modesty and is clearly hurt by Mr. Bingley's decision not to pursue their relationship.

> <u>With a stronger voice she soon added,</u> *"I have this comfort* *immediately, that it has not been more than an error of fancy on my* *side, and that it has done no harm to anyone but myself."* **Chapter 24**

This short suspension then is thematically important as this seemingly insignificant FCBL event fundamentally foregrounds prejudice, as Mr. Darcy judges Jane by her exterior deportment rather than attempting to understand her true feelings. Additionally, with reference to the third long-suspension where Elizabeth finds out how Mr. Darcy meddled in Jane and Mr. Bingley's relationship. The presentation of FCBL contained within suspensions link different parts of the texts to create interpersonal meaning. Highlighting that these literary devices are significant in not

only developing characterisation but cohesively delivering information that drives the plot.

4.4.5   Quotes

FCBL hits in the quote's subset represent a unique stylistic device. Additionally, as a separate stylistic device for the presentation of FCBL the lexico-grammatical patterns within this subset are likely to differ from other sub-sets. Figure 8 details the four concordance lines for the search term **blush*** which fall into the quotes sub-set, and each of these have been analysed to be within the context category **'Other Character Body Language with Key Protagonist Present'**. There are two concordance lines with the node 'blush' and a further two with the node 'blushing', and all these examples were found in *Emma*.

The two concordance lines for 'blush' are detailed directly below and are arguably two examples of FCBL events that accompany pivotal moments in the story of *Emma.*

Table 9: Quote concordance lines with FCBL

No.	Left	Node	Right	Book	Ch.	Par.	Sent.
1	you had shewn her during her illness; and with a	blush	which shewed me how it was all connected, desired me	*Emma*	48	12	56
2	ever been in company with, why should you hesitate? You	blush,	Harriet.-- Does any body else occur to you at this	*Emma*	7	21	69

The 'blush' in concordance line 1 forms part of Mrs. Weston's dialogue with Emma after visiting Jane, and after receiving the news Jane was secretly engaged to her stepson Frank Churchill for some time. Part of Mrs. Weston's dialogue is detailed below and includes this first node.

> "*On your side, my love, it was very innocently done. But she probably had something of that in her thoughts, when alluding to the misunderstandings which he had given us hints of before. One natural consequence of the evil she had involved herself in," <u>she said</u>, "was that of making her _unreasonable_. The consciousness of having done amiss, had exposed her to a thousand inquietudes, and made her captious and irritable to a degree that must have been-- that had been--hard for him to bear. `I did not make the allowances, ' <u>said she</u>, `which I ought to have done, for his temper and spirits-- his delightful spirits, and that gaiety, that playfulness of disposition, which, under any other circumstances, would, I am sure, have been as constantly bewitching to me, as they were at first.' She then began to speak of you, and of the great kindness you had shewn her during her illness; and with a **blush** which shewed me how it was all connected, desired me, whenever I had an opportunity, to thank you--I could not thank you too much--for every wish and every endeavour to do her good. She was sensible that you had never received any proper acknowledgment from herself.*"

> "*If I did not know her to be happy now," <u>said Emma, seriously,</u> "which, in spite of every little drawback from her scrupulous conscience, she must be, I could not bear these thanks; --for, oh! Mrs. Weston, if there were an account drawn up of the evil and the good I have done Miss Fairfax!--Well <u>(checking herself, and trying to be more lively)</u>, this is all to be forgotten. You are very kind to bring me these interesting particulars. They shew her to the greatest advantage. […]*" **Emma Chpt. 48.**

The dialogue in the first paragraph of the above extract is unusual in that Mrs. Weston quotes to Emma what Jane has told her as if her account is verbatim (six lines down starting 'I did […]'). Therefore, quoted dialogue is embedded within this quote sub-set example, and it is not immediately clear who the 'she said' interruptions belong to in

the above extract. They could belong to either Mrs. Weston or Jane. The grammatical form of this 'blush' is a noun, which is the form frequently found in non-quotes (narration) and is therefore consistent with the reported speech of narration, which in this example Mrs. Weston is the fictional narrator of this meeting.

Mrs. Weston's account describes how Jane is remorseful over her behaviour toward Emma having allowed her judgement to be overshadowed by her affection for Frank Churchill. Jane's 'blush' facilitates Mrs. Weston's interpretation of what she means by her remorse – jealousy towards Emma. Jane's body language allowed Mrs. Weston to connect the meaning behind it and is an example of glossing whereby the fictional character interprets the FCBL. Emma and Mrs. Weston then go on to agree that Jane's prior reserve and coldness toward Emma was fully understandable, given how Emma and Frank Churchill had behaved. Emma understands how Jane's feelings would have no doubt been harmed by her behaviour, yet Jane had acknowledged that she should have made allowances for Frank's 'playful disposition'. Emma then considers that Jane's words to Mrs. Weston reveal Jane to be good and generous person. This is not what the reader, through narration, has previously come to understand of Emma's view towards Jane's character.

Austen then reveals to the reader at this juncture in the storyline that Emma was wrong about Jane and has read her incorrectly. 'What we do not realise […] on a first reading of Emma, is how much of the narrative of Jane Fairfax's blushes is in Emma's imagination – a story created not by the narrator but by Emma. Because we see the action of the novel so consistently from Emma's viewpoint, and because her tones are

so frequently embedded within the narrative voice as Austen's characteristic free indirect discourse, we do not know at first when Emma is wrong. We cannot, in fact, know on a first reading that the privileged knowledge we assume we have is faulty' (Halsey 2006:235). As a result of Halsey's (2006) commentary, the concordance line data assigned to Jane Fairfax as body language incidents has been presented in Figure 9.

Figure 9: Jane Fairfax body language hits

	Female Protagonist Alone Not Relevant	Other Character BL - Key Protagonist Present	Other Character BL - Key Protagonist Not Present	
Blush		6 (**3**)	2	8
Blushed		1		1
Coloured		**1**		1
Colours				0
Complexion	**1**			1
Glow	**1**			1
	2	**8**	**2**	**12**

In Figure 9 the numbers in red indicate the occasions where the narrator descriptions are from Emma's point of view. Thus, revealing that 50% of Jane's body language in the text is as told from Emma's point of view or observations. The body language context categories which these red items fall within are consistent with the possibility for such observations to be detailed in narration. Both items for **'Female Protagonist Alone – Not relevant'** relate to Emma thinking about and then observing respectively Jane Fairfax, over the conversation Jane has with Mr. John Knightley concerning her walk in the rain to collect a letter. In fact, both concordance lines have been placed

into the wrong context category and should be placed into '**Other Character Body Language – Key Protagonist Present'**, because the **'Female Protagonist Alone – Non-Relevant'** should be body language that is elicited by the female protagonist after thinking about a character who is not the male protagonist. Clearly as neither key protagonist is present there will be no narration of Emma's point of view for those body language events falling within the context category **'Other Character BL – Key Protagonist Not Present'**. Although these FBL context categories are not the focal point of this study, they do offer insights into the differing presentation of FCBL for different characters.

Grammatically speaking the second 'blush' concordance line in the quote sub-set is unique, as it is the only occasion where Austen uses the verb 'to blush' in the present tense. Speech in the present tense is common in conversation, and the fact that this verb form is used enhances the authenticity of the interlocution between Emma and Harriet. Furthermore, another point about this use of 'blush' is that it appears to be a further instance of glossing by a fictional character rather than the narrator, which is generally more common. Emma is highlighting Harriet's body language and trying to interpret it. This does not fit with Korte's (1997) description of glossing quoted above. The below extract containing this concordance line highlights that this instance of body language is being questioned and the exact meaning is not really explained but inferred and left to the readers interpretation.

> "*Not for the world,*" said Emma, smiling graciously, "*would I advise you either way. You must be the best judge of your own happiness. If you prefer Mr. Martin to every other person; if you think him the most*

*agreeable man you have ever been in company with, why should you hesitate? You **blush**, Harriet. -- Does anybody else occur to you at this moment under such a definition? Harriet, Harriet, do not deceive yourself; do not be run away with by gratitude and compassion. At this moment whom are you thinking of?*

The symptoms were favourable. -- Instead of answering, Harriet **turned away confused**, and **stood thoughtfully by the fire**; and though the letter was still **in her hand**, it was **now mechanically twisted about without regard**. Emma waited the result with impatience, but not without strong hopes. At last, with some hesitation, Harriet said—

"Miss Woodhouse, as you will not give me your opinion, I must do as well as I can by myself; and I have now quite determined, and really almost made up my mind--to refuse Mr. Martin. Do you think I am right?" **Emma Chpt.7**

The cause of Harriet's blush is not stated. Jane Austen was known to follow Mary Wollstonecraft's work and Halsey (2006) details that '[…] Wollstonecraft's Female Reader (1789) makes it clear that there is a relationship between blushes and ''mental charms'' when it assures young women that ''it is not necessary to speak to display mental charms, the eye will quickly inform us if an active soul resides within […]'' (Halsey 2006:228). Thus, the blush can signify both innocence and guilt, and here the reader is led to assume, given Harriet's silence, Emma's eye has been informed of Harriet's 'mental charms' of guilt. Harriet thinks to another man other than Robert Martin, as the most agreeable that she has had the company of. However, in the passage the 'blush' is accompanied by other body language categories (as highlighted in blue), which externalise mental activity. The letter being 'twisted about' in her hand 'without regard' underscores deep thought, but also this body language supports the momentary confusion and alludes to anxiety. Perhaps indicating that the 'blush' is a result of confusion or quite possibly surprise as just above this expert Harriet says to

Emma 'I had no notion that he liked me so very much'. Emma notoriously misinterprets body language as revealed later in the text, but the reader at this stage in the novel does not have sufficient knowledge to doubt Emma's interpretation. One last point worth noting regarding this passage is the short suspension where Emma is revealed as 'smiling graciously' towards Harriet. This interruption is purposeful, and although on the surface would indicate a kindly courteousness towards Harriet, it in fact on a second reading serves to demonstrate a level of disingenuousness and control that Emma has over Harriet. Therefore, once again Austen subtly uses body language to impart irony, as well as develop character. This 'smile' captures the finesse of Emma's manipulative powers over Harriet, as without interference from Emma she has already shown a natural inclination towards Robert Martin. Yet psychologically this 'smile' and Emma's accompanying words destabilise Harriet's thoughts and decision-making process.

The last two quote sub-set examples for the search term **blush*** are both associated with 'blushing' and the grammatical and lexical patterning of the three words to the right of the node correlate identically with one another and one of the only examples of phraseological patterning found in JA3 for FCBL. As can be seen below, the blushing is included within parenthesis liken to an aside (a device discussed in section 5.3.4.3). On each of these occasions of 'blushing' Harriet is in dialogue with Emma.

Table 10: Quote concordance lines for 'blushing'

No.	Left	Node	Right	Book	Ch.	Par.	Sent.
1	ought never to have kept-- I know that very well	(blushing	as she spoke). -- However, now I will destroy it all	*Emma*	40	6	14

| 2 | his being in love with her? --You, perhaps, might.--You | (blushing | as she spoke) who can see into every body's heart | *Emma* | 47 | 10 | 42 |

Despite the correlations highlighted directly above the meaning behind each of these 'blushing' incidents differs significantly, and once again these FCBL events do accompany important advances in the storyline of *Emma*.

The final FCBL concordance line assigned to the quote sub-set relates to the FCBL word 'white'. The context category this node is assigned to in Figure 8 is incorrect, and the correct context category is **OCKPP**.

Table 11: Quote concordance line for 'white'

N	Left	Node	Right	Book	Ch.	Par.	Sent.
1	so miserable! I am sure I must have been as	white	as my gown. I could not go away you know	Emma	21	52	162

This FCBL event focuses the reader's attention on Harriet Smith's dilemma when meeting the Martin's in the local shop, and how she retells this event to Emma. This FCBL hit is not a concrete occurrence of FCBL. Instead, Harriet recounts how she believes she looked when meeting the Martins for the first time since rejecting Robert Martin's proposal of marriage. This is a unique and complex example of glossing. Firstly, because Harriet is recollecting the body language as she feels must have happened. But secondly by virtue of the fact she uses an analogy in dialogue to emphasise self-awareness of her own body language.

The passage in which 'white' appears is copied below and evidently contains a variety of body language types (and these varying types are highlighted in blue within the passage below), which facilitate an understanding as to why Harriet concludes on the way she must have looked when describing to Emma.

"*And so, there she had set, without an idea of anything in the world, full ten minutes, perhaps--when, all of a sudden, who should come in-- to be sure it was so very odd!--but they always dealt at Ford's-- who should come in, but Elizabeth Martin and her brother!-- Dear Miss Woodhouse! only think. I thought I should have* **fainted***. I did not know what to do. I was* **sitting** *near the door--Elizabeth* **saw** *me directly; but he did not; he was busy with the umbrella. I am sure she* **saw** *me, but she* **looked** *away directly, and* **took no notice***; and they both went to quite the farther end of the shop; and I kept* **sitting** *near the door! --Oh! dear; I was so* **miserable***! I am sure I must have been as* **white** *as my gown. I could not go away you know, because of the rain; but I did so wish myself anywhere in the world but there.--Oh! dear, Miss Woodhouse--well, at last, I fancy, he* **looked** *round and saw me; for instead of going on with her buyings, they began* **whispering** *to one another. I am sure they were* **talking** *of me; and I could not help thinking that he was persuading her* **to speak** *to me--(do you think he was, Miss Woodhouse?)--for presently she came forward--***came quite up to me***, and asked me how I did, and seemed ready* **to shake hands***, if I would. She did not do any of it in the same way that she used; I could* **see** *she was altered; but, however, she seemed to _try_ to be very friendly, and we* **shook hands***, and* **stood talking** *some time; but I know no more what I said--I was in such a* **tremble***!--I remember she said she was sorry we never met now; which I thought almost too kind! Dear, Miss Woodhouse, I was absolutely* **miserable***!* […].'

The lexical content of body language in this passage when combined creates a cohesive picture of a negative body language experience. Specifically, words such as 'tremble' and 'fainted' in conjunction with 'sitting', are associated with illness or the mental state of fear. Consequently, for Harriet to consider she must have turned 'white' is a logical conclusion, and the fact she compares her FCBL to her 'white gown' emphasises

the severity of her feelings. However, the wearing of a 'white gown' in such a setting is also ominous and foreshadows Harriet's eventual engagement to Robert Martin.

Harriet also displays in this passage a level of social competence (which a reader with social experience of the real word can relate to) where she is able to understand there could be confusion, tensions, or animosity because of her rejecting the earlier proposal. Furthermore, Harriet's awareness of social engagement and ability to read between the lines is acknowledged in this scene and sets her character apart from Emma's. Harriet notices that Robert's sister, although maintaining civilities is not behaving 'in the same way that she used' to, and therefore the reader by drawing upon real-world experiences can relate to Harriet's character and witness her development away from Emma's control.

In concluding subsection 4.3.4 several observations can be made as to how the use of the quote subset is stylistically utilized by Austen to contribute to the development of characterization. The observations support the answers generated in this study in respect of research questions (b) and (c).

To address research question (b) and (c), an examination of the quotes sub-set reveals that it is only used to present FCBL for the two supporting female characters (Harriet Smith and Jane Fairfax) who engage with Emma on a frequent basis. From a stylistic perspective this highlights an exception for the presentation of FCBL for female characters in *Emma.* However, given the scope of this study has been curtailed to

examine FCBL only, no generalisations can be extrapolated from these findings as to the way facial body language is used for characters in the quote sub-set.

Glossing involving the fictional character to interpret FCBL presentation occurs in varying ways in the FCBL concordance lines assigned to this sub-set to assist the reader in forming a perception of character. Firstly, in section 4.4.5 Mrs. Weston's reported account of Jane's FCBL presentation means that the grammatical form differs from that of a verbal exchange occurring in fictional real-time, which would require a present tense form to emulate lifelike conversation. Furthermore, the lexico-grammatical patterning although consistent from a word order perspective with 'she said' does not necessarily create sufficient meaning for the reader. The neutral reporting function used with an unspecified 'she' creates ambiguity as to which 'she' said what. Such lexico-grammatical patterning does however promote readerly engagement to understand what information relates to which character to form a perception of the fictional character.

Secondly, Frank Churchill's request of Emma to watch Jane Fairfax's FCBL response on hearing something said, functions to foreground Frank Churchill's attitude rather than Jane Fairfax's. Furthermore, Frank Churchill's character is presented as testing the bounds of social convention, and this FCBL presentation goes further to expose psychological layering between the three different character's - Emma, Jane, and Frank, and unveils an evolved system of intrapersonal processes within the fictional reality of *Emma*. Frank's awareness of the intricate psychological layering ongoing in a social setting, and how FCBL can expose someone to judgement emphasizes how

manipulative Frank is. This FCBL presentation therefore effectively enables Austen to simulate the real-world dynamics of simultaneous speech and non-verbal communication to create meaning.

The last aspect to note concerning the different ways glossing has been used to emphasise FCBL as a technique for the purposes of characterisation, relates to dialogue between Emma and Harriet. By Emma calling out Harriet's FCBL in conversation, and then asking what the root cause of it prompts further explicit body language to foreground character consciousness. The lexical content of text surrounding this FCBL presentation signal body part nouns, spatial behaviour etc., and functions to alter the tempo of the whole scene. Thus, requiring readerly engagement of the text to decipher both the ideational and interpersonal meaning of the communication instigated by the FCBL presentation.

Austen has used FCBL to create irony for humorous effect, which in turn contributes to characterisation techniques. The analysis in this chapter has revealed that half of Jane Fairfax's FCBL was interpreted from Emma's point of view. In the first sections of the novel Emma's character portrayal is derived from the comments and actions of Harriet Smith, Mrs. Weston, and her father, all of whom do not question her motives but seek to flatter her. It is not until much later in the novel that the reader learns Emma's interpretation of events and character behaviour are unreliable, and lead to folly and ill judgement. Much of Emma's misguided conduct is exposed by Mr. Knightley, meaning that the portrayal of FCBL is not only vital in evolving the development of characterisation but also drives the plot in Emma. Additionally, a

second reading of the novel can link different parts of the novels text, which include various FCBL and character speech presentations occurring between different characters. The linking of these textual units not only reveal different aspects of character in respect of Emma, Harriet, and Jane, but also where aspects of the plot were foreshadowed by Austen.

Multiple psychological layers of each character are identified via the different units of text highlighted by the quote sub-set. For example, the last concordance line discussed in detail within this subsection (4.3.4) contrasts Harriet's behaviour from earlier scenes to signify her growth of her character through the fictional passage of time in the novel. Furthermore, Harriet's use of an analogy in respect of the FCBL node 'white' utilises linguistic expression to demonstrate her cognitive ability to contrast her feelings of fear with a tangible target - 'white gown', allowing the reader to make associations with the real world to create meaning.

One final point in relation to answering research question (c) in respect of the analysis of the quotes sub-set, is that the phraseological pattern '(blushing as she spoke)' occurred twice in respect of Harriet's FCBL presentation. This *-ing* clause within an aside is discussed in greater detail in section 5.3.4.3, but this phrase performs a contextualizing function and foregrounds the fact FCBL occurs simultaneously with character speech. The portrayal of such body language therefore assists in progressing the readers understanding of Harriet's character.

4.4.6 Conclusion

Each subsection within section 4.4 has a concluding discussion to summarise the conclusions made from analysis. However, to this subsection attends to each research sub-question.

FCBL is found in all sub-set contexts, which answers research question (a). However, that is not the case for all texts within JA3 as *Persuasion* only contained FCBL hits in the non-quote sub-set.

The analyses of the FCBL hits tagged as quotes, has addressed research question (b). Each FCBL hit analysed in context reveals FCBL is used in different ways by Austen and in respect of different characters. Further, phraseological patterns for FCBL do not exist in JA3 to textually identify a character as suspensions are not frequent in JA3, which supports the findings of Fischer-Starke (2010). Therefore, in answering research question (b) there is an argument here that FCBL is used differently for all characters.

Suspensions 'create an impression of simultaneity between the speech and contextual information described by the narrator, which in turn can suggest similarities to the simultaneous occurrence of speech and body language in real life' (Mahlberg & Smith 2013:41). In the real-world individuals gain much insight from what an individual does as well as says, and by using subtle body language gestures in these textual units Austen is emulating this process in her fictional world. FCBL presented in JA3

suspensions allows the reader to make thematic connections between varying speech events, as they would in real life.

In responding to research question (c) the preposition phrases have pattern of language corroborating Mahlberg's (2013) study and follow general patterns of language.

4.5 Chapter conclusion

This section pulls together the main arguments in addressing the research questions for this study, in respect of subsections 4.2-4.4.

Chapter 4 has provided the answer to research question (a). FCBL is found in all the contexts – character speech, suspensions, and narration, to develop characterisation, irony as well as deliver the narrative mode of consciousness. However, for the novel *Persuasion* no presentation of FCBL in the quote and suspensions contexts were found. The majority of FCBL presentation is found in narration, and observations found to answer research questions (a)-(c) in respect of narration are discussed in the other sub-sections of Chapter 4 and Chapter 5.

Analysis for section 4.4 has identified that the quote and suspension contexts have only been used for female characters and this fact contributes to answering research question (b), which is concerned with the different ways FBL is used for different characters. Additionally, the use of the quote, long and short suspension sub-sets predominantly focuses on the FCBL presentation of other female characters and not

the female protagonists. Just three of the twelve concordance lines found within in these sub-sets related to the female protagonist, and two of these reference Elizabeth from *Pride and Prejudice*.

The context categories (defined in Appendix 1) were created to assist with answering research question (b) in determining the different ways FBL is used for different characters. The primary focus of this study is on the FBL of the key protagonists. Out of the 12 FCBL concordance lines assigned to the sub-set contexts just two references directly the FBL context categories signaling FCBL of the key protagonists in response to communication with the key protagonist of the opposite sex.

An over-arching summary, at this stage in the discussion, is that analysis reveals that the lexico-grammatical patterning for each FCBL hit assigned to these sub-sets is not uniform. Each offers slightly different grammatical structures and / or lexical content. The textual function of each FCBL presentation also differs, and cover temporal, mood, and contextualizing functions in order to create both ideational and interpersonal meaning. Therefore, all the literary devices in presenting FCBL used by Jane Austen and described in this chapter contribute to characterisation and can also be used to highlight key events to develop each novel's plot.

In answering research question (a) and (b) several extracts discussed within this subsection highlight that FCBL forms an integral part of the narration context, in order to develop different ways of presenting characterisation as a literary device. None of extracts discussed in detail presented FCBL in the same way and all functioned to

engage the reader to interpret the FCBL presented. Narration does not spell out the meaning of FCBL, the description of FCBL tends to be abstract and the reader must apply real-world knowledge to garner meaning. Further, the presentation of other body language types and the use of lexical words centring on emotions and attitudes, which occur immediately alongside the FCBL support readerly interpretation. Additionally, in extracts discussed which occur in *Persuasion* a character's behaviour is altered by their interpretation of another character's FCBL. Therefore, this way of utilising FCBL challenges the way the reader assimilates the FCBL descriptions to develop an impression of character, because they need to firstly interpret the FCBL of the character and then decide whether they agree with that character's interpretation.

CHAPTER FIVE

ANALYSIS OF FACIAL BODY LANGUAGE CONTEXT CATEGORIES AND THEMES

5.1   Introduction

This chapter is split into two sections. Section 5.2 looks at the FCBL hits assigned to each FBL context category as defined in Appendix 1. These FBL context categories were formulated especially for this study and provide unique insights into the way Austen presents FBL. The analysis work in section 5.2 specifically aims to provide arguments, which answer research questions (b). This will extend to an evaluation of the contribution FBL context categories have in furthering the understanding into the ways Austen utilised FBL, which have not really been addressed in literary criticism.

Subsection 5.2.2. summarises the 112 FCBL hits assigned to relevant FBL context categories and describes the results presented. The FBL context category groupings are reviewed for the ways Austen uses FBL for characterisation and arguments presented as to the value these FBL context categories offer from an analytical perspective. Sub-section 5.2.3 focuses on the FBL context categories dealing with direct and indirect communication between key protagonists.

Section 5.3 argues that Austen presents FCBL in a thematic and therefore consistent way by using broadly synonymous lexicon. The analysis reveals a cohesive lexical pattern across the JA3 corpus, which consolidates the portrayal of FCBL as a tool for characterisation purposes. Thus, addressing research question (c).

Furthermore, this section shows that FCBL is used in different ways for characters in relation to gender, which attends to research question (c). To this end, subsection 5.3.2 presents an original body temperature cline, which reveals that FCBL is on the 'warm' side aligned to the '*blush*'. Subsection 5.3.3 summarises the use of FCBL by gender and argues that women are not alone in blushing in JA3. Furthermore, this subsection discusses the use of the word 'bloom', which specifically denotes women, as well as the assignment of the brackets 'asides' a theatrical device used to present FCBL for just female characters in JA3.

Sections 5.2 and 5.3 include qualitative analysis of JA3 texts to highlight the techniques employed by Austen in presenting FCBL to enhance characterisation. The extracts used to explain any trends and patterns are from the narration sub-set, and therefore contribute to answering research question (a).

5.2   Facial body language context categories

5.2.1   Summary of facial body language context categories

The summarised analysis of FCBL hits assigned to the relevant FBL context category is presented in Appendix 3. The definition criteria for the FBL context categories are documented in Appendix 1 for reference purposes. Note that the 'Female Protagonist Alone' context category established at the methodology design stage has been divided into two sub-context categories – Female Protagonist Alone Relevant (**FPAR**) and Female Protagonist Alone Not Relevant (**FPANR**). **FPAR** is where the female protagonist experiences FBL from thoughts about the key male protagonist, and **FPANR** is where the female protagonist experiences FBL

from thoughts unconnected to the key male protagonist. This has resulted in a sample size of 13 being split relatively evenly with 7 and 6 concordance lines evaluated into these sub-context categories respectively.

The number of FCBL concordance lines assigned to each context category as presented in Appendix 3 are summarised in Figure 10, and clearly shows that most FCBL occurs when the key protagonists are communicating directly with one another either alone or in company. The first four context categories when grouped together are Direct Protagonist Only (**DPO**), Indirect Protagonist Only (**IPO**), Direct Protagonist Plus (**DPP**) and Indirect Protagonist Plus (**IPP**) (referred to from here on as the **DPO-IPP** group). This group represents communication between the key protagonists either alone or in company. In total the **DPO-IPP** group of context categories contain 39 out of 112 (34.82%) FCBL hits and is the most significant grouping from the point of view of key protagonist communication. The fact **DPO** did not contain the most FCBL hits was unexpected. I originally thought most communication would occur between key protagonists as they are the characters central to each novel. The reason being their relationships evolve into marriage, with communication likely requiring FBL as displays of attraction and emotion. Especially if the use of FCBL as a tool for characterisation is to mimic real-life.

The context category containing the greater number of FCBL hits per Figure 10 is Other Characters' Body Language - Key Protagonists Present (**OCKPP**) and represents 22.32% of total FCBL hits. This result is understandable when considering the number of other characters in each novel conversing with the key protagonists. However, the remaining context category Other Characters' Body Language - Key Protagonists not Present (**OCKPNP**) includes just three

identified FCBL hits and all from *Emma*. Meaning that for other characters conversing without the key protagonist's involvement FCBL is rarely used. This highlights a fundamental point when answering research question (b), as Austen clearly reserves FCBL as a tool for developing the key protagonist's character and for other character's that influence the key protagonists in some way such as Harriet Smith, Frank Churchill and Jane Fairfax.

Each **OCKPNP** hit was derived from the lexical search term **blush***, which makes sense given that this is the most used FCBL term in JA3 and is prominently used in *Emma*. One of the hits for 'blushes' is quite unique in that Austen uses it in narration to describe how the 'people of Highbury' at Mrs. Brown's party generally respond to the announcement of Mr Elton's rushed marriage to Miss Augusta Hawkins. The new Mrs. Elton was alleged to be a woman of financial means, which was the subject of much talk. Two hits for 'blush' concern narrator commentary regarding dialogue between Mr. John Knightley and Jane Fairfax. Arguably, the fact **OCKPNP** has few FCBL hits is significant as it signals that FCBL substantially contributes to the characterisation development of the key protagonists in JA3.

Figure 10: Facial Body Language Hits Broken Down into Facial Body Language Context Categories

Facial Body Language Context Categories	No. FBL Hits	% of FCBL Hits
Direct Protagonist Only (DPO)	24	21.43%
Indirect Protagonist Only (IPO)	1	0.89%
Direct Protagonist Plus (DPP)	3	2.68%
Indirect Protagonist Plus (IPP)	11	9.82%
Indirect - Female Protagonist BL with another male (IFPAM)	4	3.57%
Indirect - Male Protagonist BL with another female (IMPAF)	0	**0.00%**
Indirect - Female Protagonist BL with another female (IFPAF)	11	9.82%
Indirect - Male Protagonist BL with another male (IMPAM)	0	**0.00%**
Unrelated BL - Female Protagonist with another male (UFPAM)	6	5.36%
Unrelated BL - Male Protagonist with another female (UMPAF)	1	**0.89%**
Unrelated BL - Female Protagonist with another female (UFPAF)	10	8.93%
Unrelated BL - Male Protagonist with another male (UMPAM)	0	**0.00%**
Female Protagonist Alone - Relevant BL (concerning male protagonist) via thinking	7	6.25%
Female Protagonist Alone - Non-Relevant BL (not concerning male protagonist) via thinking	6	5.36%
Male Protagonist Alone - BL	0	**0.00%**
Other Characters' Body Language -Key Protagonists Present (OCKPP)	25	22.32%
Other Characters' Body Language -Key Protagonists Not Present (OCKPNP)	3	2.68%
	112	**100.00%**

The next significant FBL context category grouping in terms of frequency of occurrence per Figure 10, concerns the FCBL responses of either the male or female key protagonist, which is unrelated to the key protagonist of the opposite sex. Four context categories account for unrelated body language and are referred to as the **UFPAM**-**UMPAM** group. The combined total of FCBL hits for this grouping is 15.18% of the total FCBL hits. The context category containing the highest amount of FCBL hits in this grouping is **UFPAF**, which contains 10 concordance lines with seven of these relating to search term **blush*** - 'blush' (4) and 'blushed' (3) (see Appendix 8). The remaining three FCBL hits in this group comprise one each of the following nodes - 'colour', 'white' and 'glow'. Unlike the other context categories, the greater proportion of concordance lines occur in *Persuasion,* as can be seen in Appendix 8, with five assigned to Anne. Four of these five hits describe Anne discussing Mr. Elliot with Mrs. Smith. Arguably, this should not be a surprising result as such a context aligns to one of the central themes of *Persuasion*. As one of Austen's heroines, Anne is quite independent of mind and is often portrayed as being independent of her family in many ways too. Especially emotionally, when compared to most other female characters in JA3. Therefore, by analysing the FCBL hits into FBL context categories it exposes yet another difference in the way FCBL is used for characters. To portray Anne as independent Austen has used FCBL in a different way for this character, when compared to key protagonists in the other texts of JA3

The five **UFPAM** concordance lines contain Emma talking with Frank, Anne with Mr. Elliot and Elizabeth with Colonel Fitzwilliam. The focus of this context category, plus

the four concordance hits relating to Mr. Elliot in **UFPAF,** is on the male characters who were potential suitors for the female protagonists. Therefore, the use of FCBL for characterisation purposes is as necessary in these contexts as it is for the **DPO-IPP** group if the interpersonal skills between these characters is to authenticate the real-world. However, detailed descriptions concerning the analysis of lexical and lexico-grammatical constructions for the **UFPAM-UMPAM** grouping will not feature. **UFPAM-UMPAM** concordance hits were not considered a focal point for this study, but three *-ing* clauses were found in **UFPAF** and one in **UFPAM,** and so shall be discussed within this section as the extracts highlight different phraseological patterns in presenting FCBL.

Two of these *-ing* clauses present FCBL as occurring simultaneously alongside other FBL like 'smiling' and 'observing', and the third foregrounds thought presentation whilst also contributing to tempo change. This can be seen below; the other examples have already been discussed in sub-section 4.3.2.

> She stopped, regretting with a deep blush that she had implied so
> much (*Persuasion*)

The last FCBL hit in this grouping is for **UMPAF** and the only example of the key male protagonist exhibiting FCBL in response to a female character other than the female protagonist. This occurs in *Persuasion* when Captain Wentworth believes Louisa Musgrove may be dead after falling on the Cobb and is linked to one of the few FCBL events highlighting a colder / unhealthier demeanour, and the only reference in JA3 to the word 'pallid'. The extract is detailed immediately below:

> Captain Wentworth, who had caught her up, knelt with her in his arms, looking on her with a face as **pallid** as her own, in an agony of silence. _"She is dead! she is dead!"_ screamed Mary, catching hold of her husband, and contributing with his own horror to make him immoveable; and in another moment, Henrietta, sinking under the conviction, lost her senses too, and would have fallen on the steps, but for Captain Benwick and Anne, who caught and supported her between them.
>
> _"Is there no one to help me?"_ were the first words which burst from Captain Wentworth, in a tone of despair, and as if all his own strength were gone.
>
> _"Go to him, go to him,"_ cried Anne, _"for heaven's sake go to him. I can support her myself. Leave me, and go to him. Rub her hands, rub her temples; here are salts; take them, take them."_ **Persuasion.**

This scene at Lyme Regis Cobb is momentous and arguably one of the most dramatic given the environs and Louisa's accident. Although the FCBL of Captain Wentworth was not relevant to Anne, it nonetheless mobilises Anne into action. Anne is subsequently thrust into the limelight and Captain Wentworth's admiration for her character is rekindled. Anne is presented as the more level-headed, fast-thinking and confident character of the group. Additionally, with reference to the critic Zunshine, Anne's behaviour reveals her 'proficiency in Theory of Mind' which was a topic favoured and followed by Austen (Smith, 2017). In this small extract there is a multitude of body language types as described by Korte (1997), but essentially the employment of body language intensifies the highly emotive state of all the characters contained within this scene. The way Anne gives direction to those in shock and the way she attends to Louisa sets her apart as a strong independent and intelligent character. It is Anne who is able 'to read these physical responses' of the other characters 'and attribute states of _mind_ as their cause' (Smith, 2017). Critics have

argued that Jane Austen's *Persuasion* explores to a greater extent the emotional complexities of human relationships, and perhaps explains why this novel is also considered the most mature novel. Body language is crucially important in the development of *Persuasion's* storyline. The focus of FCBL seems to shift slightly in *Persuasion* and is less focused on communication between the key protagonists, but involves interactions with other characters, both male and female which effect the body.

The fourth largest FBL context category grouping of consequence for discussion is the "Indirect with Another' category, which shall be referred to as the **IFPAM-IMPAM** group henceforth. This category denotes FCBL responses between the key protagonists or in reference to the key protagonists when in dialogue with another character of the opposite sex, but when the body language response concerns the key protagonist of the opposite sex. The socio-psychological dynamic of such conversation is complex in the real-world and may be a contributing factor as to why the **IFPAM-IMPAM** group is not dominant within JA3, as perhaps difficulties arise in emulating such social contexts in a way that portrays character authentically. Combined the FCBL hits for this grouping is 13.39% of the total FCBL hits (see Figure 10), and the majority of these were identified by using the lexical search term **colour*** (5) and **blush*** (4) with one hit each for the FCBL nodes 'complexion' and 'glowing'. However, **IFPAF** features in *PP*, *Persuasion* and *Emma* seven, three and one time(s) respectively, and **IMPAM** contains two for Emma and one concordance hit each for *PP* and *Persuasion.* Thus, although depicting fictional social communication that is complex. The use of FCBL in in this grouping was more prevalent in the earlier novels. Arguably, from this

perspective there appears to be no development of this style of FCBL to support Austen's literary devices, in terms of frequency of use. The findings and evaluations made in analysing the above context category groupings will be discussed further, except for the **UFPAM-UMPAM** grouping in sub-sections 5.2.2-5.2.3.

The '**Female Protagonist Alone – Relevant BL'** (**FPAR)** context category has 7 FCBL concordance hits. These were derived from the lexical search terms **blush*** (4) and **glow*** (3) and function as thought presentation and detail the process of character memory and recollection. Only two of these hits concern the female protagonists recalling prior conversation with the male protagonist, with one each from *Emma* and *Persuasion*. As there are only two concordance lines relevant to key protagonist dialogue in this group the findings will be briefly discussed in this sub-section.

FPAR is unique to the female protagonists, and therefore contributes to answering research question b) by highlighting a difference in the way FCBL is used for different characters. Further, these two presentations of FCBL do not contain consistent lexico-grammatical and phraseological patterns with each other and provide additional insights for answering research question (c). But the hit for *Persuasion* does include the 'with' preposition phrase (as covered in sub-section 4.3.2.2), as follows and is emboldened, and functions to describe mood.

> only was there time for these convictions, **with all their glow of attendant happiness**; there was time also to rejoice that *Emma Chapter 13*

The FCBL concordance line from *Emma* is striking as Emma specifically recalls Mr. Knightley's words of caution about Mr. Elton's character and she considers how wrong her assessment had been. The concordance line is emboldened in the extract of text from *Emma* below.

> She remembered what Mr. Knightley had once said to her about Mr. Elton, the caution he had given, the conviction he had professed that **Mr. Elton would never marry indiscreetly; and blushed to think how much truer a knowledge of his character** had been there shewn than any she had reached herself. It was dreadfully mortifying; but Mr. Elton was proving himself, in many respects, the very reverse of what she had meant and believed him; proud, assuming, conceited; very full of his own claims, and little concerned about the feelings of others. *Chapter 16, Emma*

The use of FCBL in this extract stands out as the key protagonists are shown to be actively engaged in judging the character of the fictional characters based on their behaviours. This authenticates the fictional world with the natural world and the reader must apply top-down cognitive processes by drawing on experience and knowledge to create an impression of character. Additionally, the omniscient narration of Emma's thoughts about her final assessment of Mr. Elton is very detailed, and such detail emphasises the literary device of irony. Therefore, it is once again evident that FCBL contributes to the presentation of other literary devices. Emma's past behaviour and conduct are exposed as folly as even she thinks the 'reverse' of her initial assessment of his character and appears to show embarrassment of such by virtue of the 'blush'. Emma's final conclusions having been laid out in narration also allows the reader to evaluate Mr. Elton's character and one can either agree, or not with Emma

and Mr. Knightley. Thus, the characterisation of the key protagonists can develop further as the reader will draw conclusions on their insights and evaluations in turn.

The final point to note in this sub-section is that the concordance data reveals support for the literary critics' view that Austen's novels are from a female perspective. No concordance lines have been identified through analysis for the context categories **IMPAF** and **IMPAM.** This theme continues in the **UMPAM** category and additionally there is no FCBL hits arising when the **'Male Protagonist is Alone Thinking'**. Further, as already described above there was just one occurrence in *Persuasion* of the **UMPAF FBL** context category. An obvious assumption to make about this theme is that these novels are written by a female author and although not biographical or written in the first person, Austen will have written from her own experiences and observations as a female. The theme of gender and FCBL is continued in subsection 5.3.3, but the above results address the argument for research sub-question (b) that FBL is certainly used differently for different characters.

5.2.2   Direct protagonist facial body language communication

The FCBL hits classified as **Direct - Protagonists Only (DPO)** are listed in Appendix 13. All except for one are assigned to the context-subset non-quote. The exception concerns a FCBL hit for 'blushing' classified as a long suspension. The lexico-grammatical significance of this long suspension is discussed in sub-section 4.4.3. Therefore, the analysis discussed below in this subsection contributes to answering research sub-question (a).

Appendix 14 shows that the **DPO** context category accounts for 61.54% of the total FCBL hits in the **DPO-IPP** grouping. Eight of the nine lexical search strings identified in JA3 are contained within **DPO** making this context category the most diverse from a lexical perspective, with 13 of the available 15 FCBL words in the **DPO-IPP** group included in **DPO.** The most common lexical search groupings utilised for these context categories combined (and mainly driven by the **DPO** and **IPP** context categories) are **blush***, **colour*** and **glow*** respectively, and follow the order for JA3 collectively as highlighted in Table 4.

Out of a total of 24 (Figure 10) FCBL hits in the **DPO** context category eight include preposition phrases, and all contain **with*** preposition phrases. Six occur to the left of node and two to the right of node. Two more preposition phrases occur within the same concordance line as two **with*** preposition phrases, but these FCBL hits (Appendix 4) have been discussed in sub-section 4.2.1.2 and sub-section 5.2.5.1 respectively, and concern thought presentation. No preposition phrases are found in **IPO** or **DPP**.

Figure 11 and Appendix 6 indicate that there are 25 FCBL examples in the **DPO** section as opposed to 24 FCBL included within Figure 10. The reason for the difference in Appendix 6 is because there is a concordance line, where both Elizabeth and Mr. Darcy are described to blush:

the cheeks of both were overspread with the deepest **blush**. He absolutely started, and for a moment seemed immovable **PP**

The purpose of distinguishing this concordance line as having two identical FBL events within Appendix 6 is to determine notable differences between the frequency of FCBL events of male and female protagonists. Additionally, this highlights a more unusual lexical choice in JA3 for a male protagonist. However, gender and FCBL is discussed in more detail in section 5.2.4.

Preposition phrases occur in the FCBL hits assigned to **DPO-IPP** grouping and can be seen on both sides of the node (see extracts 1-2 directly below). The phrases occurring to the right of node in **DPO** foreground temporary emotional displays expressed by the key protagonists whilst in dialogue with each other (the node is emboldened).

1. before it could be believed; and Mr. Knightley actually looked **red** with surprize and displeasure, as he stood up, in tall
2. words with no less resentment than surprise. His complexion became **pale** with anger, and the disturbance of his mind was visible

An additional **with*** preposition phrase is found right of node in the **IPP** context category (see extract 3 below), and this FCBL presentations performs an ideational function and foregrounds thought processes.

3. viewing the place, instantly occurred. It would be dreadful! She **blushed** at the very idea, and thought it would be better

The preposition phrases for **DPO** not referenced elsewhere in this study for FCBL to the left of node contextualise the degree of the FCBL with the inclusion of adjectives as seen below.

1. presently with renewed spirit, with a little smile, a little **glow**, he said--*"I have hardly seen you since our day*
2. and the cheeks of both were overspread with the deepest **blush**. He absolutely started, and for a moment seemed immovable from

The presentation of FCBL here aligns to temperature and this theme is discussed in more detail in section 5.3.2.

Three *-ing* clauses are only found in the **DPO** context category for **DPO-IPP** grouping. One of these was discussed in section 4.3, but the remaining two warrant discussion in this section.

1. her;" cried he, turning to her and speaking with a **glow**, and yet a gentleness, which seemed almost restoring the past
2. that already." "How is it possible?" cried Emma, turning her **glowing** cheeks towards him; for, while she spoke, it occurred to

Both *-ing* clauses function to emphasise the FCBL as significant to the reader by simultaneously including spatial and movement body language. The inclusion of spatial body language alongside the FCBL allows the reader to create a mental image of how the conversation is taking place between the key protagonists. Therefore, this is an example where the textual patterns create bottom-up cognitive processes that combine with top-down cognitive processes.

The preposition phrases in **DPO** function to highlight mood and foreground specific types of emotion. This was covered in subsection 4.2.3 in detail. But two **DPO** FCBL hits detailed directly below highlight the use of emotion content in a different way. The word 'emotion' is used to signal to the reader that the key protagonists are emotionally impacted by the verbal communication. But what emotion the key protagonists experience is not explicitly stated. Instead, the reader must focus on the context of what is being said in speech and the surrounding circumstances of the conversation to understand the meaning of the FCBL. This also requires the reader to use top-down cognitive processes to draw conclusions from their own life-experience and real-world knowledge to create meaning. Consequently, by using abstract language rather than explicit lexical terms Austen is applying subtle contextualising cues for the presentation of FCBL and there is less focus on the words on the page, but more effort required by the reader to make their own conclusions on the cause of the FCBL.

1. <u>to give him some taste of that emotion</u> which was **reddening** Anne's cheeks and fixing her eyes on the ground. After
2. beloved sister?" As she pronounced these words, Mr. Darcy changed colour; <u>but the emotion was short</u>, and he listened without attempting

Figure 11 categorises the **DPO-IPP** FCBL hits by character across JA3. Consequently, it is possible to see that the key protagonists of *PP* feature in the greatest number of FCBL hits for the context categories in the **DPO-IPP** group, and especially in the **DPO**

and **IPP** context categories. This corroborates the literary critics' view that *PP* is a novel of dialogue.

Figure 11: Context Categories DPO-IPP by Character

	DPO	IPO	DPP	IPP	Total
Emma	5			1	**6**
Mr. Knightley	2			1	**3**
Mr. Darcy	6			3	**9**
Elizabeth	7		1	3	**11**
Anne	2		1	1	**4**
Captain Wentworth	3	1	1	2	**7**
	25	**1**	**3**	**11**	**40**

Persuasion's Anne and Captain Wentworth follow with 11 FCBL hits, with the key protagonists of *Emma* having the least with 9 assigned to the **DPO-IPP** categories. This is likely due to the fact Emma spends much of her time conversing with Harriet Smith, rather than Mr. Knightley, which explains the elevated FCBL hits assigned to the context category **OCKPP**. The majority of FCBL hits sit within the **DPO** context category for all key protagonists across JA3.

Only one FCBL hit was analysed to the **IPO** context category, and the categorisation of this concordance line is not clear-cut. Arguably this hit presents a further **IPP** example, and eye behaviour rather than FCBL. The context concerns the scene between Anne and Captain Wentworth in Bath. Captain Wentworth has written Anne a letter expressing his love for her and wants her to take it and places it in front of her using his eyes to communicate to her to do so. Mrs Musgrove is in the room, but the narration of communication is solely between Anne and Captain Wentworth with Mrs.

Musgrove and others firmly in the background. As these other characters do not appear to witness this private communication it has been assigned to the **IPO** category. However, one could argue that this non-verbal communication was influenced by the other characters' presence as they did not wish to be heard.

Each inclusion of the **DPP** context categories examples do mark particularly important junctures in the stories of both *Pride and Prejudice* and *Persuasion*, and examples are discussed in subsection 5.3.3.1

The key protagonists tend to speak privately with one another, beyond the earshot of other characters, and this perhaps explains the small number of FCBL hits assigned to **DPP**. For example, Emma often walks with Mr. Knightley in the garden, and even during social settings like the theatre in *Persuasion* Anne and Captain Wentworth are always presented as being alone. Likewise, on the dance floor in *PP* Elizabeth and Mr. Darcy always appear to talk privately. Such behaviour would also be in keeping with the social etiquette of manners for that era, and therefore authenticate the characters behaviour in the fictional world to the real-world of the nineteenth century reader. But, without comparing these results to the other FBL types (those discussed in section 4.2.2 of Chapter 4), it is not possible to determine if the small number of **DPP** occurrences is thematic across JA3 or representative of how JA uses FCBL for characterisation purposes. Such further analysis is also required to determine if the inclusion of the **DPP** context marks a shift or maturity in style in presenting body language as a tool to develop character. *Persuasion* is often quoted as Austen's more

psychological novel, and 2 of these 3 FCBL concordance hits assigned to **DPP** relate to this novel.

Each of the three **DPP** hits function to foreground thought presentation, as well as a tempo shift in the conversation which highlight pauses in speech. This information makes sense if one is to consider the requirements of this context category in real-life face-to-face communication, as the presence of other people (or characters in the fictional world) would require some thinking time to negotiate turn-taking and / or consider their response to maintain propriety. The three FCBL concordance lines are copied below, and the blue font corresponds to thought presentation and the underlined words relate to tempo. The node is shown emboldened.

1. that look, and not repulsively. The cheeks which had been **pale** now glowed, and the movements which had hesitated were decided
2. yet a gentleness, which seemed almost restoring the past. She **coloured** deeply, and he recollected himself and moved away. She expressed
3. praise of Pemberley from her might be mischievously construed. Her **colour** changed, and she said no more. ¶ Mrs. Gardiner was standing

In each example the lexico-grammatical patterning differs, and so does the level of certainty provided by the lexical content used to describe the FCBL and impress meaning. Line 1 above uses language that clearly indicates a pause in tempo and the mental thought process of decision making. Line 2 is ambiguous to some degree, but to recollect means to compose oneself, and this assumes a period in which that occurs. Therefore, the use of the verb to recollect functions to present both thoughts and a

pause in the communication. In line 3 Elizabeth's thoughts as described by the omniscient narrator reveals that she feels Mr. Darcy might take her intended comment offensively, so she resolves not to speak further, and the pause is absolute. Overall, the identification of **DPP** context categories has highlighted that FCBL is portrayed differently for different characters, but FCBL is a significant contributing factor in the creation of character in Austen's novels.

The **IPP** context category symbolises non-verbal communication not resulting from direct speech between the key protagonists, but body language between them as witnessed and then reported to the reader by the narrator. Additionally, the FCBL must be influenced by or involve other characters, and therefore indicative of complicated social interactions occurring in the real-world. Sutherland (2014) highlights that 'behaviour and etiquette are closely monitored in the novels, and […] characters must learn to be skilful readers of those around them'. Consequently, the 11 FCBL hits analysed to **IPP** (Figure 11) highlights Jane Austen's skill in utilising FCBL for character development. Many observations about people's behaviour and body language when in a social context must be factored into the FCBL presentation if to impress the real-world upon the reader and draw upon top-down cognitive processes. Especially as the reader must extrapolate from their own personal experiences of such social interactions. However, this in turn assists with characterisation by allowing the reader to make connections between characters and what has been said and done, authenticating the real-world into the fictional world.

The analysis of each FCBL hit in this context category has not revealed any consistency in terms of the lexico-grammatical and phraseological patterns, and textual function across JA3. However, the following analysis of a FCBL concordance hit assigned to **IPP** reveals the complexity of utilising FCBL to depict such a social context. Notably, the following concordance line has three separate FCBL references (and therefore represents three of the FCBL hits in **IPP**), but the textual surface provides no certainty as to which character turned red and which turned white.

'Both changed colour, one looked white, the other red'. ***PP***

This ambiguity highlights the emotional complexity of social interaction in human relationships and that either body language has multiple meanings. Usually, context allows for a determination, but in this case the context does not reveal the identity of who turns 'white' and who turns 'red'. Really the only true means of identifying who has what FCBL in this instance would be to witness the body language first-hand or see a picture. Therefore, the author is forcing the reader to dwell on the literary context and their real-life experiences to determine via their imagination who is doing what. As it is not possible to determine if Mr. Darcy has turned white or red. Both 'white' and 'red' have been included in the FCBL count for male protagonists. This has affected the split of the **IPP** context category in Appendix 6. However, despite the textual surface of this example being ambiguous the use of computer-assisted techniques has pulled out specific FBL characteristics of Mr. Darcy and Mr. Wickham from other passages. These FBL characteristics are described in the following two concordance examples. The first example below is in respect of Mr. Darcy who is described as going pale when

angry. Typically, a person turns various shades of red, because anger tends to increase one's blood pressure and give a raised temperature appearance.

> His complexion became pale with anger, and the disturbance of his mind was visible in every feature. *PP*

Once again, the above concordance line contains multiple FBL lexical content, which describes the psychological aspect of unconscious facial colouring resulting from an emotional state. Yet the actual description is vague and requires the reader to cognitively process the information in line with natural world experiences to decipher a meaningful interpretation. The second example, which has been assigned to the **OCKPP** context category, concerns Mr. Wickham who when realising Elizabeth knows the truth of his past endeavours reddens in response, as follows.

> 'Wickham's alarm now appeared in a heightened complexion and agitated look' *PP*

Each of these examples highlight FCBL as an unconscious response to an emotional state, but arguably the reader with knowledge of these characters' body language characteristics might conclude that in the above **IPP** concordance line it is Mr. Darcy who looked 'white' and Mr. Wickham 'red'.

In concluding this subsection, the analysis into FBL context categories has identified observations which contributes to answering research questions (a), (b) and (c):

- The **DPO** context category contains the highest number of FCBL hits, involving the key protagonists. This meets expectation, given that the FBL is often interwoven with the literary device of dialogue. This upholds the view of literary critic's that *PP* is a novel of dialogue. Further as would be expected the FCBL hits assigned to **DPO** fall within the subset contexts of either the suspension or narration, because the narrator would either insert FCBL detail between quotes (or an aside) or include within indirect reported speech.

- Few FCBL hits have been assigned to **DPP**. The employment of the FBL context categories has highlighted strategies that Austen developed to authenticate characters behaviour in the fictional world to the real-world of the nineteenth century reader. In keeping with demands of social etiquette during that time the key protagonists look to speak privately with one another rather than publicly. Hence, the greater number of **DPO** hits. *Persuasion's* protagonists had the greatest number assigned to them but rather than any stylistic shift, this could correspond to the fact Anne and Captain Wentworth's conversations often played out in public.

- Just one FCBL hit was assigned to the **IPO** context category, which has been discounted after analysis when writing this thesis. Despite that, this result indicates that Austen only incorporates FCBL when the protagonists can directly communicate alone together or when thinking alone as determined by the **FPA** context category. The hits assigned to **IPP** in comparison are greater but signal that Austen has recognised the social complexity of communication when in groups and how NVC is adopted and interpreted, which is reported by the omniscient narrator. The fact the **IPP** context category was only found in the non-quote subset

corroborates this FBL strategy. Differences are seen by the employment of this context category across the key protagonists in JA3. Elizabeth and Mr. Darcy have the greater hits in this category and Emma and Mr. Knightley the least. Their individual stories tell this as Elizabeth and Mr. Darcy meet publicly on numerous occasions, whereas Emma focuses her attentions on communicating with other women more than Mr. Knightly.

5.2.3   Indirect protagonist facial colouring body language communication

The **IFPAM-IMPAM** group only includes FCBL hits for the **IFPAM** and **IFPAF** context categories. These are summarised by character below in Figure 12 and highlight the same overall trend as the **DPO-IPP** grouping. **IFPAM-IMPAM** FCBL concordance hits for the key protagonists of *PP* protagonists are greater in number, followed by *Persuasion* and *Emma* respectively. The fact that **IFPAF** in Figure 12 has the least FCBL concordance hits for Emma was unexpected. Emma spends much of her time conversing with the female characters Harriet Smith, Jane Fairfax, Mrs. Weston and Miss Bates, and often the topic of conversation with Harriet and Mrs. Weston is the men in their lives. However, Emma is often matchmaking and Mr. Knightley is not the topic of conversation.

The only FCBL hit assigned to **IFPAF** in *Emma* concerns a conversation between Emma and Mrs Weston about Mrs. Elton. The narrator has Mr. Knightley interject Mrs. Weston's speech whilst simultaneously giving Emma 'a reproachful smile' included in an 'aside'. The use of the 'aside' by Austen is pertinent as it adds another dimension

to the conversation rather than aiming to relay only what he says to Mrs. Weston. The smile prompts Emma's FCBL response because in that moment she notices his 'warmth' of character. Stylistically the inclusion of the aside increases the efficiency of the narration in describing the scene, but also highlights the way Austen intertwines different FBL types to develop characterisation. The use of multiple FBL types alongside dialogue authenticates the fictional conversation as a real-world conversation.

Figure 12: Context Categories IFPAM and IFPAF by Character

	IFPAM	IFPAF	Total
Emma	2	1	**3**
Mr. Knightley	-	-	**0**
Darcy	-	1	**1**
Elizabeth	1	6	**7**
Anne	1	2	**3**
Captain Wentworth	-	1	**1**
	4	**11**	**15**

The most striking fact about the lack of FCBL hits for Emma within the **IFPAM-IMPAM** group is that Austen has focused on the FCBL responses of other female characters in *Emma*, such as Jane Fairfax (see Appendices 9 and 12) and the **OCKPP** context category includes many FCBL hits for other female characters in *Emma*. A plausible explanation as to why Austen focused so much on the FCBL of other female characters, especially when compared to the other novels in JA3, is that Austen utilises FCBL techniques to impart irony in *Emma.* By developing the characterisation of the other female characters in the novel their character can be contrasted against Emma's character. By using FCBL as a technique of the literary device irony permits Austen to foreground Emma's poor judgement which delivers the literary device of irony more effectively.

By providing such an in-depth account of Emma's characteristic flaws impresses on the reader human traits that they are reading about rather than an idealistic fictional character.

Elizabeth's FCBL responses assigned to **IFPAF** highlights the range of women that her character engages with, and how central Mr. Darcy is to *Pride and Prejudice*. For example, FCBL hits assigned to this context category show how Elizabeth learns of Mr. Darcy's character through her sister Jane Bennet and both his housekeeper Mrs. Reynolds and aunt Lady Catherine de Bourgh (extract example covered in section 4.4.3 **IFPAF** long-suspension). Additionally, Elizabeth is often in his company when conversing with Miss Bingley, Mrs. Gardiner, and her mother. All these women actively play a part in bringing them together either by design or mistake.

The small number of concordance hits attributable to *Persuasion* for **IFPAF** is as expected, although Anne engages with a variety of female characters. Captain Wentworth is rarely discussed or geographically present until later in the novel.

Figure 13 highlights the gender of the character experiencing the FCBL for the **IFPAM-IMPAM** group. All but one of **IFPAF** hits corresponds to the female key protagonist. The **IFPAF** concordance line for 'complexion' contextually concerns a direct conversation between Miss Bingley, Miss Darcy and Elizabeth Bennet, in which Elizabeth is subtly teased by Miss Bingley about Mr. Whickham and the Bennet women's interest in the militia. The passage below shows the narrator describing the scene.

> In Darcy's presence she dared not mention Wickham's name; but Elizabeth instantly comprehended that he was uppermost in her thoughts; and the various recollections connected with him gave her a moment's distress; but exerting herself vigorously to repel the ill-natured attack, she presently answered the question in a tolerably detached tone. While she spoke, an involuntary glance showed her Darcy, with a heightened **complexion**, earnestly looking at her, and his sister overcome with confusion, and unable to lift up her eyes. Had Miss Bingley known what pain she was then giving her beloved friend, she undoubtedly would have refrained from the hint; but she had merely intended to discompose Elizabeth by bringing forward the idea of a man to whom she believed her partial, to make her betray a sensibility which might injure her in Darcy's opinion, and, perhaps, to remind the latter of all the follies and absurdities by which some part of her family were connected with that corps.

The FCBL is described within a passage of indirect speech and belongs to Mr. Darcy. Given that Elizabeth noticed Mr. Darcy's intense stare from an 'involuntary glance' the assumption is that he was not directly involved in the conversation and has overheard the subject matter. This assumption explains why this FCBL hit has not been classified to **IPP**. In this scene eye behaviour is the predominant body language (as highlighted by the blue text in the extract above) and this example of FCBL interrupts this non-verbal form of communication.

Overall, this scene depicts fact that the conversation cannot simply be taken at face value. Mr. Darcy and Elizabeth are the only characters with knowledge in common, regarding Wickham's failed elopement with Miss Darcy. But Miss Darcy and Miss Bingley are thinking at cross-purposes as neither has the full information compared to the key protagonists. The fact Mr. Darcy and Elizabeth communicate with eye language is completely realistic from a real-world perspective, as they attempt to keep their knowledge covert to maintain social standing. Austen's use of language in the text

engages 'bottom-up' cognitive processes with 'top-down' processes as the reader can associate such circumstances with real-life experiences and be drawn into the story and imagine how such a situation might play-out. Therefore, the intricate psychological nature of the various communication forms being revealed in this passage facilitate the process of characterisation, as a lot of subtle as well as direct information can be woven together to decipher an imagined 'personality' of a character.

Figure 13: FCBL words analysed into the IFPAM-IMPAM context categories

		IFPAM	IFPAF	Total	Search Sub-Total
1	Flushed	1		1	1
2	Colour	2	2	4	
3	Coloured	1	1	2	
4	Colouring		2	2	8
5	Blush		1	1	
6	Blushed		2	2	
7	Blushing		1	1	4
8	Complexion		1	1	1
9	Glowing		1	1	1
		4	11	15	15

The **IFPAF** context category contains a reasonable level of lexical variety given only 11 FCBL hits were identified. The most common lexical search groupings utilised for these context categories combined is **colour*** followed by **blush*** which does not follow the same trend for JA3 seen in Figure 2.

The **IFPAM** context category only contains four FCBL hits and derive predominantly form the lexical search term **colour***, and thematically from a grammar perspective each concordance line has lexical verbs which function to enhance the depth of the

facial colouring. These concordance lines are discussed in sub-section 5.3.2, and a detailed analysis of an extract containing the FCBL node 'flushed' assigned to this category is discussed in sub-section 5.3.2.

Overall, the analysis in this sub-section has revealed that many observations contribute towards answering research question (b), but also (a) and (c):

- The FCBL hits in the **IFPAM-IMPAM** group corresponds to the female characters and reflects male character FCBL hits as an exception. A possible and perhaps contentious explanation for this is that the author is female, and the natural inclination is to see FCBL through the lens of a female.

- FCBL hits assigned to this context category grouping highlight the different ways that Austen uses FCBL for different characters, and how FCBL is tool utilised by Austen to formulate the literary device of irony.

- The results of the **IFPAM-IMPAM** grouping clearly reveal which characters talk and engage with whom. Contrasting both Mr. Knightley's and Emma's FCBL hits in this context category grouping reveals how minimally they spend time with each other alone when compared to the key protagonists of the other two novels in JA3. Consequently, in *Emma* direct and indirect communication with the more minor characters come into focus to drive the plot.

- The lexical search terms common to **IFPAM-IMPAM** differ to the overall trend of JA3, and in turn the lexico-grammatical and phraseological patterns differ which impact on textual function across JA3. In section 4.4.3 research question (a) is answered in respect of the long suspension, as this presents a different context in

which FBL is found for this grouping. However, this long suspension also responds to research question (c) as this textual unit contained complex lexico-grammatical content.

- The social scenarios or contexts in the fictional world presenting the FCBL hits of the **IFPAM-IMPAM** group are of an intricate psychological nature with various 'bottom-up' communication forms portrayed in the text by Austen to illustrate interpersonal connections. The 'top-down' mental processing of character's authenticates them with human qualities. Textual extracts show how multiple FBL types operate simultaneously when character's converse publicly to reveal a lot of subtle as well as direct information, which woven together decipher an imagined 'personality' and fictional world of the character. The ways FBL is portrayed by Austen differs in terms of context, by character and lexico-grammatical patterning to portray FBL authentically and contribute to multiple techniques, such as characterisation, dialogue, and irony. Thus, contributing to richer characterisation development.

5.2.4   Conclusion

The concluding paragraphs in each of subsections 5.2.2 and 5.2.3 provide detailed information as to what the employment of the FBL context categories revealed in terms of answering research questions (a)-(c). The development and utilisation of the FBL context categories have not been straight forward, as the fictional situations the characters are involved with can be complicated. The process of applying each hit to a category can be time consuming, as much qualitative analysis of surrounding texts is

required. But the information obtained highlights the mastery of Austen's skill when incorporating FCBL into her work. Austen made astute observations of people's real-life behaviour when communicating with others and has managed to incorporate that behaviour with subtle textual cues. The abstract language employed with indeterminate FCBL nodes (i.e., colour*), and the lack of description in the form of adverbs and adjectives perhaps explains the fact FBL in Austen's work has been relatively overlooked in literary criticism. Preposition phrases perform contextualizing functions rather than highlighting functions to support the depiction of FCBL. These preposition phrases function to introduce ideation, emotional/mental and temporal states, all of which show how FCBL contributes to portrayal of character. Further, the depiction of characters mentally processing information and the illustration of interpersonal relationships with other characters, impress characters as authentic.

The utilisation of FBL context categories has highlighted the many strategies that Austen developed in presenting FBL to authenticate characters behaviour. My analysis has revealed that the textual cues of FBL indicate that characters are mindful of social etiquette, and perhaps explains why Austen's incorporation of FBL alongside the literary device of dialogue works so well in her texts. The strategies are dynamic enough so that the FBL presentation does not conflict with what the reader witnesses in the real-world.

In providing answers for research question (a) the FBL context categories provide additional information concerning the fictional contexts in which FCBL is found, and the subset contexts matched the requirements of the FCBL context categories. I.e.,

narration to describe FCBL is reflected by the non-quote subset. Further, the FBL context categories developed have revealed that FCBL presentation is not always aligned to character dialogue, but free indirect speech also to present character thought in narration.

5.3 Themes across JA3

5.3.1 Introduction

This section follows on from the work carried out in Chapter 4 and section 5.2 of this Chapter. Subsection 5.3.2 discuss the quantitative data that reveals the temperature of FCBL, whilst subsection 5.3.3 presents a body temperature cline. Subsection 5.3.3 is split into three parts and reviews the 'blush' in terms of character gender specifically, and other aspects of FCBL presentation which is aligned to female characters only.

5.3.2 Temperature of FCBL portrayal

Figure 1 highlights that five (numbers 1, 3, 5, 6, and 7) of the nine lexical search groups corresponding to FCBL, are aligned to raised temperature, such as the 'blush'. Yet, two of the lexical search groups (numbers 13 and 14) signal colder FCBL which is generally accepted as an unhealthy demeanour. Lexical search groups 2 (**colour***) and 18 (**complexion**) indicate more ambiguous FCBL. Therefore, analysis of the lexico-

grammatical constructions surrounding these node words is required to determine the temperature of character FCBL.

Derivatives of the lexical search term **blush*** yield the most FCBL hits in this study, but the lexical search groups **red***, **flush***, **glow*** and **ros* (rose)** are FCBL words which support the era topical notion of 'blushing'. The concordance hits identified in these groupings, except for **glow*,** are infrequent when compared to those identified using the search term **blush***. The lexical search terms **white*** and **pal*** identify FCBL on the colder temperature spectrum, and notably there are much fewer concordance lines denoting colder FCBL. However, the words 'pale' and 'white' both appear in the top ten ranking of words as a percentage of total FCBL hits.

5.3.3 Body temperature cline

The discussion at 5.3.2 indicates a pattern regarding FCBL temperature. There are multiple lexical search terms denoting raised, cooler and neutral temperature, and each of these lexical terms fall on a scale of temperature between hot and cold. Each FCBL word will impart impact, and some of these words are likely to resonate with readers more than others. Additionally, some historical significance may attach to the lexical words identified as FCBL, during the time Austen was writing beyond the 'blush'. Consequently, the reader perception of the FCBL event and the style in which Austen communicates FCBL occurrences influences characterisation.

Consideration has been given to each lexical search term, and where they might fit onto the temperature scale. This is not the same as the frequency of use of FCBL words, which is presented in Figure 2. Instead, this is looking at the FCBL words more from both a definition, practical (based on real-life experience) and subjective point of view to create a FCBL temperature cline. The cline may then reveal additional FCBL patterns, or the use of certain words to garner impact and create an impression of character.

Figure 14: Body temperature cline of FCBL lexical search terms

	White*	Pal*	Complexion	Colour*	Ros*	Glow*	Blush*	Red*	Flush*
% of Total FCBL Words Identified	2.68%	3.57%	4.46%	23.21%	0.89%	15.18%	44.64%	3.57%	1.79%
Combined % of FCBL in each Temperature Range	6.25%		27.67%		66.07%				
Temperature Range	Cold		Neutral		Warm				
Combined % of FCBL in each Temperature Range Post Neutral Analysis	8.03%		6.26%		85.71%				
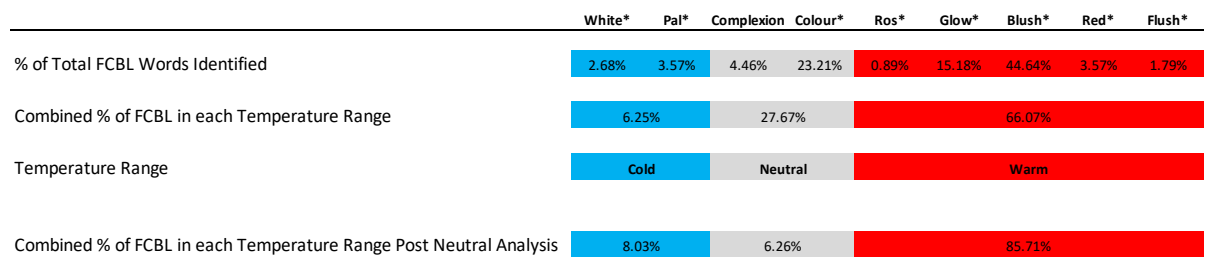
Figure 14 clearly presents those lexical search terms in the warm (red) temperature zone and the search terms in the cool (blue) temperature zone. The lexical search terms considered neutral are highlighted in grey. Figure 14 uses the percentage of total body language per search string statistics contained in Table 4, and these statistics are on the first line of the cline. The second line of the diagram combines the values for each lexical search string to form an overall percentage of each temperature range. Consequently, the percentage of lexical search terms in the warm temperature zone is 66.07%, with the lexical search terms in the cool and neutral zones accounting for 6.25% and 27.67% of total FCBL words in JA3.

The ordering of both the warm and cool temperature FCBL scales were established as follows. The lexical search term **flush*** is considered the most intense warm FCBL as 'flushing' can impact upon the whole body and visually can be seen not only in the face, but the ears, neck and chest. **Blush*** is a central theme to FCBL in JA3 and although 'blushing' can vary in intensity it has been placed in the centre of the warm lexical search terms. Given that **red*** FCBL must have a considerable amount of intensity to be labelled 'red' explains why this lexical search term is placed between **blush*** and **flush***. Both the search terms **ros*** (rose) and **glow*** signify a pinking of the face and therefore at the lower end of the warm temperature scale. However, **glow*** has been placed next to **blush*** given that all the nodes identified and combined for **glow*** rank third in Table 4 for percentage of total FCBL in JA3. **glow*** related words are used as synonym for **blush*** in Austen's novels. Likewise, on the cooler temperature spectrum **white*** was considered more intense and lacking in blood than **pal***(pale) FCBL.

Figure 15 below summarises the detailed analysis of the concordance lines extracted from JA3 utilising the lexical search terms **colour*** and **complexion.** The FCBL hits deriving from these lexical search terms do not provide sufficient information to accurately determine whether the FBL temperature is warm or cold. Each node requires adjectives or adverbs to clarify the FCBL temperature or it remains either abstract or neutral. The analysis of these concordance lines has revealed that 70.97% indicate the character's facial body language as raised in temperature, with 6.45% indicating a lowered FCBL temperature and the remaining 22.58% of concordance lines sustaining a neutral FCBL response. These statistics correlate with the findings

highlighted in line 2 of the body temperature cline diagram for all FCBL in Figure 14.

However, if the statistics for the neutral lexical search terms (as reorganised into their

corresponding temperature category per Figure 15) are incorporated into the overall

results for the total FCBL nodes then the percentage of FCBL across JA3 in the warm

temperature zone is 85.71%, with 8.03% falling in the cooler temperature zone. Just

6.26% of all FCBL concordance lines found in JA3 provide a neutral or abstract FCBL

description.

Figure 15: Body temperature scale for the lexical search terms colour* and complexion

No. of Concordance Lines	Decreasing	Neutral	Increasing	Total
Colour*	1	6	19	26
Complexion	1	1	3	5
	2	7	22	31
	6.45%	22.58%	70.97%	100.00%

Figure 16: Temperature direction by context category for colour*

	Colour	Coloured	Colouring	Colours	Total
DPO	3 Increasing	1 Increasing (M)			5
	1 Changed (N)	1 Increasing (L,S)			1
DPP	1 Changed (N)				1
		1 Increasing (A)			1
IPP	1 Changed (N*)				1
		1 Increasing (S)			1
IFPAF	1 Decreasing				1
	1 Increasing	1 Increasing (S)			2
			1 Increasing (S)		1
			1 Increasing(M)		1
IFPAM	2 Increasing				2
		1 Increasing (L)			1
UFPAF	1 Increasing				1
UFPAM		1 Increasing (M)		1 Increasing*	2
OCKPP	1 Increasing	1 Increasing (A)	1 Increasing (A)		3
			1 Increasing (M)		1
	1 Changed (N)				1
	13	8	4	1	26

Figure 17: Temperature direction by context category for complexion

	Complexion
DPO	1 Decreasing
	1 Changed (N,M)
IFPAF	1 Increasing
OCKPP	1 Increasing
FPAR	1 Increasing
Total	**5**

Figures 16 and 17 summarise the analysis of all the concordance lines found by processing the lexical search strings **colour*** and **complexion** respectively. The analysis focused on reviewing the lexico-grammatical content surrounding the identified FCBL nodes to determine if the facial colouring event was clarified to the reader. Figure 16 summarises the evaluation of each node word deriving from **colour*** by context category for body temperature. Firstly, as the 'coloured' nodes are grammatically in the past tense form of the verb 'to colour' they will inherently signal that the character has enhanced colour due to some psychological response such as shame or embarrassment. Two of the concordance lines use the adverb (A) 'deeply' to intensify the significance of the FCBL. However, the psychological cause for most of these nodes is not stated, and Austen just refers to the character having coloured when either speaking (S) or laughing (L) in dialogue. In only two of the concordance lines for 'coloured' is the actual mental (M) state or activity expressly revealed, and the details of each are as follows:

1. "*In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.*"

Elizabeth's astonishment was beyond expression. She stared, **coloured**, doubted, and was silent. *PP*

2. "*Is this*," thought Elizabeth, "*meant for me?*" and she **coloured** at the idea; but, recovering herself, said in a lively tone [...]. *PP*

Item 2 is discussed in detail on p.24 section 4.3.2 and the context reveals this FCBL to be related to shame. However, item 1 marks one of the most pivotal moments in *Pride and Prejudice* and is the occasion of Mr. Darcy's first proposal to Elizabeth Bennet. The shock of such an unexpected proposal, as would be the case in a real-life situation, warrants a significant body language response. In the sentence containing the node and the short preceding sentence there are multiple body language types alluded to, albeit in a brief and contained style. The syntax disturbs the rhythm of Mr. Darcy's speech. Elizabeth's pause for thought also allows the reader into evaluate her response, which adds to the dramatic tension.

The node 'colouring' is included within the concordance line as an *-ing* participle of the lexical verb 'to colour' and like 'coloured' indicates enhanced colour. Therefore, the lexical and grammatical patterning is comparable between the two nodes. This is not the case for the node 'colour'. In all instances of 'colour' the node features grammatically as a noun, and the surrounding lexico-grammatical patterning, to support the description FCBL is more complex. Nonetheless, patterns have emerged. The patterns in relation to prepositions have already been discussed in the sub-sections of 4.3.2, and patterns concerning change of 'colour' are discussed in section 5.2.3. Likewise, the emotional (mental) lexical content for the lexical search terms **colour*** and **complexion** are covered in sub-sections of 4.2.3.

Decreasing temperature colouration in respect of FCBL across JA3 has been found to occur on an exception's basis. The two examples of decreasing temperature are as follow, and indicate that the action comes from verbs, both lexical (1) and intransitive (2) as underlined:

1. 'The **colour** which had been <u>driven</u> from her face' *PP*
2. 'His **complexion** <u>became</u> pale with anger' *PP*

Exceptions to the general patterns are also highlighted by the FCBL temperature cline in Figure 14, and arguably are utilised by Austen to differentiate key moments in the novel which define a character. For example, the use of the nodes 'white' and 'flushed' would equate to exceptions as they are both on the peripheries of the FCBL temperature cline. However, each of these exceptional nodes are used on a consistent basis by Austen.

The FCBL word 'white' occurs three times, and two of these concordance lines have already been discussed in detail. Although each occurrence is contained within a different context category, the meaning of the FCBL always implies that the character is fearful of something. For the lexical search term **flush*** only two concordance lines were identified and both with the node 'flushed', and each occurring in narration. The detail of each concordance line is as follows:

Table 12: FCBL hits for 'flushed'

N	Left	Node	Right	Book	Ch.	Par.	Sent.
1	Do not you recollect? --Harriet Smith." ¶ Her cheeks	flushed	at the name, and she felt afraid of something,	*Emma*	54	9	15
2	room, to seek the comfort of cool air for her	flushed	cheeks; and as she walked along a favourite grove,	*Persuasion*	3	38	108

Each occurrence equates to a physical response of the female protagonist, and in both instances this involuntary body language is triggered by the mention of another character's name. Notably the lexical content of each concordance line is consistent with 'her', 'cheeks' and 'flushed' being present, but the syntax differs and in the first example the node is the past participle of the lexical verb 'to flush' and the second node is an adjective.

The first 'flushed' body language item appears in *Emma and* has been allotted to the **DPO** category, as the two key protagonists are engaged in a conversation about Harriet Smith. The details pertinent to the context of the concordance line are as follows:

> *"There is one subject,"* he replied*, "I hope but one, on which we do not think alike."* He paused a moment, again smiling, with his eyes fixed on her face. *"Does nothing occur to you? -- Do not you recollect? -- Harriet Smith."*
>
> Her cheeks **flushed** at the name, and she felt afraid of something, though she knew not what.
>
> *"Have you heard from her yourself this morning?"* cried he. *"You have, I believe, and know the whole."*
>
> *"No, I have not; I know nothing; pray tell me."*
>
> *"You are prepared for the worst, I see--and very bad it is. Harriet Smith marries Robert Martin." (Emma,* pp.323-4)

This instance of 'flushed' is included with a full sentence starting on a separate line, creating a narrator intrusion to the flow of speech. The fact that this sentence starts on a new line is potentially significant if one compares this to the prior underlined narrator intrusion in the above extract. Where a full sentence is embedded between the quotations of direct character speech. On the surface both sentences fulfil the same function. However, the placement of the 'flushed' sentence on a new line compounds the narrator's omniscient assertion that Emma feels afraid. The language in this sentence is vague and the cause of 'flushed' cheeks can be indiscriminate, being caused by either illness, embarrassment, anger, anxiety or other intensely felt emotion. However, the narrator explains that Emma is afraid of 'something' which is an unknown, and finally the narrator concludes that Emma does not understand her feelings. This sentence is packed with psychological information for the reader but ultimately reveals nothing concrete in isolation.

The inclusion of this FCBL appears to be a foreshadowing devise. One of the underlying themes in *Emma* is that misperceptions are abound, and this conversation shows Mr. Knightley worrying that Emma is upset by the news of Harriet's engagement to Robert Martin. However, this is totally contrary to Emma's emotional state, as she was 'concealing all the exquisite feelings of delight' (Emma Chpt.54). Emma was thrilled by Harriet's recovery from her infatuation with Mr. Knightley, and the fact she no longer had to feel remorseful for accepting Mr. Knightley's proposal at the expense of Harriet's happiness.

Furthermore, the verb 'to flush' does have some sexual connotation, and this body language may be a subtle and modest reference point by Austen to the fact Emma had exposed a form of sexual desire by agreeing to marry Mr. Knightley in the first place. All in all, it can be concluded that this apparently innocuous show of body language (by virtue of its lack of descriptive form), increases the fabric of the story and impresses a real world quality. Our dealings with people are never clear-cut and one never really knows what the other is thinking or feeling, or necessarily interpret their thoughts and emotional states accurately.

The second example of 'flushed' body language occurs in *Persuasion* and occurs in the context of a visit from Mr. Shepherd who discusses the rental of Kellynch Hall with Sir Walter. The narrator had reported that an Admiral Croft, a relative of Mr. Wentworth the previous curate of Monkford, was keen to become the new tenant of Kellynch Hall. This information drew Anne's attention because she had previously been romantically acquainted with his brother, Captain Wentworth.

> Mr. Shepherd was completely empowered to act; and no sooner had such an end been reached, than Anne, who had been a most attentive listener to the whole, left the room, to seek the comfort of cool air for her **flushed** cheeks; and as she walked along a favourite grove, said, with a gentle sigh, "*A few months more, and he, perhaps, may be walking here.*" (*Persuasion* pp.26)

This FCBL concordance line has been allocated to the **IFPAM** context category. Anne's body response is a direct result of hearing the Wentworth name in that conversation, and although Captain Wentworth is not directly mentioned it is to him who she thinks of, which results in facial colouring. Furthermore, Anne was clearly an active

participant in the discussion, and not merely an eavesdropper as she seeks to question Mr. Shepherd with ''*You mean Mr. Wentworth, I suppose*,' <u>said Anne'</u> (*Persuasion* pp.25).

The phrase 'her flushed cheeks' uses an adjective to emphasise the noun body part. The effect is to foreground Anne's destabilised emotional state on hearing this news. Furthermore, the full sentence containing this FCBL is comprised of multiple non-verbal communication types, as incorporated into Korte's (1997) Framework for the Analysis of Body Language.

The FCBL in this one sentence leads to the conclusion of the chapter with an unusual feature where Anne is quoted by the narrator as talking to herself. This feature is poignant as it not only lays bare Anne's thoughts but introduces Captain Wentworth and highlights a prior interpersonal relationship. However, even then his introduction is obscured because he is not mentioned by name but by the pronoun 'he'.

The conclusions drawn from observations made in this subsection are:

- There is a predominant lexical pattern for JA3 revealed when the FCBL hits are consolidated and placed in order of temperature to form a body temperature cline. The FCBL lexicon operates cohesively across JA3 and the physical representation of FCBL is thematically aimed at colour enhancement and the 'blush' rather than colour extraction. The focus of the lexicon onto the 'blush' might explain why recent literary criticism has only focused on this phenomenon.

- Even when the FCBL lexical search terms appear neutral on the textual surface the surrounding lexico-grammar content align the term to the 'blush'.

- Ambiguity exists for a few FCBL hits despite reviewing the lexico-grammatical content surrounding the node. This is because the node words are abstract and require interpretation of context based on the reader's worldly view.

- FCBL nodes at the opposite ends of the cline are consistent, and function to emotional and psychological states such as fear.

5.3.4 Gender and facial colouring body language

5.3.4.1 Blushing and gender

'Blushing was expected of women in certain circumstances,' and 'modesty and blushing as the "realm of the female" in literary analysis may be a consequence of culture-specific factors' (Crozier 2016: 512). Mullan (2012:270) observes that women are described as blushing in Austen's novels whereas men are described as '*colouring*'. '*Colouring*' is a broader term which covers multiple meanings such as the flush of anger, indignation, and physical exercise. Consequently, its usage leaves it open as to what a man might be experiencing or feeling, which protects him from being thought 'unmanly' by reserving the 'feminine' term 'blushing' for women characters (Crozier 2016:507).

The data extracted and detailed in Figures 14 & 15 reveals that Austen does not veer from this historical perspective and that the phenomenon 'to blush' correlates with

the female sex. The use of the words **blush*** are strictly reserved for the female characters and the male protagonists do not **blush*** except on one occasion. For this exception there is no emphasis on masculinity as no corresponding masculine proper noun or pronoun appear. This exception is discussed below. However, it is not correct to say that men do not show signs of enhanced colour, liken to blushing, in JA3.

Figure 11 shows that the top five most common lexical search terms for male protagonists are **glow*, colour***, **red*,** 'pale' and 'complexion' (**red*** and 'complexion' being equal in number)*.* Analysis of the **glow*** concordance lines identifies six instances of male character FCBL in the **DPO-IPP** context category grouping. All but one of these six relates to the body language of Captain Wentworth with the remaining one assigned to Mr. Knightly. Furthermore, **glow*** FCBL hits have been assigned to three of the context categories within the **DPO-IPP** grouping, which is more than any other search string. 'Glow' occurs in equal numbers within the **DPO** and **IPP** context categories, with 'glowed' and 'glowing' in the **IPP** and **IPO** context categories respectively.

For **colour*** four concordance lines out of 18 (in context category groupings **DPO-IPP** and **IFPAM-IMPAM**) relate to male protagonists with three in the **DPO** context category - Mr. Darcy (2) and Mr. Knightly (1), and a fourth concordance line for 'colour' concerning Mr. Darcy (discussed in section 5.2.2) assigned to the **IPP** context category. The four **Red*** concordance lines only occur in the **DPO-IPP** context category, and all three lines including the node 'red' refer to the key male protagonists, with the remaining 'reddening' linked to Anne.

The lexical search term 'complexion' only refers to Mr. Darcy (in context category groupings **DPO-IPP** and **IFPAM-IMPAM**) with two analysed into the **DPO** context category and one into the **IFPAF** context category. The **IFPAF** concordance line is discussed in greater detail in section 5.2.3 and is the only example of male character FCBL in the **IFPAM-IMPAM** context category grouping.

One male FCBL concordance line was found in the **OCKPP** context category, and this concerns the word 'complexion'. The context of this FCBL event concerns Mr. Wickham in conversation with Elizabeth Bennet who hints at the fact that she knows the truth of his past relationship with Mr. Darcy and his immediate family.

Lastly, the two 'pale' concordance lines refer to Mr. Darcy and Captain Wentworth and have been assigned to the **DPO** and **DPP** context categories respectively. When considering the analysis for this section an error has been noted with regards to the following concordance line:

Table 13: FCBL hit for 'pale'

No.		Node	Right	Book	Ch.	Par.	Sent.
1	that look, and not repulsively. The cheeks which had been	pale	now glowed, and the movements which had hesitated were decided	*Persuasion*	23	54	207

This concordance line was assigned to the **DPP** FBL context category yet contains the word 'glowed' that was also registered as a separate FCBL hit for **glow*** and assigned to the **IPP** context category. A detailed review of the context reveals that at the point

in time this FCBL occurs on Captain Wentworth's face, he and Anne had not engaged

in a verbal exchange and therefore the correct context category is **IPP.**

Most of the nodes in this section are in the grammatical form of a common noun, but

there is some grammatical variation with the 'pale', 'red' and 'glowing' nodes which

are adjectives. A sole concordance line for 'white' assigned to the **IPP** context category

in respect of either Mr. Darcy or Mr. Wickham (discussed in detail in section

4.2.3.3/5.2) is also occurring as an adjective. Only one concordance line describing a

male character's FCBL is in the active verbal form, and this is in respect of 'glowed' (as

seen in the above concordance line example) and is contained in the excerpt below.

> They were on Union Street, when a quicker step behind, a something of familiar sound, gave her two moments' preparation for the sight of Captain Wentworth. He joined them; but, as if irresolute whether to join or to pass on, said nothing, only looked. Anne could command herself enough to receive that look, and not repulsively. The cheeks which had been pale now **glowed**, and the movements which had hesitated were decided. He walked by her side. Presently, struck by a sudden thought, Charles said—
>
> "*Captain Wentworth, which way are you going? Only to Gay Street, or farther up the town?*"
>
> "*I hardly know,*" replied Captain Wentworth, surprised.
>
> "*Are you going as high as Belmont? Are you going near Camden Place? Because, if you are, I shall have no scruple in asking you to take my place, and give Anne your arm to her father's door [...].*'' Persuasion

Lexical verbs function only as main verbs and thus by their nature play a central role in

a clause as they describe action, states, and events (Biber et al 2002: 103-4). The fact

a verb is used is poignant as this is a critical point in the plot of *Persuasion.* This is the

moment both Anne and Captain Wentworth recognise and affirm their mutual love

and affection for one another and leads to their engagement.

One concordance line remains to be discussed in this section and that relates to a concordance line for '*blush*' assigned to the **DPO** context category. The following passage describes Elizabeth Bennet walking with her Aunt and Uncle (the Gardiners) in the grounds of Pemberley. Pemberley is the stately home of Mr. Darcy, and Elizabeth believed Mr. Darcy was not in residence during the time of their visit. However, Mr. Darcy makes an impromptu return to prepare for the arrival of guests the following day.

> They were within twenty yards of each other, and so abrupt was his appearance, that it was impossible to avoid his sight. Their eyes instantly met, and the cheeks of both were overspread with the deepest **blush**. He absolutely started, and for a moment seemed immovable from surprise; but shortly recovering himself, advanced towards the party, and spoke to Elizabeth, if not in terms of perfect composure, at least of perfect civility.
>
> She had instinctively turned away; but stopping on his approach, received his compliments with an embarrassment impossible to be overcome. *PP*

This FCBL event is not attributable to one character but two characters and is the only example where one such event relates to multiple characters out of all the potential facial colouring concordance lines analysed. Furthermore, this is the only concordance line for the search **blush*** which has been assigned to a male character in JA3.

The last time Elizabeth and Mr. Darcy were together is when he gave her the letter, explaining his past relationship with Mr. Wickham. This letter alters Elizabeth's opinion of both men. Therefore, this chance meeting between Elizabeth and Darcy is a pivotal moment in the novel and fosters their progression to marriage. This sentence containing the concordance words to the left of the node, is dramatic in that the

determiner 'both' emphasises not only the 'blush', but Elizabeth and Darcy as a pair in synchronisation amongst pairs. For example, both pairs of eyes met, and both pairs of cheeks blushed as a direct result of each seeing each other. Further, the grammar of the concordance line before the node serves to add dramatic effect. The eyes met 'instantly', and the use of this adverb automatically creates an energetic pace to the narration which is then followed by the transitive verb 'overspread' which acts upon the 'cheeks' to create a mutual blush. The 'blush' itself is intensified by the adjective 'deepest'. Section 4.2.2 details the adjectives used to describe a 'blush' both within and outside a preposition clause. The adjectives used by Austen tend to hint at the 'blush' rather than intensify it, so the use of 'deepest' is exceptional as an intensifier and found only once in the concordance lines for **blush***.

A notable factor about this **DPO** example is that other body language categories permeate the extracted text immediately surrounding the node. Body parts are not particularly frequent in Austen's work so the fact that cheeks and eyes occur within the same sentence is not a common occurrence. Additionally, there is both visual, spatial, and postural body language in this extract and arguably Austen uses body language to develop her fictional world. Lastly, this refutes the assertions of Mullan (2012) and Crozier (2016) that men colour and 'blushing' is the preserve of women. Arguably, this is Austen's employment of irony as Mr. Darcy although he blushes is not remotely depicted as effeminate in the novel.

In summary for this section:

- The two most significant context categories for male protagonist FCBL are **DPO** and **IPP**. The split between female and male FCBL in the **DPO** category being 56% and 44% respectively, per Figure 11, and the **IPP** context category split is 50:50 (with five FCBL events each as one of the male counts belongs to Mr. Wickham a more minor character in *PP).* One could expect that the **DPO** context category might be evenly split between the sexes in conversation, as this category deals with direct verbal communication between the male and female protagonist in each novel.

- Given that the **IPP** context category is concerned with FBL responses that occur in situations where the key protagonists are communicating non-verbally with each other. The equal split of FCBL events appears to be an anomaly, especially when considering the social dynamic of the time. Women were expected to be modest and the didactic texts prevalent in the era that Austen was writing, concentrated on manners and how a woman should behave and how the '*blush*' symbolised modesty. Many literary critics sight Austen's novels to be about manners.

- Ironically the presentation of FCBL for the key protagonists in the context categories where the characters can most dramatically influence each other's behaviour reveals no particular emphasis on female reserve. The females may modestly 'blush' but likewise the men glow, go red or have enhanced colour.

- Incidents where the grammar presentation differs for the presentation of FCBL arguably signals men who are 'blushing'. This may be for stylistic purposes as

these FCBL presentations occur at pivotal moments in the plots of each novel.

The idea that the men are blushing refutes assertions made by literary critics.

5.3.4.2 Bloom

Lastly, and worthy of discussion in this section, is the fact that although none of the

identified concordance lines in this study encompassing the node 'bloom' have been

categorised as FCBL – see Appendix 3. The presence of this word in Austen's work is

significant, as it is a word associated with the socio-gender politics of that era regarding

the female body. Wiltshire (1992) emphasises that when the texts in JA3 were written,

a person's 'daily 'spirits' ceased '[…] to evoke a medical context and are in the process

of being naturalised as an essential given of the emotional self' (Wiltshire 1992: 130).

Furthermore, Wiltshire (1992) references a 1790 OED entry which associates 'bloom'

with good or animated spirit, and if such is present in a female to the point, she has an

eye-catching appearance then this suggests an 'outward sign of her physiological and

sexual well-being' (Wiltshire 1992: 130). Typically, for each of the 11 concordance lines

containing 'bloom' all refer to female characters and form part of the narrator's

depiction of these characters' appearance rather than an act of FBL. For example, the

extract below illustrates this fact and corresponds to the narrator's description of how

Mr. Elliot sees Anne in Lyme Regis, which also introduces him as a new character.

> *'Anne's face caught his eye, and he looked at her with a degree of earnest
> admiration, which she could not be insensible of. She was looking remarkably
> well; her very regular, very pretty features, having the <u>bloom</u> and freshness of
> youth restored by the fine wind which had been blowing on her complexion'*
> ***Persuasion, pp.87.***

This extract in *Persuasion* perfectly aligns to the OED description surrounding '*bloom*' and this word is used in conjunction with FBL to support the characters' portrayal of the body. Arguably with this etymological understanding of the word a somewhat more provocative interpretation can be apprehended from this passage. The reader learns from the narrator that Captain Wentworth notices the man looking at Anne, and then recognises in that instance the Anne he previously knew and desired. This 'visual' scene foreshadows Captain Wentworth's renewed interest in Anne and appears symptomatic of a sexual reawakening towards her.

A 'bloom' would generally indicate a healthy glow, typified by rosy cheeks. However, Austen does not use such descriptive language in her novels to describe 'bloom' as has been verified by the data extracted from JA3. Appendix 3 reveals that there was only one hit originally identified by the search term **ros*** to identify 'rose' facial colouring or 'rosy' cheeks, and the concordance hit for 'rose' was later discounted as FCBL. Further, Appendix 17 contains all concordance lines for the body part noun **cheek*** and is demonstrable in revealing that of the 18 found 16 refer to FCBL acts rather than descriptions of complexion linked to 'bloom'. Of the remaining two concordance lines associated with 'cheeks', only one (line 8) hints at 'bloom'. Sir Walter sees Anne as having a '*greatly improved complexion*: *clearer, fresher'* and looking more healthier and '*less thin'*. Line 7 in Appendix 17 reveals another more negative body language phenomenon - that of crying, as 'tears' run over Emma's cheeks.

In conclusion the use of the word 'bloom' references the female body in an abstract way. The body is put into focus which then as a lexical choice helps to create a textual cohesion to the FCBL theme.

5.3.4.3 Body language in parenthesis

Austen employs 'asides' in the narration of her novels, and a small sample has been identified (see Table 14) when analysing the FCBL concordance lines obtained from JA3.

Table 14: Blush* nodes appearing to be used as the equivalent of an 'aside'

No.	Left	Node	Right	Context Category	Book	Ch.	Par.	Sent.
1	real beauty at Lyme; and in short" (with a faint	blush	**at some recollections**), "altogether my impressions of the place are	DPO	P	20	16	55
2	particular way indeed! -- (Harriet could not **recall** it without a	blush.)	He seemed to be almost asking her, whether her affections	FPA – Non-Relevant	E	47	35	114
3	Martin had told her one day (and there was a	blush	**as she said it**,) that it was impossible for any	OCKPP	E	4	6	38
4	ought never to have kept-- I know that very well	(blushing	**as she spoke**). --However, now I will destroy it all	OCKPP	E	40	6	14
5	his being in love with her? --You, perhaps, might. -- You	(blushing	**as she spoke**) who can see into every body's heart	OCKPP	E	47	10	42
6	was no occasion for remembering Mary); and Anne, smiling and	blushing,	very becomingly shewed to Mr Elliot the pretty features which	UFPAM	P	15	18	101

Table 14 lists all six concordance lines where there is narration included within parenthesis, either interrupting the speech of a character or the narrator's comments. These concordance lines are derived from the lexical search term **blush***, and five of the concordance lines include the FCBL node in the phrase contained within

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parenthesis with four of these involving Harriet Smith from the novel *Emma.* Concordance lines 2-5 are those relating to Harriet, and perhaps denotes a stylistic preference on Austen's account for this character. The remaining five concordance lines are found in *Persuasion*. These results although only focusing on FCBL do seem to corroborate Gonzalez-Diaz (2012) assertions that the gestural 'asides' occur in narration of Austen's later novels as *Persuasion* and *Emma* is her last and penultimate novels to be published respectively.

The three concordance lines for 'blush' have each been assigned to different context categories - **DPO**, **Female Protagonist Alone – Non-Relevant (FPANR)** and **OCKPP.** A further two **OCKPP** nodes included in parenthesis, and identical in terms of lexical content, appear for 'blushing'. All three of the examples included within the **OCKPP** context category describe the FCBL as occurring whilst the character is in the process of speaking. Furthermore, three of the four asides assigned to the **OCKPP** context category are *-ing* clauses, which is a typical grammatical patterning for kinesic information, as is the preposition phrase (Gonzalez-Diaz, 2016:134). The FCBL for the **DPO** and **FPANR** concordance lines in this section are **both** found in preposition phrases.

A further theme regarding lexical content of the concordance lines 1, 2 and 6 is that the FCBL occurs because of or in conjunction with thought and recalling memories, Both the verbal and noun forms of 'recall' are found in these concordance lines. The detail concerning these concordance lines are discussed below after considered analysis of concordance lines 1, 4 and 6.

The first concordance line concerns a 'blush' found in *Persuasion*, which has been allotted to the **DPO** context category. Anne and Captain Wentworth meet in the Pump Rooms in Bath at an evening concert, and briefly discuss their recent experiences at Lyme. There are three aspects of this FCBL occurrence worthy of discussion. Details of the passage follow immediately below:

> "*The last hours were certainly very painful,*" <u>replied Anne</u>; "*but when pain is over, the remembrance of it often becomes a pleasure. One does not love a place the less for having suffered in it, unless it has been all suffering, nothing but suffering, which was by no means the case at Lyme. We were only in anxiety and distress during the last two hours, and previously there had been a great deal of enjoyment. So much novelty and beauty! I have travelled so little, that every fresh place would be interesting to me; but there is real beauty at Lyme; and in short*" (<u>with a faint **blush** at some recollections</u>), "*altogether my impressions of the place are very agreeable.*" **Persuasion, pp.149.**

Firstly, although CLiC has categorised this node instance under the non-quote sub-set the substance of the use of '*blush*' here is more reminiscent of a long suspension. The reason for this assertion is that the narrator text within the brackets interrupt the quoted speech of Anne and the text length is greater than a total of five words. Mahlberg (2010) states that annotation of a corpus text and the use of specialist software '[…] makes it possible to extract all suspensions that occur in a text and then, in a further step, analyse them qualitatively to find functional categories' (Mahlberg 2010:96-7). Mahlberg's (2010) examples of suspensions ignore types of punctuation marks like commas, semi-colons etc., between the punctuation speech marks that indicate dialogue between two characters. Therefore, either text within parenthetical brackets interrupting speech do not equate to suspensions or the annotation of the corpuses used in CLiC are annotated incorrectly.

The second point to make regarding this concordance example is the that the meaning of the phrase within the parenthetical brackets is not straight forward. The pronoun 'some' introducing the plural noun 'recollections' describes an unspecified thing, and the recollections are not described any further, thus leaving ambiguity. However, one can presume, although Anne was in Mr Elliot's company at the concert when this meeting takes place. Her recollections relate to her reacquaintance with Captain Wentworth and foreshadow a romantic reconciliation with him. Ultimately this intrusive 'aside' does offer the reader an insight into Anne's character via what the reader perceives as her thoughts behind the 'blush'. Lastly, this 'aside' is within a preposition phrase, and this is not a unique grammatical patterning occurrence as already discussed in section 4.2.1.1.

Harriet's FCBL is described within the long passage which has the narrator depicting Harriet explaining to Emma why she thinks Mr. Knightley is romantically interested in her. This is intertwined with the thought processes of Emma piecing together her past conversations with Mr. Knightley which support Harriet's hypothesis.

> Harriet had been conscious of a difference in his behaviour ever since those two decisive dances. --Emma knew that he had, on that occasion, found her much superior to his expectation. From that evening, or at least from the time of Miss Woodhouse's encouraging her to think of him, Harriet had begun to be sensible of his talking to her much more than he had been used to do, and of his having indeed quite a different manner towards her; a manner of kindness and sweetness!--Latterly she had been more and more aware of it. When they had been all walking together, he had so often come and walked by her, and talked so very delightfully! --He seemed to want to be acquainted with her. Emma knew it to have been very much the case. She had often

observed the change, to almost the same extent. -- Harriet repeated expressions of approbation and praise from him-- and Emma felt them to be in the closest agreement with what she had known of his opinion of Harriet. He praised her for being without art or affectation, for having simple, honest, generous, feelings.-- She knew that he saw such recommendations in Harriet; he had dwelt on them to her more than once.--Much that lived in Harriet's memory, many little particulars of the notice she had received from him, a look, a speech, a removal from one chair to another, a compliment implied, a preference inferred, had been unnoticed, because unsuspected, by Emma. Circumstances that might swell to half an hour's relation, and contained multiplied proofs to her who had seen them, had passed undiscerned by her who now heard them; but the two latest occurrences to be mentioned, the two of strongest promise to Harriet, were not without some degree of witness from Emma herself.--The first, was his walking with her apart from the others, in the lime-walk at Donwell, where they had been walking some time before Emma came, and he had taken pains (as she was convinced) to draw her from the rest to himself--and at first, he had talked to her in a more particular way than he had ever done before, in a very particular way indeed!--(Harriet could not recall it without a **blush**.) He seemed to be almost asking her, whether her affections were engaged.-- But as soon as she (Miss Woodhouse) appeared likely to join them, he changed the subject, and began talking about farming:-- The second, was his having sat talking with her nearly half an hour before Emma came back from her visit, the very last morning of his being at Hartfield--though, when he first came in, he had said that he could not stay five minutes--and his having told her, during their conversation, that though he must go to London, it was very much against his inclination that he left home at all, which was much more (as Emma felt) than he had acknowledged to _her_. The superior degree of confidence towards Harriet, which this one article marked, gave her severe pain. ***Emma, pp.282-3. *Note the presentation convention stated at 4.1. Narration is underlined.***

The text highlighted in blue above could be indicative of a third-party account of what Harriet herself has told Emma. The reason for this conclusion is that there are observations about how Mr. Knightley has spoken to Harriet in a different way than she was used to. Two separate occasions are described where she felt he had singled Harriet out for more intimate private conversation and cut these short when Emma made an appearance. Furthermore, the concordance line contained within brackets

describes Harriet's body language when recalling the occasion to Emma. This interruption functions somewhat like a long suspension, as the third-party (or indirect speech) account of what has been said is interrupted. This passage overall though would appear to be an early example of the narrative device called a stream of consciousness. The device is used to depict the multitude of a character's thoughts and feelings which occur simultaneously. Namely in this example, Austen's narration is focused on Emma's thoughts from what she is hearing, seeing and feeling from this conversation with Harriet. This is accentuated by the inclusion of a further parenthetical bracket in the passage, which serves as an affirmation of Emma's feelings. Therefore, to emphasise Harriet's observed 'blush' by Emma, is possibly part of a deliberate strategic choice by Austen here. This blush highlights the fact that Harriet had an involuntary bodily response to her feelings when recounting Mr. Knightley's behaviour towards her and enquiries to whether she has feelings for another. These features create lifelike characteristics of both Emma and Harriet from which the reader can apply from their own experiences in the natural world to create a fictional reality. Furthermore, this passage emphasizes a point made by Gonzalez-Diaz (2012) that indirect speech develops a 'multiple personal representation of consciousness' to expose the narrator's opinion of the character's and 'create a sense of affective mutuality between the reader and the character, […] unmediated by the presence of the author (Gonzalez-Diaz, 2012:192, citing Blackmore 2009:134,149 and Auerbach 1968).

The sixth and final concordance line per Table 14, does not contain the node within parenthesis and is found in *Persuasion*, and is observed in the below segment:

> "*Mr Elliot must give him leave to present him to his youngest daughter*" (there was no occasion for **remembering Mary**); and Anne, smiling and **blushing,** very becomingly shewed to Mr Elliot the pretty features which he had by no means forgotten, and instantly saw, with amusement at his little start of surprise, that he had not been at all aware of who she was.

The existential clause within the parenthesis appears to disrupt the speech of a character. Although visually the words within speech marks look to imitate dialogue the words contained within speech marks are not mimetic of speech. Instead, the omniscient narrator is indirectly reporting the words spoken by Sir Walter to Mr. Elliot. Despite this stylistic grammatical representation of character speech, the effect is to have Sir Walter ask Mr Elliot if he could introduce his daughter Anne, to him. This 'thought aside', according to Gonzalez-Diaz (2012), is reflective of how Austen uses parentheticals in stretches of free indirect speech to reflect either the words or thoughts of characters (Gonzalez-Diaz, 2012:193). The effect of this intruding aside is irony, as Sir Walter's comment is misleading. Mary who is married to Charles Musgrove is his youngest daughter and not Anne. The fact Sir Walter appears to be conscious of presenting Anne to Mr. Elliot as his youngest daughter infers a desire to match-make, and ensure his daughter marries well. This is a theme repeated from *Pride and Prejudice* and Austen's novels generally, albeit in this instance it is the seemingly distant father doing the matchmaking rather than the overbearing mother.

To conclude this subsection, the 'asides' included within the FCBL concordance lines in JA3, although small in number, do support the findings of contemporary scholarly research into the style and function of 'asides' across all of Austen's novels, letters and novella. These concordance lines were only found in later novels and in particular

Emma. *Emma* isn't the last novel but is regarded by literary critics as a novel of character, and of character alone ((Farrer 1917 in Stafford 2007:75), in Gonzalez-Diaz 2016:133). Therefore, it is pertinent that the most asides for FCBL were found in *Emma*. All 'asides' relate to female characters and **blush*** with the majority assigned to **OCKPP** in *Emma*.

The function of the 'asides' found for FCBL focus on the mental and bodily reactions of characters when in the process of dialogue with another character. They particularly function in character memory recall. The effect is to provide the reader with additional character information in a less obstructive way (i.e., reduces the size of narrator intrusions and descriptions of thoughts and behaviours). The information tends to be simple and abstract, which serves as a highlighting function. The interjection of the FCBL asides contribute to the development of plot and characterisation in a cohesive manner to produce a more developed sense of character personality.

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CHAPTER SIX

CONCLUSION

6.1   What this thesis shows

'Jane Austen's use of dialogue has long been regarded as one of her most significant creative achievements […] to show the ways in which her characters are behaving' (Todd 2006). What characters talk about obviously reveals a character's values system, hopes, fear and desires, and as such will expose their behaviours. But to appear realistic, dialogue between characters must incorporate FBL, because if there are no visual 'bottom-up' cues to support the spoken word then what is said is not supported by a fundamental aspect of real-life interlocution. The reader will not be able to use top-down cognitive processes to mentally construe the full meaning of the 'spoken' words so easily. They would literally be taking the character at their word. However, despite Austen's celebrated achievements regarding dialogue focus on FBL and recognising the skill that she has in applying this as a technique to dialogue has only marginally been touched on. Additionally, Austen uses FCBL to not only augment characterisation but irony and 'stream of conscience' also.

With the aid of corpus stylistic techniques this study has retrieved a substantial amount of quantitative data, which when qualitatively analysed supports that FBL is very much present in Jane Austen's work. Further, she incorporates this literary device into all textual contexts, to impart character information. Therefore, the narrator describes FBL in both indirect speech as well as providing interruptions to direct speech (suspensions) to covey FCBL alongside the character spoken word. Character's callout and make judgements about FBL when talking as

presented by numerous uses of 'glossing'. These ways of portraying FCBL contribute to characterisation, but the use of FCBL has also been found to be intricately intertwined with the literary device of irony. Consequently, one can conclude that FBL in Jane Austen contributes to multiple characterisation techniques.

The utilisation of quantitative and qualitative techniques to assign FCBL hits into the FBL context categories developed specifically for this study, has identified that Austen is adept at applying FCBL to multiple communication and social scenarios between characters of all types, and not just the key protagonists. This study has therefore exposed that the majority of FCBL presentation relates to more minor characters, and not the key protagonists as envisaged. But the application of FBL for more minor characters requires the presence of the key protagonist, very few instances of FBL occur when the key protagonist is not present. The FCBL responses of the key protagonist are not always a consequence of direct communication with their opposite but can be a result of communication with either another male or female characters. But only for the female protagonist as this analysis also reveals that FBL presentation is predominantly from the point of view of the female character, which corroborates the assertions of literary critics. Lastly, by virtue of this analysis it has been verified that FCBL can be a character's mental response from thinking, or as response NVC such as a look or gesture from the fellow key protagonist. Therefore, the application of the FBL context categories to FCBL hits has established that Austen utilises FBL presentation in a variety of fictional social contexts, as well as in different ways for different characters for characterisation purposes. This aligns with Culpeper's (2001) model of characterisation, which states when reading a text character impression is formed by the engagement of 'top-down' and 'bottom-up' processes. 'Top down' cognitive processes apply experience and past knowledge of the real world, with

'bottom-up' cognitive processes being derived from textual cues. Therefore, the text only plays a part in the reader's ability to form an impression of character, as the reader must simultaneously draw from their real-world knowledge about people also. The use of FBL in different social scenarios stimulates these 'top down' processes and authenticates the fictional world.

Recent literary criticism has focused on the 'blush' in Austen's work, and indeed corpus analysis identified this as the most frequent FCBL used. However, corpus data identifies many more FCBL words than the 'blush'. When applying qualitative analysis to the FCBL hits to determine the FBL context categories, it became apparent that Austen employs a cohesive set of FCBL lexicon across JA3, which can be presented in the form of a body temperature cline. The lexical patterning observed by this cline indicates that approximately 70% of the FCBL words used relate to elevated facial colouring and thus present the 'blush' in multiple ways. Further, the more abstract FCBL words tend to have lexico-grammatical patterns that generally elevate temperature. A reduction in facial colouring occurs on an exception's basis for Jane Austen. This analysis also identified that 'blushing' was not the sole reserve of the female protagonist, as exceptionally a male character presented as 'blushing' and bucked the historical trend.

Preposition phrases cue the presentation of FCBL in Austen's literature and corroborate assertions made in Mahlberg's (2010) corpus stylistic study and suggests generalisations can be made in that preposition phrases introduce body language for characterisation purposes. The function of preposition phrases in this study were contextualising, but also functioned to

highlight temporal and mental states. Lexico-grammatical patterns were not found as idiosyncratic to any character.

Finally, FCBL is portrayed in a variety of ways in Jane Austen's literature and applied differently for different characters and contexts and is certainly a significant contributing factor in the application of multiple characterisation techniques utilised by Jane Austen. The use of corpus techniques adopted for this study has revealed how fundamental Austen's incorporation of FCBL is in contributing towards this achievement, and thus provides insights additional to those already established by literary critics.

6.2   Limitations and further study

There are a number of areas which could be subject to further exploration in this study, but as applicable to any project limitations have to be put in place to contain scope. The amount of data hits retrieved for FBL was too big for a study of this nature. The time constraints to assess each hit to determine the correct FBL context category has limited this study to the observations of FCBL being used to augment characterisation only. Applying the FBL context categories to the FCBL hits was at times difficult as identifying the situational context in the texts was not always straightforward, especially in determining which characters were involved as not always obvious. Some mistakes have been made as a result, but the insights gained has been valuable to this study.

Many of the FCBL hits appeared to be used at key moments in the plots of each novel within JA3. Therefore, to map the FCBL hits to key moments in the plot would likely yield additional

insights. Much data was extracted regarding the other FBL categories and would likely yield

additional lexico-grammatical insights for body language presentation.

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Appendix 1: Facial body language context categories and definitions

- **Direct - Protagonists Only:** Body Language (BL) response from conversation between the key protagonists (lead female character and their future husbands).

- **Indirect - Protagonists Only:** BL response without conversation which occurs between the key protagonists.

- **Direct - Protagonists Plus:** BL response from conversation between the key protagonists, but with other characters involved or influencing the BL.

- **Indirect - Protagonists Plus:** BL response without conversation between the key protagonists, but with other characters involved or influencing the BL.

- **Indirect - Female Protagonist and Another Male:** BL response between or in reference to the key protagonists, but when the female protagonist is talking to another male character.

- **Indirect - Male Protagonist and Another Female:** BL response between or in reference to the key protagonists, but when the male protagonist is talking to another female character.

- **Indirect - Female Protagonist and Another Female:** BL response between or in reference to the key protagonists, but when the female protagonist is talking to another female character.

- **Indirect - Male Protagonist and Another Male:** BL response between or in reference to the key protagonists, but when the male protagonist is talking to another male character.

- **Unrelated BL - Male Protagonist and another Female:** BL occurs between protagonist and another, but not related to or with reference to the other key protagonist.

- **Unrelated BL - Female Protagonist and another Male**: BL occurs between protagonist and another, but not related to or with reference to the other key protagonist.

- **Unrelated BL - Male Protagonist and another Male:** BL occurs between protagonist and another, but not related to or with reference to the other key protagonist.

- **Unrelated BL - Female Protagonist and another Female:** BL occurs between protagonist and another, but not related to or with reference to the other key protagonist.

- **Female Protagonist Alone:** The female protagonist thinking of the male protagonist, which elicits a BL response.

- **Male Protagonist Alone:** The male protagonist thinking of the female protagonist, which elicits a BL response.

- **Other Characters BL - Male or Female Protagonist Present:** BL of other characters, and BL which does not relate to the key protagonists, although the key protagonist is conversing with the other character.

- **Other Characters BL - Male or Female Protagonist NOT Present:** BL of other characters, and BL which does not relate to the key protagonists, although the key protagonist is NOT conversing with the other character.

Appendix 2: Summary of all types of facial body language searched with number of concordance hits

Facial Movement

		E	P	PP
Smil*	smile	44	13	29
	smiles	15	7	10
	smiled	17	10	18
	smiling	31	12	10
Frown*	frown	2		
	frowns			
	frowned			
	frowning			
Laugh*	laugh	16	1	17
	laughs			
	laughed	16	3	11
	laughing	17	7	10
Sneer*	sneer			1
	sneers	1		
	sneered			
	sneering	2		1
Gap*	gape			
	gapes		1	
	gaped			1
	gaping			
Smirk*	smirk			
	smirks			1
	smirked		1	
	smirking			
	Total	**161**	**55**	**109**
		50%	17%	34%

Facial Expression

		E	P	PP
Countenance	Countenance	17	15	30
Cheer*	Cheerful	28	9	7
	Cheerfully	8	3	2
	Cheerfuller	1		
	Cheerfulest			1
	Cheerfulness	6	6	7
	Cheerless	1	1	
	Cheerlessness	1		
Express*	Express	15	5	24
	Expressed	10	7	26
	Expressing	8	1	8
	Expression	9	8	22
	Expressions	8	4	12
	Expressive	2	1	2
	Expressively			2
	Expressly	1	1	1
Aghast*	Aghast	1		
Astonish*	Astonish	1	1	2
	Astonished	8	8	14
Angry	Angry	19	5	17
	Surprise	1	23	37
	Surprised		12	35
	Surprises			2
	Surprising	2		
Sad*	Sad	25	6	4
	Saddened		1	
	Sadly	3		2
Depress*	Depression	1	1	
	Depressed	6		2
	Total	**182**	**121**	**256**

Eye Behaviour

		E	P	PP
Look*	Look	119	56	57
	Looks	29	14	12
	Looked	91	42	74
	Looking	62	30	29
Gaz*	gaze	3	1	1
	gazes			
	gazed			
	gazing			
Glanc*	glance	11	14	7
	glances	1	2	
	glanced	2	1	
	glancing	5		4
Star*	stare	1		
	stares		1	
	stared	1		5
	staring		2	
See*	see			
	sees	3	5	6
	seeing			
Saw	saw			
Tear*	tear	4		2
	tears	9	1	10
Cry*	cry			1
	crying			2
Cries	cries			
Cried	cried	81	47	91
Weep*	weep			1
	weeps			
	wept	1		
	weeping			
Wink*	wink			2
	winks			
	winked			
	winking			2
Blink*	blink			
	blinks			
	blinked			
	blinking			
	Total	**423**	**216**	**306**
		60%	30%	44%

Facial Colouring

		E	P	PP
Flush*	Flush			
	Flushes			
	Flushed	1		1
	Flushing			
Colour*	Colour	2	5	3
	Coloured	2	2	7
	Colouring	1		
	Colours	1	2	1
Ros*	Rose			1
	Rosy			
Bloom	Bloom	4	7	
Red*	Red	1	1	1
	Redden			
	Reddening			1
Blush*	Blush	18	5	3
	Blushed	7	2	7
	Blushes	1		
	Blushing	4	2	1
Glow*	Glow	5	4	3
	Glowed			2
	Glowing	1	2	
Pink*	Pink			
	Pinking			
	Pinked			
	Pinkening			
Crimsom	Crimson			
Blaz*	Blaze			
	Blazed			
	Blazing			
Fire*	Fire			
Green	Green			
White*	White	2		1
	Whiten			
	Whitening			
Pal*	Pale		1	2
	Pallid		1	
Blanch*	Blanch			
	Blanched			
	Blanching			
Grey*	Grey			
	Greying			
Ashen	Ashen			
Complexion	Complexion	1		4
	Total	**51**	**38**	**34**
		42%	28%	30%

Facial Parts / Features

		E	P	PP	E	P	PP
Eye*	Eye	29	24	15	209	108	131
	Eyes	51	33	52	123	63	81
	Eyed			1	117	57	94
	Eyeing	2		1	96	42	40
Lip*	Lip	2	1		9	8	4
	Lips	6		9	14	8	23
Chin	Chin			1	2	1	1
Mouth	Mouth	5	2	1	7	4	2
Face	Face	32	22	27	74	42	76
Skin	Skin	3	1		14	10	26
Nose	Nose		1	1	30	13	20
Brow	Brow		1	1	32	17	38
Forehead	Forehead				9	4	13
Eyelash*	Eyelash				3	3	2
	Eyelashes	1		1	20	5	11
Eyebrow*	Eyebrow				10	5	9
	Eyebrows	2			4		
Cheek*	Cheek	2			10	9	9
	Cheeks	4	8	4	17	20	22
Wrink*	Wrinkle				19	7	17
	Wrinkles		1		6	26	39
	Wrinkled				9	13	46
Freckl*	Freckles		6			9	1
	Freckled			1	2		3
Blemish	Blemish			1	25	6	5
Head	Head	38	35	32	119	83	123
Featur*	Feature	5	1	2	8	1	5
	Featured	1			2	1	
	Features	7	9	8	14	9	10
							2
					2		1
							2
						1	2
						1	
					1		4
	Total	**190**	**146**	**157**	**1007**	**576**	**862**
		45%	34%	38%			

Appendix 2A: Example of how data was captured per CLiC search and how context determined

Concordance Line No.	Left of node	Node (the verb gaze - search term gaz*)	Right of node	TEXT	Character's Facial Body Language	Alone, or in Company,	Facial Body Language Category	Function	Location in Text
1	for stationing himself where he might gaze and	gaze	again without offence; but was really obliged to	E	Mr Elton	N/A	Eye behaviour	Narrator expressing Emma's thoughts as she ironically thinks that Mr Elton is gazing at Harriet Smith, but in fact it is her.	Chapter 6
3	him credit for stationing himself where he might	gaze	and gaze again without offence; but was really	E	Mr Elton	N/A	Eye behaviour	Narrator expressing Emma's thoughts as she ironically thinks that Mr Elton is gazing at Harriet Smith, but in fact it is her.	Chapter 6
7	; and lingering only, as all must linger and	gaze	on a first return to the sea, who	P	Anne & Captain Wentworth	In Company	Eye behaviour	Narrator setting a pictorial scene of the party, which includes both Anne and Captain Wentworth gazing out to sea.	Chapter 11
5	look was disputable. It was an earnest, steadfast	gaze	, but she often doubted whether there were much	PPE	Mr Darcy	In Company	Eye behaviour	Narrator as told through Mrs Collins observation of watching Elizabeth and Mr. Darcy.	Chapter 32
12	like being prepared-- and her eyes, in eager	gaze	, said, "No, this is impossible!" but her lips	E	Emma	Alone	Eye behaviour	Narrator reporting Emma's body language and what this signalled as a response to Mr. Knightly.	Chapter 54

Appendix 3: Number of concordance lines found for each lexical search group in respect of FBL analysed by FBL context category

Group	Word	Total	Direct Protagonist Only (DPO)	Indirect Protagonist Only (IPO)	Direct Protagonist Plus (DPP)	Indirect Protagonist Plus(IPP)	Indirect - Female Protagonist BL with another male (IFPAM)	Indirect - Male Protagonist BL with another female (IMPAF)	Indirect - Female Protagonist BL with another female (IFPAF)	Indirect - Male Protagonist BL with another male (IMPAM)	Unrelated BL - Female Protagonist with another male (UFPAM)	Unrelated BL - Male Protagonist with another female (UMPAF)	Unrelated BL - Female Protagonist with another female (UFPAF)	Unrelated BL - Male Protagonist with another male (UMPAM)	Female Protagonist Alone - Relevant BL (concerning male protagonist) via thinking	Female Protagonist Alone - Non Relevant BL (concerning male protagonist) via thinking	Male Protagonist Alone - BL	Others Characters' Body Language -Key Protagonists Present	Others Characters' Body Language -Key Protagonists Not Present	Not Body Language
Flush*	Flush	-																		
	Flushes	-																		
	Flushed	2	1				1													
	Flushing	-																		
Colour*	Colour	19	4		1	1	2		2				1					2		6
	Colours	1									1									
	Coloured	8	2		1	1	1		1		1							1		
	Colouring	5							2									2		1
Ros*	Rose	16	1																	15
	Rosy	-																		
Bloom	Bloom	11																		11
Red*	Red	6	2			1														3
	Redden	-																		
	Reddening	1	1																	
Blush*	Blush	30	3			1			1		1		4		2	2		10	2	4
	Blushes	1																	1	
	Blushed	16	2			2			2		1		3		2			4		
	Blushing	7	1			1			1		1							3		
Glow*	Glow	16	2			2					1		1		2	2		2		4
	Glowed	2				1										1				
	Glowing	7	1	1					1											4
Pink*	Pink	-																		
	Pinking	-																		
	Pinked	-																		
	Pinkening	-																		
Crimsom	Crimsom	-																		
Blaz*	Blaze	-																		
	Blazed	-																		
	Blazing	-																		
Fire*	Fire	-																		
Green																				
White*	White	15				1							1			1				12
	Whiten	1																		1
	Whitening	-																		
Pal*	Pale	9	2		1															6
	Pallid	1										1								
Blanch*	Blanch	-																		
	Blanched	-																		
	Blanching	-																		
Grey*	Grey	-																		
	Greying	-																		
Ashen	Ashen	-																		
Complexion	Complexion	23	2						1						1			1		18
		197	24	1	3	11	4	0	11	0	6	1	10	0	7	6	0	25	3	85

Appendix 4: With* preposition phrases

No.	Left	Node	Right	Book	Ch.	Par.	Sent.
1	you had shewn her during her illness; and **with a**	blush	which shewed me how it was all connected, desired me	E	48	12	56
2	with each other?" ¶ Emma agreed to it, and **with a**	blush	**of sensibility on Harriet's account**, which she could not give	E	51	16	34
3	should certainly have been impertinent." ¶ "Oh!" cried Jane, **with a**	blush	and an hesitation which Emma thought infinitely more becoming to	E	52	49	103
4	particular way indeed! (Harriet could not recall it **without a**	Blush).	He seemed to be almost asking her, whether her affections	E	47	35	114
5	not Mr Elliot that--" ¶ She stopped, regretting **with a deep**	blush	that she had implied so much; but less would hardly	P	21	34	110
6	a smile, when she saw that **with all the deep**	blush	**of consciousness**, there had been a smile of secret delight	E	28	22	52
7	and the cheeks of both were overspread **with the deepest**	blush.	He absolutely started, and for a moment seemed immovable from	PP	43	51	109
8	she was herself struck by his warmth. **With a faint**	blush,	she presently replied, ¶ "Such attentions as Mrs. Elton's, I should	E	33	21	77
9	real beauty at Lyme; and in short" (**with a faint**	blush	**at some recollections**), "altogether my impressions of the place are	P	20	16	55
10	could not speak the name of Dixon **without a little**	blush.	"None; not one. He positively said that it had been	E	46	59	146
11	Mr. Green's, and the party at Mrs. Brown's--smiles and	blushes	rising in importance-- **with consciousness and agitation** richly scattered--the	E	22	4	7
12	her views in the same intelligible tone. Elizabeth blushed and	blushed	again **with shame and vexation**. She could not help frequently	PP	18	63	163
13	talk of her views in the same intelligible tone. Elizabeth	blushed	and blushed again **with shame and vexation**. She could not	PP	18	63	163
14	spoke, an involuntary glance showed her Darcy, **with a heightened**	complexion	earnestly looking at her, and his sister overcome with confusion	PP	45	10	28
15	Darcy, in a less tranquil tone, and **with a heightened**	colour.	''Who that knows what his misfortunes have been, can help	PP	34	18	65
16	beloved sister? "As she pronounced these words, Mr. Darcy changed	colour	but the emotion was short, and he listened **without attempting**	PP	34	11	49
17	not been able to hear of his coming **without changing**	colour.	It was many months since she had mentioned his name	PP	53	16	42
18	you before. She is always so attentive to them! "Emma's	colour	was heightened by this unjust praise; and **with a** smile	E	45	7	15
19	sedate than Elizabeth had expected. On the gentlemen's appearing, her	colour	increased; yet she received them **with tolerable ease**, and with	PP	53	39	104
20	If you believed it impossible to be true," said Elizabeth,	colouring	**with astonishment and disdain**, "I wonder you took the trouble	PP	56	27	50
21	before it could be believed; and Mr. Knightley actually looked	red	with **surprize and displeasure**, as he stood up, in tall	E	8	31	69
22	the scattered paper, placed it before Anne with eyes of	glowing	entreaty fixed on her for a time, and hastily collecting	P	23	40	134

Appendix 5: 'Of' preposition clauses

No.	Left	Node	Right	Book	Ch.	Par.	Sent.
1	the subject was almost immediately introduced, and she saw the	blush	**of consciousness** with which congratulations were received, the blush of	*Emma*	26	45	110
2	the blush **of consciousness** with which congratulations were received, the	blush	**of guilt** which accompanied the name of "my excellent friend	*Emma*	26	45	110
3	a **smile**, when she saw that with all the deep	blush	**of consciousness**, there had been a **smile** of secret delight	*Emma*	28	22	52
4	with each other?" Emma agreed to it, and with a	blush	**of sensibility** on Harriet's account, which she could not give	*Emma*	51	16	34
5	this morning?" Before Elizabeth had time for anything but a	blush	**of surprise**, Mrs. Bennet answered instantly, "Oh dear!-- yes--certainly	*Pride*	19	3	6
6	nothing could make amends for the want **of** the **fine**	glow	**of health**. Where features were indifferent, a fine complexion gave	*Emma*	24	10	44
7	once caught and honoured.-- He looked at her with a	glow	**of regard.** She was warmly gratified-- and in another moment	*Emma*	45	7	15
8	her **face**, returned for half a minute with an additional	glow	and a **smile of delight** added lustre to her **eyes**	*Pride*	53	37	99
9	only was there time for these convictions, with all their	glow	**of attendant happiness**; there was time also to rejoice that	*Emma*	49	38	94
10	there was an air **of greater happiness** than usual--a	glow	both **of complexion and spirits**. She could have made an	*Emma*	34	58	160
11	met her with a **smile of** such **sweet complacency**, a	glow	**of** such **happy expression**, as sufficiently marked how well she	*Pride*	18	44	100
12	them all; the satisfaction of Miss Bennet's mind gave a	glow	**of** such **sweet animation** to her **face**, as made her	*Pride*	55	33	76

Appendix 6: DPO, DPP, IPO & IPP context category concordance lines by character and FBL action

Action	Character	Flushed			Colour			Coloured			Rose			White			Pale			Red			Reddening			Blush			Blushed			Blushing			Complexion			Glow			Glowed			Glowing			Totals Per Character	Totals per Context Category
		E	PP	P	E	PP	P	E	PP	P	E	PP	P	E	PP	P	E	PP	P	E	PP	P	E	PP	P	E	PP	P	E	PP	P	E	PP	P	E	PP	P	E	PP	P	E	PP	P	E	PP	P		
DPO	Emma	1																								1			1			1														1			5	
	Mr. Knightley				1															1																											2	
	Darcy					2													1								1									2											6	
	Elizabeth					1			2			1						1								1			1																			7	
	Anne																					1						1																			2	
	Captain Wentworth																								1														1								3	25
IPO	Emma																																																
	Mr. Knightley																																																
	Darcy																																																
	Elizabeth																																																
	Anne																																																
	Captain Wentworth																																													1	1	1
IPP	Emma																										1																				1	
	Mr. Knightley																																					1									1	
	Darcy					1									1						1																										3	
	Elizabeth							1																					1			1														3	
	Anne																											1																	1	
	Captain Wentworth																																					1		1					2	11
DPP	Emma																																																
	Mr. Knightley																																																
	Darcy																																																
	Elizabeth					1																																								1	
	Anne									1																																				1	
	Captain Wentworth																1																													1	3
E		1			1			-			-			-			-			1			-			2			2			1			-			1			-			1			10	40
PP			-			5			3			1			1			2			1			-			2			2			1			2			-			-			-		20	
P				-			-			1			-			-			1			1			1			1			-			-			-			3			1			1	10	

Appendix 7: IFPAM, IMPAF, IFPAF, IMPAM & FPA Relevant (FPAR) context category concordance lines by character and FBL action

		Flushed	Colour	Coloured	Colouring	Blush	Blushed	Blushing	Complexion	Glow	Glowed	Glowing	Totals per Context Category	
IFPAM	Emma		1	1									2	
	Mr. Knightley												-	
	Darcy												-	
	Elizabeth		1										1	
	Anne	1											1	
	Captain Wentworth												-	4
IMPAF	Emma												-	
	Mr. Knightley												-	
	Darcy												-	
	Elizabeth												-	
	Anne												-	
	Captain Wentworth												-	0
IFPAF	Emma					1							1	
	Mr. Knightley												-	
	Darcy									1			1	
	Elizabeth		1	1	2		2						6	
	Anne		1					1					2	
	Captain Wentworth											1	1	11
IMPAM	Emma												-	
	Mr. Knightley												-	
	Darcy												-	
	Elizabeth												-	
	Anne												-	
	Captain Wentworth												-	0
FPA Relevant	Emma					1							1	
	Mr. Knightley									1			1	
	Darcy												-	
	Elizabeth					1	1			1			3	
	Anne					1					1		2	
	Captain Wentworth												-	7
		1	4	2	2	3	4	1	1	2	1	1	22	22

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Appendix 8: UFPAM - UMPAM concordance lines by character and FBL type

		White	Colours	Colour	Coloured	Blush	Blushed	Blushing	Pallid	Glow	Total	Totals per Context Category
UFPAM	Emma					1	1				2	
	Mr. Knightley										-	
	Darcy										-	
	Elizabeth				1						1	
	Anne							1			1	
	Captain Wentworth										-	
	Jane Fairfax		1							1	2	6
UMPAF	Emma										-	
	Mr. Knightley										-	
	Darcy										-	
	Elizabeth										-	
	Anne										-	
	Captain Wentworth								1		1	1
UFPAF	Emma					1	1				2	
	Mr. Knightley										-	
	Darcy										-	
	Elizabeth					1	1				2	
	Anne			1		2	1			1	5	
	Captain Wentworth										-	
	Harriet Smith	1									1	10
UMPAM	Emma										-	
	Mr. Knightley										-	
	Darcy										-	
	Elizabeth										-	
	Anne										-	
	Captain Wentworth										-	0
		1	1	1	1	5	4	1	1	2	17	17

Appendix 9: FPA Non-Relevant (FPANR) and Other Character BL Key Protagonist Present (OCKPP)/ Not Present (OCKPNP) context categories by character and FBL type.

		Colour	Coloured	Colouring	White	Blush	Blushed	Blushing	Blushes	Complexion	Glow	Total
FPA Non Relevant	Emma					1						1
	Jane Fairfax									1	1	2
	Harriet Smith				1	1						2
	Jane Bennet										1	1
Others BL -KPP	Harriet Smith			1		2	2	3			1	9
	Wickham									1		1
	Jane Bennet						1				1	2
	Jane Fairfax	2	1	1		6	1					11
	Miss Bates					1						1
	Charlotte					1						1
Others BL -KPNP	Jane Fairfax					2						2
	Highbury public								1			1
		2	1	2	1	14	4	3	1	2	4	34

Appendix 10: Emotional lexical content – Halsey and Crozier

N	Left	Node	Right	Book	Ch.	Par.	Sent.
1	this morning? "Before Elizabeth had time for anything but a	blush	of surprise, Mrs. Bennet answered instantly, "Oh dear! –yes–certainly	Pride	19	3	6
2	burst on her, it could not anger, though a slight	blush	shewed that it could pain her. "Ah!–well–to be	Emma	43	27	90
3	She was evidently displeased; looked up, and seeing herself watched,	blushed	more deeply than he had ever perceived her, and saying	Emma	41	25	101
4	no curtains hereabouts that answer their description. "Anne sighed and	blushed	and smiled, in pity and disdain, either at her friend	Persuasion	19	31	94
5	the impudence of an impudent man. She blushed, and Jane	blushed;	but the cheeks of the two who caused their confusion	Pride	51	5	17
6	her views in the same intelligible tone. Elizabeth blushed and	blushed	again with shame and vexation. She could not help frequently	Pride	18	63	163
7	talk of her views in the same intelligible tone. Elizabeth	blushed	and blushed again with shame and vexation. She could not	Pride	18	63	163
8	circumstance could only exasperate farther, and, when he ceased, the	colour	rose into her cheeks, and she said: "In such cases	Pride	34	6	29
9	and love you. "Elizabeth's astonishment was beyond expression. She stared,	coloured,	doubted, and was silent. This he considered sufficient encouragement; and	Pride	34	5	20
10	had, I should have cautioned you accordingly." "Me!" cried Harriet,	colouring	and astonished. "Why should you caution me? –You do not	Emma	47	12	46
11	If you believed it impossible to be true," said Elizabeth,	colouring	with astonishment and disdain, "I wonder you took the trouble	Pride	56	27	50
12	catch her words with no less resentment than surprise. His	complexion	became pale with anger, and the disturbance of his mind	Pride	34	8	37
13	words with no less resentment than surprise. His complexion became	pale	with anger, and the disturbance of his mind was visible	Pride	34	8	37
14	before it could be believed; and Mr. Knightley actually looked	red	with surprise and displeasure, as he stood up, in tall	Emma	8	31	69

| 15 | to convince her that something extraordinary had happened. Harriet **looked** | white | and **frightened,** and he was trying to **cheer** her. – The | Emma | 39 | 3 | 11 |
| 16 | Do not you recollect? --Harriet Smith." ¶ Her **cheeks** | flushed | at the name, and she felt **afraid** of something, | Emma | 54 | 9 | 15 |

Key:

The shaded lines represent repeating parts of concordance lines as the concordance lines contain multiple FCBL nodes.

Green: Mental states
Blue: Eye behaviour
Red: Prepositions
Purple: Adverbs and adjectives

Appendix 11: FBL hits per JA3 text by CLiC sub-sets (contexts)

	Quote E	Quote PP	Quote P	Non Quote E	Non Quote PP	Non Quote P	Short Susp E	Short Susp PP	Short Susp P	Long Susp E	Long Susp PP	Long Susp P	TOTAL	Quote E	Quote PP	Quote P	Non Quote E	Non Quote PP	Non Quote P	Short Susp E	Short Susp PP	Short Susp P	Long Susp E	Long Susp PP	Long Susp P	Percentage Total of Search Group
Blush	2			15	3	5				1			26	7.69%			57.69%	11.54%	19.23%				3.85%			52.00%
Blushed				7	7	2							16				43.75%	43.75%	12.50%							32.00%
Blushes				1									1				100.00%									2.00%
Blushing	2			1	1	2				1			7	28.57%			14.29%	14.29%	28.57%				14.29%			14.00%
													50													
Colour				2	9	2							13				15.38%	69.23%	15.38%							50.00%
Coloured				2	3	2					1		8				25.00%	37.50%	25.00%					12.50%		30.77%
Colouring				1	1			1			1		4				25.00%	25.00%			25.00%			25.00%		15.38%
Colours	1												1	100.00%												3.85%
													26													
Complexion				1	4	0							5				20.00%	80.00%								100.00%
Flushed				1		1							2				50.00%		50.00%							100.00%
Glow				4	3	4				1			12				33.33%	25.00%	33.33%				8.33%			70.59%
Glowed						2							2						100.00%							11.76%
Glowing				1		2							3				33.33%		66.67%							17.65%
													17													
Red				1	1	1							3				33.33%	33.33%	33.33%							75.00%
Reddening						1							1						100.00%							25.00%
													4													
Rose					1								1					100.00%								100.00%
White	1			1	1								3	33.33%			33.33%	33.33%								100.00%
Pale				2	1								3				66.67%	33.33%								75.00%
Pallid					1								1					33.33%								25.00%
													4													
E	6			38			0			3			47	12.77%			80.85%			0.00%			6.38%			Percentage Total of Sub Category by Text
PP		0			36			1			2		39		0.00%			92.31%			2.56%			5.13%		
P			0			26			0			0	26			0.00%			100.00%			0.00%			0.00%	

Appendix 12: FCBL hits per character in JA3

Character Name	FCBL Hits	% of Total
Elizabeth	24	21.43%
Jane Fairfax	17	15.18%
Emma	15	13.39%
Anne	15	13.39%
Harriet Smith	12	10.71%
Darcy	10	8.93%
Captain Wentworth	8	7.14%
Mr. Knightley	4	3.57%
Jane Bennet	3	2.68%
Wickham*	1	0.89%
Miss Bates	1	0.89%
Charlotte	1	0.89%
Highbury Public	1	0.89%
	112	**100.00%**

Appendix 13: FCBL Concordance hits assigned to DPO

N	Left	Node	Right	Book	Ch.	Par.	Sent.
1	with each other? "Emma agreed to it, and with a	blush	of sensibility on Harriet's account, which she could not give	*Emma*	51	16	34
2	real beauty at Lyme; and in short" (with a faint	blush	at some recollections), "altogether my impressions of the place are	*Persuasion*	20	16	55
3	and the cheeks of both were overspread with the deepest	blush.	He absolutely started, and for a moment seemed immovable from	*Pride*	43	51	109
4	situation?-- Emma, I had not thought it possible." Emma recollected,	blushed,	was sorry, but tried to laugh it off. "Nay, how	*Emma*	43	57	188
5	her to be thinking of Jane and Netherfield, and she	blushed	as she answered: "I do not mean to say that	*Pride*	32	21	36
6	K.--But I will promise," she added presently, laughing and	blushing--"	I will promise to call you once by your Christian	*Emma*	53	14	41
7	Darcy, in a less tranquil tone, and with a heightened	colour	Who that knows what his misfortunes have been, can help	*Pride*	34	18	65
8	beloved sister?" As she pronounced these words, Mr. Darcy changed	colour	but the emotion was short, and he listened without attempting	*Pride*	34	11	49
9	circumstance could only exasperate farther, and, when he ceased, the	colour	rose into her cheeks, and she said: "In such cases	*Pride*	34	6	29
10	of getting them together, or some other cause, brought the	colour	into his face, as he answered, "Oh! are you there	*Emma*	33	29	94
11	have acknowledged it to Lady Catherine, frankly and openly." Elizabeth	coloured	and laughed as she replied, "Yes, you know enough of	*Pride*	58	11	36
12	and love you." Elizabeth's astonishment was beyond expression. She stared,	coloured,	doubted, and was silent. This he considered sufficient encouragement; and	*Pride*	34	5	20
13	catch her words with no less resentment than surprise. His	complexion	became pale with anger, and the disturbance of his mind	*Pride*	34	8	37
14	mentioned between them; and, if she might judge by his	complexion,	_his_ mind was not very differently engaged. "There is also	*Pride*	43	62	177
15	Do not you recollect? --Harriet Smith." ¶ Her cheeks	flushed	at the name, and she felt afraid of something,	*Emma*	54	9	15
16	her;" cried he, turning to her and speaking with a	glow,	and yet a gentleness, which seemed almost restoring the past	*Persuasion*	12	62	186
17	presently with renewed spirit, with a little smile, a little	glow,	he said--"I have hardly seen you since our day	*Persuasion*	20	3	9
18	that already." "How is it possible?" cried Emma, turning her	glowing	cheeks towards him; for, while she spoke, it occurred to	*Emma*	49	8	26
19	words with no less resentment than surprise. His complexion became	pale	with anger, and the disturbance of his mind was visible	*Pride*	34	8	37
20	was opened by a servant, and Mr. Darcy appeared. Her	pale	face and impetuous manner made him start, and before he	*Pride*	46	6	57

21	before it could be believed; and Mr. Knightley actually looked	red	with surprize and displeasure, as he stood up, in tall	*Emma*	8	31	69
22	her than she had ever observed before; he looked quite	red.	For the first time, since their renewed acquaintance, she felt	*Persuasion*	19	6	23
23	to give him some taste of that emotion which was	reddening	Anne's cheeks and fixing her eyes on the ground. After	*Persuasion*	20	9	24
24	could only exasperate farther, and, when he ceased, the colour	rose	into her cheeks, and she said: "In such cases as	*Pride*	34	6	29

Appendix 14: FCBL by context category – direct and indirect key protagonist involvement

Search Term	Facial Body LanguageType	Percentage of Total Body Language	Direct Protagonist Only (DPO)	Indirect Protagonist Only (IPO)	Direct Protagonist Plus (DPP)	Indirect Protagonist Plus(IPP)	Percentage of Body Language - per search string
Flush*	Flushed	0.89%	1				0.89%
Colour*	Colour	5.36%	4		1	1	
	Colours						
	Coloured	3.57%	2		1	1	
	Colouring						8.93%
Ros*	Rose	0.89%	1				0.89%
Bloom	Bloom						
Red*	Red	2.68%	2			1	
	Reddening	0.89%	1				3.57%
Blush*	Blush	3.57%	3			1	
	Blushes						
	Blushed	3.57%	2			2	
	Blushing	1.79%	1			1	8.93%
Glow*	Glow	3.57%	2			2	
	Glowed	0.89%				1	
	Glowing	1.79%	1	1			6.25%
White*	White	0.89%				1	
	Whiten						0.89%
Pal*	Pale	2.68%	2		1		
	Pallid						2.68%
Complexion	Complexion	1.79%	2				1.79%
		34.82%	**24**	**1**	**3**	**11**	**34.82%**
Percentage of Body Language per Grouping			61.54%	2.56%	7.69%	28.21%	

Search Term	Facial Body LanguageType	Percentage of Total Body Language	Indirect - Female Protagonist BL with another male (IFPAM)	Indirect - Male Protagonist BL with another female (IMPAF)	Indirect - Female Protagonist BL with another female (IFPAF)	Indirect - Male Protagonist BL with another male (IMPAM)	Percentage of Body Language - per search string
Flush*	Flushed	0.89%	1				0.89%
Colour*	Colour	3.57%	2		2		
	Colours						
	Coloured	1.79%	1		1		
	Colouring	1.79%			2		7.14%
Ros*	Rose						
Bloom	Bloom						
Red*	Red						
	Reddening						
Blush*	Blush	0.89%			1		
	Blushes						
	Blushed	1.79%			2		
	Blushing	0.89%			1		3.57%
Glow*	Glow						
	Glowed						
	Glowing	0.89%			1		0.89%
White*	White						
	Whiten						
Pal*	Pale						
	Pallid						
Complexion	Complexion	0.89%			1		0.89%
		13.39%	**4**	**0**	**11**	**0**	**13.39%**
Percentage of Body Language per Grouping			26.67%	0.00%	73.33%	0.00%	

Appendix 15: FCBL by context category – unrelated FCBL when key protagonist with another character*

Search Term	Facial Body LanguageType	Percentage of Total Body Language	Unrelated BL - Female Protagonist with another male (UFPAM)	Unrelated BL - Male Protagonist with another female (UMPAF)	Unrelated BL - Female Protagonist with another female (UFPAF)	Unrelated BL - Male Protagonist with another male (UMPAM)	Percentage of Body Language - per search string
Flush*	Flushed						
Colour*	Colour	0.89%				1	
	Colours	0.89%	1				
	Coloured	0.89%	1				
	Colouring	0.00%					2.68%
Ros*	Rose						
Bloom	Bloom						
Red*	Red						
	Reddening						
Blush*	Blush	4.46%	1		4		
	Blushes						
	Blushed	3.57%	1		3		
	Blushing	0.89%	1				8.93%
Glow*	Glow	1.79%	1		1		
	Glowed						
	Glowing						1.79%
White*	White	0.89%			1		
	Whiten						0.89%
Pal*	Pale						
	Pallid	0.89%		1			0.89%
Complexion	Complexion	0.00%					0.00%
		15.18%	6	1	10	0	15.18%
Percentage of Body Language per Grouping			35.29%	5.88%	58.82%	0.00%	

Search Term	Facial Body LanguageType	Percentage of Total Body Language	Female Protagonist Alone - Relevant BL (concerning male protagonist) via thinking	Female Protagonist Alone - Non Relevant BL (concerning male protagonist) via thinking	Male Protagonist Alone - BL	Percentage of Body Language - per search string
Flush*	Flushed					
Colour*	Colour					
	Colours					
	Coloured					
	Colouring	0.89%		1		0.89%
Ros*	Rose					
Bloom	Bloom					
Red*	Red					
	Reddening					
Blush*	Blush	3.57%	2	2		
	Blushes					
	Blushed	1.79%	2			
	Blushing					5.36%
Glow*	Glow	3.57%	2	2		
	Glowed	0.89%	1			
	Glowing					4.46%
White*	White	0.89%		1		0.89%
	Whiten					
Pal*	Pale					
	Pallid					
Complexion	Complexion	0.89%		1		0.89%
		12.50%	7	7	0	12.50%
Percentage of Body Language per Grouping			50.00%	50.00%	0.00%	

*The categories Female Protagonist Alone contains FCBL relevant to the character.

Appendix 16: FBL by context category – other characters' FCBL with either key protagonist present or not present

Search Term	Facial Body LanguageType	Percentage of Total Body Language	Others Characters' Body Language - Key Protagonists Present	Others Characters' Body Language -Key Protagonists Not Present	Percentage of Body Language - per search string
Flush*	Flushed				
Colour*	Colour	1.79%	2		
	Colours				
	Coloured	0.89%	1		
	Colouring	1.79%	2		
Ros*	Rose				
Bloom	Bloom				
Red*	Red				
	Reddening				
Blush*	Blush	10.71%	10	2	
	Blushes	0.89%		1	
	Blushed	3.57%	4		
	Blushing	2.68%	3		22.32%
Glow*	Glow		2		
	Glowed				
	Glowing				
White*	White				
	Whiten				
Pal*	Pale				
	Pallid				0.00%
Complexion	Complexion	0.89%	1		0.89%
		23.21%	**25**	**3**	**23.21%**
Percentage of Body Language per Grouping			89.29%	10.71%	

Appendix 17: All concordance lines for body part noun cheek(s)

No	Left	Node	Right	Book	Ch.	Par.	Sent.
1	rest of the world put together." A blush overspread Anne's	**cheeks.**	She could say nothing. "And such being the case," continued	*Persuasion*	21	17	41
2	him some taste of that emotion which was reddening Anne's	**cheeks**	and fixing her eyes on the ground. After clearing his	*Persuasion*	20	9	24
3	a very important conquest." The colour now rushed into Elizabeth's	**cheeks**	in the instantaneous conviction of its being a letter from	*Pride*	57	11	27
4	to seek the comfort of cool air for her flushed	**cheeks;**	and as she walked along a favourite grove, said, with	*Persuasion*	3	38	108
5	already." "How is it possible?" cried Emma, turning her glowing	**cheeks**	towards him; for, while she spoke, it occurred to her	*Emma*	49	8	26
6	happiness was from within. Her eyes were bright and her	**cheeks**	glowed; but she knew nothing about it. She was thinking	*Persuasion*	20	21	76
7	be silent; and Emma felt the tears running down her	cheeks	almost all the way home, without being at any trouble	*Emma*	43	63	223
8	he thought her "less thin in her person, in her	cheeks;	her skin, her complexion, greatly improved; clearer, fresher. Had she	*Persuasion*	16	3	14
9	in spite of herself, and brought the colour into her	**cheeks**	when she thought of Captain Wentworth unshackled and free. She	*Persuasion*	18	25	122
10	farther, and, when he ceased, the colour rose into her	**cheeks,**	and she said: "In such cases as this, it is	*Pride*	34	6	29
11	her mind." It is one thing," said she, presently--her	**cheeks**	in a glow--"to have very good sense in a	*Emma*	9	59	162
12	occur to you?-- Do not you recollect?--Harriet Smith." Her	**cheeks**	flushed at the name, and she felt afraid of something	*Emma*	54	9	15
13	out of his hand." Anne caught his eye, saw his	**cheeks**	glow, and his mouth form itself into a momentary expression	*Persuasion*	22	66	262
14	to avoid his sight. Their eyes instantly met, and the	**cheeks**	of both were overspread with the deepest blush. He absolutely	*Pride*	43	51	109
15	an impudent man. She blushed, and Jane blushed; but the	**cheeks**	of the two who caused their confusion suffered no variation	*Pride*	51	5	17
16	herself enough to receive that look, and not repulsively. The	**cheeks**	which had been pale now glowed, and the movements which	*Persuasion*	23	54	207
17	she hears us, Miss Woodhouse. I see it in her	**cheek**	her smile, her vain attempt to frown. Look at her	*Emma*	54	77	82
18	Harriet exultingly proclaimed it, there was a blush on Jane's	**cheek**	which gave it a meaning not otherwise ostensible. Mr. Knightley	*Emma*	41	23	85