Miles and More:
Quantifying Mobility in the English Novel

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Abstract

Miles and More - Quantifying Mobility in the English Novel investigates British prose from the 18th and 19th century to analyse the prominence of mobility as a central motif, conceptual metaphor and a structuring device. Methodologically, this book pursues methods derived from the digital humanities and specifically engages with distant reading, quantitative formalism and corpus stylistics.

This book uses Jane Austen's novels as a case study to show how literature can be treated as data and analysed accordingly. Initially, distances, locations, means of transportation and mobility patterns in Austen's texts are quantified and interpreted in the context of class and gender. A subsequent larger case study compares more than forty 18th and early 19th century British novels using keyword analysis and the corpus analysis tool *AntConc*. Here, mobility configurations in novels by Daniel Defoe, Laurence Sterne, Jane Austen, William Godwin and Fanny Burney are explored, highlighting particularly how these texts negotiate self-determined and involuntary journeys, carriages and the concept of home. Further case studies explore mobility and immobility in Gothic fiction. Lastly, this inquiry investigates temporal-spatial patterns that cross established genre categories and argues that these patterns can be analysed in terms of stability and instability, expansion and constriction. This study demonstrates that prose texts contain a limited set of spatial configurations that describe the mobility of characters and culminates in a suggested typology of mobile novels.

Keywords:

Mobility, Corpus Analysis, English Novel

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1. Introduction

"If adventures will not befall a young lady in her own village, she must seek them abroad." (18)

This is how the narrator in *Northanger Abbey* introduces Catherine Morland's journey from her fictional hometown Fullerton to Bath (18). This journey alone transports Austen's heroine over a distance of more than fifty miles. Throughout the entire novel, Catherine travels a combined distance of nearly 240 miles; never, however, to what readers today would consider as "abroad". Accordingly, the narrator's "abroad" does not actually refer to "another country, overseas" but to its earlier meaning of "relating to the world outside or away from one's home" (OED). The narrator's introduction – and prediction – holds true: As the title suggests, Catherine Morland's adventures are set not in the comfort of her home, surrounded by her parents and siblings, but rather in the bustle of Bath, and later, the eponymous Northanger Abbey. Consequently, these journeys and the protagonist's general mobility are essential for the novel's plot development.

Not only does Austen's protagonist leave her hometown; 18th- and 19th-century prose frequently features shorter and longer journeys both on British soil and on the European continent. In this study, I will investigate these movements and journeys using data-driven methodologies and corpus analysis tools. I claim that mobility is a central plot device in the prose fiction of the 18th and early 19th century. I will prove that mobility functions both as a means of characterising protagonists and of structuring texts. In addition, the representation of different mobility configurations perpetuates imperial discourses and participates in the negotiation of gender, agency and dependence. Lastly, I will show that mobile configurations transcend conventional genre classifications; I will characterise different local and global mobile patterns and propose a typology of mobile novels.

The written representations of journeys in the 18th century are not a new subject matter. There is an overlap between the journeys that are central in the scholarship on travel writing and those that form the basis of this study. To demarcate these differences, I will briefly delineate what travel writing entails and how mobility as a research concern differs from the contents of conventional travel writing. Hulme's and Youngs's *Cambridge Companion to Travel Writing* investigates prominent settings of British travel writing, featuring chapters that are concerned with the Middle East, South America, the Pacific, Africa, the Isles, India and the West, sites that correspond not only to travel literature in general, but to predominant settings in 18th-century travelogues specifically. As reflected in the *Companion*'s structure, the 18th century was dominated by "The Grand Tour and after (1660-1840)" and "Exploration and travel outside Europe (1720-1914)". Both intra- and extra-European destinations were not only

prominent in the cultural history of this period, but virtually ubiquitous in its literature. James Buzard identifies three different categories: "overt travel books", "imaginary travelogues" and thirdly, narratives of "travelling heroes enmeshed in journey-plots" (37). The boundaries between these groups, however, are far from distinct and Buzard's categorisation is highly ambiguous. Which features are essential to make a narrative text 'travel literature': the distance that is overcome, the protagonist as traveller, or the way in which mobility is narrated? In the past, literary scholars have approached this question from different perspectives: some considering mainly the position and identification of the protagonist and narrator; some arguing on the basis of the communicative function the text fulfils or the "centrality" of the depicted journey. Depending on the configuration of these factors, scholars of travel literature use different terms when describing and defining their subject-matter: the travelogue, travel writing, travel accounts and vaguer terms like "extended prose narratives based on the journey motif as organising principle" (Ewers 1). These definitions can be arranged on a spectrum from narrow (travelogues) to broad (mobility and journey as motif). An example of a narrow definition can be seen in Barbara Korte's *English Travel Writing: From Pilgrimages to Postcolonial Explorations* in which she argues that "accounts of travel depict a journey in its course of events and thus constitute narrative texts (usually composed in prose). They claim – and their readers believe – that the journey recorded actually took place, and thus it is presented by the traveller him or herself" (Korte 1).

Similarly, Enric Bou claims that "[a] travelogue is basically a book that chronicles a travel experience. To create a travelogue, we need first of all a traveller/writer, a beginning and an ending, a space to visit, and an attitude from which to judge what the traveller sees" (170). Both of these definitions foreground texts that fulfil mainly a referential function. They require the identity of traveller, narrator and author (thus predominantly texts with a first-person narrative situation), a journey and setting that is 'real' (as in contrast to clearly fictitious texts like *Gulliver's Travels*) and the depiction of a journey as part of the main plot.

Moreover, these definitions frequently refer to "authentic" journeys and their descriptions[1]. Especially the 'literary travelogue' that, according to Gertrud Kalb (1981), only emerges in the eighteenth century, was written by travel writers that "recreated their journeys with particular authorial aims in mind" (Kalb 84, 86; quoted and translated in Korte 14). Korte distinguishes here between literary travelogues that are fictional and constructed and travel accounts that are authentic and real. Charles L. Batten, Jr's monograph *Form and Convention in Eighteenth-Century Travel Literature* (1978) upholds the same distinction and clearly

[1] This focus on authenticity, however, is highly contested among literary critics (cf. Hentschel 11-12).

prioritises non-fictional travel writing, since all major chapters aim at providing definitions and descriptions of "Nonfictional Travel Literature." Nonetheless, he acknowledges a certain literariness of "the eighteenth century travel account [that] achieved a generic blending of factual information and literary art" (5-6).

Contrary to this narrow focus, the other extreme is constituted by definitions such as the following by Possin (1972), who defines the subject of his monograph as

> "jenes überaus variationsreiche Feld von literarischen Werken, die wesentlich durch die Darstellung eines Reisevorgangs konstituiert werden – sei dieser fiktiv oder autobiographisch, führe er in die geo- oder kosmographisch beschreibbare Wirklichkeit oder in eine phantastische Traumwelt oder gar ohne jede physische Ortsveränderung in die seelischen Tiefen des erzählenden Ichs. Werke dieser Art existieren in allen Typen und Gattungen der Erzählkunst vom Epos bis zur romantischen Verserzählung, vom Roman bis zur autobiographischen Reisebeschreibung […]" (3)

These broader definitions generally focus less on the conventional travelogue but rather on "mobility" (c.f. Ewers), the journey or travel motif, travel metaphors and the "intimacy and richness of the relation between literature and travel" (Hanne 5). Supporting the variety and, at times, contradictory nature of these definitions, Korte describes travel writing both as a "hybrid" and metaphorically "androgynous" literary form; J. A. Cuddon's definition of the travel book stresses the "remarkable richness and variety of travel literature" (Cuddon 943) and Peter Hulme and Tim Youngs argue that "just as the ways and means of travel are constantly changing, so travel writing will continue to change in their wake" (10-1).

Despite its hybridity and the broad variety of representatives of the genre, not every text that features a journey is typically considered a travel book. A prominent proof to this observation is Laurence Sterne's *A Sentimental Journey through France and Italy* which is "today regarded as a novel rather than a travel account" (Korte 56). This assessment is, however, clearly inconclusive. In agreement with narrow definitions of travel writing, Korte assumes that novels and travel writing are disjoint genre categories, suggesting that a text can either be a novel or an example of travel writing, not, however, fall into both of these genre categories. Other scholars clearly disagree with her statement: *The Cambridge Companion to Travel Writing*, for example, includes the novel *A Sentimental Journey* in its "Chronology" that features "what the Companion's contributors regard as some of the more significant or influential examples of travel writing" (Hulme, Youngs 279)[2].

[2] The authors support their distinction between travel writing and "travel-related texts" by considering all texts that "recount[ ] actual travels undertaken" as part of the former category (Hulme, Youngs 279).

Considering conventional definitions of travel writing, travelogues and travel motifs, it remains ambiguous which features make travel writing 'travel writing'. Is it the text's veil of authenticity (disregarding the constructedness of every literary text), its predominance of the descriptive mode and its fulfilment of referential functions of literary communication as more narrow definitions of travel writing suggest? Or is the existence of journeys in the plot or is mobility as a conceptual metaphor sufficient to regard a literary text as travel literature in line with broader definitions of the subgenre? I contend that it is fruitful to follow broader definitions and to give credit to the motif of mobility in 18th- and early 19th-century novels at large. For the purpose of this study, I will predominantly consider those texts that can only be regarded as travel literature if one presupposes broader definitions. Rather than foregrounding the *travelogue,* I will therefore investigate *mobility*.

In 2006, sociologists Mimi Sheller and John Urry famously proclaimed the "The New Mobilities Paradigm," and described the accompanying cross-disciplinary development that "undermines *sedentarist* [and a-mobile] theories in many studies in geography, anthropology, and sociology" (208). They observe that "issues of movement, of too little movement or too much, or of the wrong sort of or at the wrong time, are central to many lives and many organisations" (208) and that this centrality necessitates a methodological and paradigmatic shift in and across social and scientific disciplines.[3] The "mobilities turn" or "new mobilities paradigm" acknowledges mobility "as part of the energetic buzz of the everyday … and as a set of highly meaningful social practices that make up social, cultural and political life" (Adey et al. 3). Frello goes so far as to call "mobility and immobility … social constructs in the very basic sense that the very distinction between the two is discursively constituted" (Frello 29). Cresswell stresses the importance of power in the discussion of mobility and considers mobility the combination of movement, meaning and power (3). In addition to these definitions that characterise mobility in a physical sense, others have positioned the concept in the context of upward or downward social mobility (Rosen 40) or in contemporary discussions that seek to analyse the "myriad technologies that allow us to remain in constant contact with each other regardless of where we are" (Rosen 40). In 2006, John Urry and Mimi Sheller, and Kevin Hannam, whose research concerns tourism mobilities, co-founded the journal *Mobilities* that

> examines the large-scale movements of people, objects, capital, and information across the world, as well as more local processes of daily transportation, movement through public and private space and the travel of material objects in everyday life. New transportation and digital infrastructures and novel social and cultural practices pose

[3] These disciplines include "anthropology, cultural studies, geography, migration studies, science and technology studies, tourism and transport studies, and sociology." (Sheller, Urry 208)

> important challenges for coordinating and governing mobilities and for mobility rights and questions of 'access'. ("*Mobilities*: Aims and Scope.")

While the "mobilities turn" concerns many disciplines and has led to a development of new research methodologies, these analyses generally regard the physical or metaphorical movements of people and objects rather than fictional characters. Consequently, the definition that will guide my case studies deviates from the sociological perspective. In this study, I understand mobility as fictional movement through geographic space, i.e. the implied or explicitly constructed fictional space in literary texts. Thus, I will consider every instance in which characters change their locations; in turn broadening the subject-matter compared to traditional travelogues.

In literary studies, several publications discuss aspects of fictional mobility; among them Chris Ewers's *Mobility in the English Novel from Defoe to Austen* (2018), Wendy Parkins's *Mobility and Modernity in Women's Novels, 1850s–1930s - Women Moving Dangerously* (2009) or Barbara D. Palmer's "Early Modern Mobility: Players, Payments, and Patrons" (2005). Palmer writes that her article's definition of mobility entails the analysis of "mobile professional players, mobile gentry, and a mobile economy of goods and services." In my own study, I will limit myself to mobile characters, the way in which their mobility is constructed and the functions that their mobility serves in the course of the plot. In the first case study on Austen's novels, every occasion in which characters enter or leave a house will be considered as an instance of mobility; this definition incorporates leisurely walks, social visits, touristic excursions and professional journeys. I will not distinguish between movement and mobility, but, in line with Cresswell's definition, engage with questions of power that inherently arise from the characters' respective (im)mobility.

In this study, I will restrict the investigated time frame broadly to the Hanoverian Age, that is 1714 to 1837. The 18th century is historically regarded as the time of the 'rise of the novel' (c.f. Watt). Although *Oronooko* (1688) or *Robinson Crusoe* (1719) are often considered early examples of the English novel, the success of novels properly started to pick up with Richardson's publication of *Pamela* (1740). By this time, Moretti regards novels as "*regular novelties*" (Moretti 2005, 5, emphasis in original) with dozens of new publications every year. While these developments take place on the literary market, other changes in the speed and accessibility of vehicles foster the production of novels featuring mobility and mobile characters. With the turnpike road system that was developed from the 1720s onward, the quality of roads increased, allowing for easier travel and faster journeys. The rise of the British middle classes both enabled and necessitated travelling both for trade and leisure; and mobility

became possible to a larger part of British society, prompting the publications of travelogues concerned with the Grand Tour and travel outside Europe. Batten states "[t]he eighteenth century … saw the writing of a travel account as an important undertaking for the well-educated man or woman who, having made a trip wished to convey in an artistically pleasing fashion the information he had gleaned" (3).

Yet another improvement of travelling opportunities follows with the rise of the railway that quickly influenced the representation of travelling in literature. Novels of the 1840s have been read as the beginning of a growing interest in the British railway. In "Railways in Victorian fiction", John Mullan negotiates the influence of the railway on Victorian prose, using Hardy's, Dickens's and Eliot's texts as starting points for his analysis.

I decided to principally investigate the time frame that predates the railway, a period that was shaped by widening access to travelling and a variety of novelistic publications. The journeys undertaken in these texts are generally accomplished on foot or in carriages, allowing for a better comparability throughout the corpus. In this thesis, I will highlight the significance of mobility in a corpus of 18th and 19th century fiction, in Gothic novels and in individual texts written in the same time frame. For that purpose, Jane Austen's six novels will serve as prime examples that permeate all sub-chapters. Jones suggests that these texts require active readers that share the assumption "that nuances of language, or dress, or behaviour can carry very particular implications: as comparatively straightforward signs of social status ... or ... as conscious references to the terms and issues which were being contested in contemporary cultural debates" (Jones xii). Their realist style and richness in details construct a world that emphasises the everyday life of its fictional protagonists, ripe with references to movement and mobility. This depth and variety in Austen's oeuvre prompted not only the adoration of modern readers, and her entrance into popular culture through re-writings and adaptations, but also the scholarly appreciation by literary studies scholars and linguists alike. Nonetheless, my study will add to this already existing scholarship by providing a different methodological perspective on those details that pertain to the construction of movement and mobility.

Methodologically, my dissertation can be seen as a continuation of different attempts of combining literary studies with data-driven or empirical methods and insights from the natural sciences. Already in 1928, Propp's seminal study on the *Morphology of the Folktale* describes the merits of drawing inspiration from other academic fields such as linguistics, botany, physics and other empirical sciences (Propp 5). In *Morphology*, Propp investigated a large catalogue of Russian folk tales and constructed a nomenclature to summarise the tales' motives in schematic transcriptions like the following one:

$\gamma^1\beta^1\delta^1A^1C \uparrow \left\{\begin{matrix}[DE^1{}_{neg}\ F_{neg}] \\ d^7E^7F^9\end{matrix}\right\} G^4K^1 \downarrow [Pr^1D^1E^1F^9 = Rs^4]^8$ (Propp 99)

Despite their undeniable advantage of condensing a large amount of description within a single line, these formulaic descriptions come with a clear disadvantage: instead of making complicated subject-matter easily comprehensible, they require mathematic literacy to be appreciated. In his *Graphs, Maps, Trees: Abstract Models for Literary History*, Moretti advocates a different form of condensation through visual representations that offer deliberate reduction and abstraction. He argues that they allow for a "specific form of knowledge: fewer elements, hence a sharper sense of their overall interconnection. Shapes, relations, structures. Forms. Models" (1). This is what I aim to achieve with the study at hand: to recognise, abstract and classify structures that show how different narrative texts and genres are interconnected through the topoi of travelling and physical mobility. The approaches in this thesis combine quantification (i.e. representing literature through numbers and data) and abstraction with linguistic explorations in the field of computational corpus stylistics. The data thus collected will then serve as a basis for context-oriented readings and observations about genres.

This study pursues three main aims. Methodologically, I will showcase the explanatory potential of simplified graphs and data-driven methods. On a structuralist level, I will challenge conventional genre classifications and position mobility as a plot device, central concept and genre constituent. While I do not discuss conventional travelogues, a focus on mobility can shift the focus from long-distance journeys to the representation of "common", repeated, short-distance movement and trips. Lastly, by using unconventional methodologies, I will add to the scholarship on 18th and 19th century literature.

This study is divided into three main parts. Chapters two and three provide an overview of data-driven approaches and their implementation in the last decades and subsequently apply similar methods to a reading of mobility in Jane Austen's novels. I will argue that Austen's female protagonists are mobile characters. I will investigate the representation of means of travelling (i.e. carriages and coaches), distances and directions as well as the construction of mobile plot patterns.

Chapter four introduces the methodologies of computational corpus analysis and explains the construction of corpora of 18th and 19th century fiction that will serve as a basis for chapters five and six. I claim that structural and grammatical differences between texts represent differences in the conception of mobility and locations in these texts and that these differences in word frequency and the distribution of these words can help to substantiate readings about not only lexis in general or generic conventions but also about more narrow topics. This chapter

will include case studies about the construction of the home in *Robinson Crusoe* and *Moll Flanders* and about the (im)mobility of Yorick in *A Sentimental Journey*. I will return to Austen to analyse patterns of stability and instability that are lexically connected to individual settings and analyse episodes of flight and imprisonment in *Evelina* and *Caleb Williams*. Chapter six broadens the focus to determine mobility patterns in Gothic texts. I will argue that Gothic novels differ significantly from other prose fictions and specifically from Jane Austen's novels in their portrayal of mobility and settings. I will determine Gothic mobility patterns and establish how references to "home" and Gothic plot development are generally constructed as mutually exclusive.

The last part of this book consists of chapter seven in which I will discuss the categorisation of mobility patterns. Because of its prominence in the analyses of space and time, I will briefly introduce Mikhail Bakhtin's concept of the literary chronotope and argue that it has lost its epistemological surplus value in recent publications. Subsequently, I will suggest that novels can be classified based on local and global mobility patterns and introduce a typology of novels of mobility. The conclusion reflects on the use of quantification and data-driven methodologies and summarises the findings.

2. Quantification in Literary Analysis

Following the recent rapid improvements in efficiency and accessibility of computers and specialised software, many scholarly disciplines in the humanities underwent their individual digital turn that has brought the possibility to investigate large data samples relatively quickly, allowing for different readings that would otherwise be time-consuming at best or downright impossible. In literary studies, these changes led to an increase in efforts of turning literature into data and – in turn – using this data rather than primary texts as the basis of analysis and interpretation. These new approaches have been welcomed by some and been harshly criticised by other critics.

Of course, efforts to quantify literature predate modern computers and computational corpus research. Especially stylistics and formalist literary analysis have always been concerned with the abstraction of formal features, with classification and representing literature through models. In the introduction, I presented Propp's abstract representations of fairytale plot patterns. His study serves as a valuable example, since its publication and reception already foreshadow several questions and concerns that occupy scholars in quantitative literary approaches throughout the following century:

1. Who are the inscribed readers of these studies? How much mathematical and statistical knowledge do they require from their readership? How much literary studies terminology do these readers understand?
2. How do these approaches position themselves within their field and across disciplines?
3. What purposes do these approaches serve? Do they provide tools to substantiate or refute existing research? Do they allow for new valuable findings? What are the advantages and disadvantages of turning texts into data and models?
4. How "scientific" are these approaches and do they meet the quality criteria in quantitative research (objectivity, reliability and validity)?

In this chapter, I will introduce Franco Moretti, a scholar, whose works strongly influenced some of the ideas presented in the following chapters. Subsequently, I will critically reflect on the reception of his publications and engage with the questions raised above. I will discuss the differences between and the advantages and disadvantages of quantitative and qualitative research methodologies respectively. Lastly, in chapter 2.2, I will describe how Jane Austen's novels and specifically their representations of setting and mobility can be 'quantified'.

2.1 Distant Reading and Quantitative Formalism

> At bottom, it's a theological exercise – very solemn treatment of very few texts taken very seriously – whereas what we really need is a little pact with the devil: we know how to read texts, now let's learn how not to read them. (*Distant Reading* 48)

Franco Moretti is an Italian literary historian, theorist and comparatist scholar, whose controversial ideas sparked a variety of responses and whose publications have laid the foundations of new methodological approaches to world literature and the classification of genres. Moretti began his career at the university of Salerno and proceeded to teach at the universities of Verona, Columbia and Stanford. In 2000, he founded the Center for the Study of the Novel, in 2010, the Stanford Literary Lab (LitLab). His notable publications include *Signs Taken for Wonders: Essays in the Sociology of Literary Forms* (1983), *The Way of the World: The Bildungsroman in European Culture* (1987), *The Modern Epic: The World-System from Goethe to García Márquez* (1996), *Atlas of the European Novel, 1800–1900* (1998), *Graphs, Maps, Trees: Abstract Models for a Literary History* (2005), *The Novel* (2006), *Distant Reading* (2013), *The Bourgeois: Between History and Literature* (2013) and his latest monograph on American popular culture *Far Country: Scenes from American Culture* (2019)[4]. Additionally, he released books of scholarship in Italian and authored a variety of essays, articles and pamphlets published in the *New Left Review*[5] and online through the Stanford Literary Lab[6].

Throughout Moretti's vast scope of published materials he continuously explores two central research fields: the emergence and development of literary world systems and the rise and proliferation of the 19th-century [European] novel. Across his publications, Moretti employs two main approaches: on the one hand, he makes use of metaphorical explanatory models derived from social and natural sciences; on the other hand, he developed a distinctly

[4] I will use the following abbreviations to refer to Moretti's main publications: ***Signs*** *Taken for Wonders: Essays in the Sociology of Literary Forms* (1983); *The Way of the World: The* ***Bildungsroman*** *in European Culture* (1987), ***Atlas*** *of the European novel, 1800–1900* (1998), ***Graphs****, Maps, Trees: Abstract Models for a Literary History* (2005), ***Distant*** *Reading* (2013), and *The* ***Bourgeois****: Between History and Literature* (2013).

[5] The *New Left Review* is a "160-page journal published every two months from London, … [that] analyses world politics, the global economy, state powers and protest movements; contemporary social theory, history and philosophy; cinema, literature, heterodox art and aesthetics" ("About").

[6] The LitLab is a "research collective that applies computational criticism, in all its forms, to the study of literature" ("About the Stanford Literary Lab"). The lab was founded under the direction of Mark Algee-Hewitt and features numerous texts by a variety of scholars from different disciplines. The featured articles and essays are project-based and "range from dissertation chapters to individual and group publications, lectures, courses, panels, and conferences" (LitLab) that are published in their pamphlet series. These pamphlets vary in length significantly, spanning 9 through 68 pages, often consisting of equal amounts of images, captions, texts and footnotes. As of 2024, Franco Moretti is the most prominent author within this collective, having written or co-authored 11 of the 17 existing pamphlets, among them "Quantitative Formalism: An Experiment" (2011) and "Literature, Measured" (2016).

quantitative kind of formalism that he combines with materialist readings of his primary materials. These studies utilise numerical data both from within and outside primary texts. He references data about the distribution of literature and about the literary market to analyse and interpret possible reasons for the long-lasting success of certain authors, subgenres and modes and the extinction[7] of others.

Throughout Moretti's publications, his writing style is lucid and engaging; his prose easily bridges the gap between academic discourses, scholarly metalanguage, and a conversational tone. His characteristic prose often resembles oral speech patterns: short sentences, ellipses, brackets, and a frequent use of m-dashes and italics. Serlen calls Moretti "a (grammatical) outsider, deliberately flouting the scholastic 'rules' of academic prose" (214), Visually and formally, his works can be divided into two main categories. On the one hand, some monographs like *Bildungsroman* and *Bourgeois* consist entirely of prose that is divided into several relatively short sub-chapters, usually spanning not more than five pages. *Graphs*, *Atlas,* and his collections *Distant* and *Signs*, on the other hand, resemble the layout and form of the LitLab pamphlets. In his meta-methodological pamphlet 12, entitled "Literature, Measured", he describes this form as "unfold[ing] along four distinct, nearly equivalent levels: images; captions; text; and footnotes. Images, first of all: time plots, histograms, trees, networks, diagrams, scatterplots..." (3). This dominance of images, not only as illustration but integral part of the analysis and interpretation, began with Moretti's *Atlas*.

2.1.1 Franco Moretti's Publications

On the following pages, I will briefly present Moretti's works *The Atlas of the European Novel*, *Graphs, Maps, Trees, Distant Reading* and *The Bourgeois*, and his contributions to the Literary Lab. These texts are central in the development of Moretti's approach and feature case studies that exemplify the application of his ideas. I will highlight central methodological tenets, describe his use of data, models, metaphors, and visualisations and finally outline the reception and criticism of the texts in question. Lastly, I will delineate merits and demerits of the scholar's approaches and their potential for application in my own study.

Atlas of the European Novel, 1800-1900

Moretti's *Atlas* is the earliest example of the scholar's inclusion of maps and geography; it tracks the plots of prominent European novels and uses the data thus derived for a historicist

[7] "Extinction" in this context is one of the metaphors from evolutionary biology that permeate Moretti's writings.

analysis of European reading habits, the distribution of novels and their connection to the conceptualisation of nations in 19th-century Europe. In the course of his publication, he incorporates 91 maps and figures indicating his strong focus on geography and visualisation. To justify his interest in maps and settings, Moretti argues that

> geography is not an inert container, is not a box where cultural history 'happens', but an active force, that pervades the literary field and shapes its depth. Making the connection between geography and literature explicit, then – mapping it: because a map is precisely that, a connection made visible – will allow us to see some significant relationships that have so far escaped us (*Atlas* 4)

While former attempts at constructing literary atlases exist, Moretti claims that their approach to maps generally regarded them as decorative and peripheral (7). Moretti, however, aims at using maps to explore "how it is (…) that *geography shapes the narrative structure of the European novel*" (8, emphasis in original). Based on this research interest, Moretti's text combines methodological innovation in his 'theoretical interludes' with case studies about the development about the European novel. Moretti's *Atlas* is divided into three main chapters: "The Novel, the Nation-State", "A Tale of Two Cities", and "Narrative Markets, ca 1850". In his first chapter, he analyses representations of the nation, specifically examining the tension between the historical Great Britain and its representations in 19th-century novels by Austen and her contemporary novelists of the late 18th and early 19th century.

Beginning with Austen, Moretti argues that her novels construct Britain as a nation-state. He investigates Austen's world through various maps, that highlight aspects such as beginnings, endings, settings of narrative complications, and areas of colonial wealth. He characterises Austen's England as small and homogenous (14), the "central part of England" (15), a representation of "what historians refer to as the 'National Marriage Market' (15).

> [Austen's] plots take the painful reality of territorial uprooting – when her stories open, the family abode is usually on the verge of being lost – and rewrite it as a seductive journey: prompted by desire, and crowned by happiness. They take a *local* gentry, like the Bennets of *Pride and Prejudice*, and join it to the *national* elite of Darcy and his ilks. They take the strange, harsh novelty of the modern state – and turn it into a large, exquisite home. (18, emphasis in original)

Moreover, Moretti argues that Austen's setting presents an invention of England, "a symbolic form capable of making sense of the nation-state" (20).

In the latter half of the chapter, Moretti turns his attention toward historical novels, picaresque novels, *Bildungsromane* and colonial romances to prove his central argument that "*different forms inhabit different spaces*" (34, emphasis in original) and that different

geographical locations coincide with different stylistic configurations (43). He detects, for instance, a 'space-trope-continuum', with figural language and tropes dominating settings near the border, whereas figurality subsides beyond external borders (43-45).

While the first part of of the *Atlas* is concerned with countries and specifically Great Britain as a whole, part two investigates cities such as Paris and London. Moretti divides these cities into different quarters to return to his thesis that "*without a certain kind of space, a certain kind of story is impossible*" (100, emphasis in original). In Paris, for example, the tension between the Latin Quarter and the rest of the city allows for the creation of the French *Bildungsroman* (100). In London, Dickens wrote novels that construct the capital city as a single system that combines both the poverty of the Newgate novels and the wealth of the silver-fork novels into a third setting that constitutes "the world of the English middle class" (117).

In the third part of the monograph, Moretti turns his attention to narrative markets. This chapter combines aspects of quantitative study, sociology of literature and cultural geography to trace the development of canons and the distribution of genres. After visualising the inventory of different circulating libraries, Moretti concludes that the size of a library corresponds to the canonicity of the texts it contains; where smaller libraries generally stock very canonical texts and limit themselves to novels rather than a plethora of genres and forms (146, 160). He uses data to prove that "narrative England [metaphorically] becomes an island" (156), uninterested in foreign forms and publications and he analyses the struggle for cultural hegemony between English and French novels that in turn influence other European narrative texts.

In this monograph, Moretti presents a new way of incorporating maps and mapping: not as metaphors or decorative elements in an otherwise disjointed analysis of a primary text but to visualise connections and patterns that would otherwise remain hidden. This aspect of his approach already highlights his tendency towards distant rather than close reading and shows how a combination of data-driven approaches and the generation of models and maps allows scholars to foreground central aspects of individual novels and genres as a whole. Moretti's arguments are founded on not only the real historical geography of Britain, France, Europe or other parts of the world respectively but also on models and metaphors made visible. This early monograph lays the foundation for his future publications; it is his first study that makes use of data and visual representations of the primary texts and thus a precedent for what follows in *Graphs, Maps, Trees* and *Distant Reading*.

Graphs, Maps, Trees. Abstract Models for Literary History

As the title suggests, *Graphs, Maps, Trees* (2005) makes use of data (graphs), visual material (maps), and a central metaphor derived from biology (trees) to propose several claims about the evolution of 19th-century literature. This study consists of three essays that were originally published online through the *New Left Review* as

> three interconnected articles, whose common purpose is to delineate a transformation in the study of literature … [;] a shift from the close reading of individual texts to the construction of abstract models … drawn from three disciplines—quantitative history, geography and evolutionary theory: graphs, maps and trees—with which literary criticism has had little or no interaction; but which have many things to teach us, and may change the way we work. ("Graphs, Maps, Trees – I")

In 2005 a printed version combined these essays with an afterword by Alberto Piazza. This edition's introduction uses spatial metaphors to characterise literature and literary history as "the old territory" that he seeks to investigate in new ways: "instead of concrete, individual works, a trio of artificial constructs – graphs, maps and tress – in which the reality of the text undergoes a process of deliberate reduction and abstraction" (*Graphs* 1). He again uses a spatial metaphor to describe his approach as 'Distant Reading', "where distance is however not an obstacle, but a *specific form of knowledge*: fewer elements, hence a sharper sense of their overall interconnection. Shapes, relations, structures. Forms. Models" (*Graphs* 1, emphasis in original).

Moretti begins his tripartite study with a chapter on graphs, in which he makes use of meta-data derived from studies by other scholars about the publication of 18th- and 19th-century novelistic genres. With the help of these figures, he investigates the rising and falling prevalence of separate subgenres of the novel, claiming that genres develop in regular patterns of approximately 25 years. He proposes to explain these changing dominant modes based on changing audiences and different generations of readers.

In the second chapter on maps, Moretti uses both accurate geographical maps and models that resemble simplified maps. These images serve as a means of abstraction: "you choose a unit – walks, lawsuits, luxury goods, whatever – find its occurrences, place them in space … [and thus] you reduce the text to a few elements … and construct a new, artificial object like the maps". This abstraction will then allow the scholar to detect qualities that are not visible on a merely textual basis (53). For instance, maps of Mary Milford's *Our Village* and other contemporary village stories can visualise not only the movements of characters but also the shifting representation of villages over time. The initial gravitational pull from the centre of the village slowly deteriorates over time, thus challenging the former position of the village as "undisputed centre of the surrounding countryside" (57). According to Moretti, maps reveal

"the direct, almost tangible relationship between social conflict and literary form" and function as "diagram[s] of forces" (64).

The third part of Moretti's collection uses a metaphor based on evolutionary biology to explain the genesis and development of literary forms, genres and stylistic features. Here, Moretti focuses on two main case studies: 19th century detective fiction and the spread of free indirect style throughout Europe. In the first example Moretti explores the perseverance and consistent success of Arthur Conan Doyle's *Sherlock Holmes* stories while similar stories of his contemporaries failed to make a lasting impression. Using the evolutionary metaphors of divergence, selection and extinction, he argues that the incorporation of 'clues' were decisive in manifesting Doyle's continuous supremacy. In turn, those texts that did not make use of necessary, visible and decodable clues ultimately failed to persevere.

While "Graphs" and "Maps" explicitly rely on graphic representations to infer interpretations, Moretti's metaphor of evolution is generally independent of the visualisation and relies more on formalist methodology. The trees in this chapter illustrate his claims but do not provide sufficient data to generate new ideas.

Distant Reading

In Moretti's 2013 monograph *Distant Reading*, he compiled 10 essays that were originally written and published over a stretch of many years and thus represent both the foundation and the development of many of his central theories, models and approaches. In general, these essays can be divided into three main groups: articles concerned with the *literary world-system*, those concerned with *evolution* as a metaphor and tool to describe, analyse and interpret the development of different literary forms, and lastly, those that use *data* to investigate individual aspects of larger groups of novels or propose how quantification may facilitate new approaches to literature.

Moretti proposes that literary developments can be interpreted using trees and evolutionary metaphors. In this collection, he describes this theory (Essay 1 "Modern European Literature: A Geographical Sketch"), develops his ideas (Essay 3 "The Slaughterhouse of Literature") and reacts to a critical reply by Christopher Prendergast (Essay 7: "The End of the Beginning: A Reply to Christopher Prendergast"). Moretti argues that evolutionary metaphors can explain the extraordinary variety and complexity of existing forms on the basis of a historical process. Using a methodology that he calls quantitative formalism, and that Jonathan Arac critically described as "formalism without close reading" (a term that Moretti has started to use as a descriptor himself), Moretti traces the use of one formal trait in many contemporary

texts. One example is a case study that is similarly described in *Graphs* in which he investigates the formal mutation of detective fiction.

The second major theme is Moretti's theory of a literary world-system. He borrows from the world-system school of economic history to explain world literature as "simultaneously one, and unequal: with a core, and a periphery (and a semi-periphery) that are bound together in a relationship of growing inequality" (47). To investigate large quantities of novels, Moretti proposes a methodology of what he calls distant reading: "where distance … is a condition of knowledge: it allows you to focus on units that are much smaller or much larger than the text: devices, themes, tropes - or genres and systems" (48). In essay 4, "Planet Hollywood," he uses ideas derived from his literary world-system theory to analyse and explain the distribution of American Hollywood films in different countries. He discovers that plot-driven action films travel farther and more successfully than local comedies whose humour heavily relies on language and individual cultural assumptions. In "More Conjectures", Moretti confronts critical views on his theory that had been published over the years.

Both major research areas are combined in essay 6, "Evolution, World-Systems, *Weltliteratur*" in which Moretti discusses the compatibility of both seemingly contradictory ideas. While evolution fosters diversity and difference, Moretti's literary world-system theory relies on the idea of a unified central core literature. To reconciliate both approaches, he provides both a historical and a morphological argument. On the one hand, he argues that both models are true for different time periods and arise from different social mechanisms: first evolution, later sameness from the 18th century on (129). On the other hand, he uses a biological metaphor to claim that the main mechanism of change has become convergence rather than divergence that explains the similarity of literary forms in the periphery. "[T]hese novels [in the periphery] are all "amalgamations of different traditions" – and all of the same kind: they combine a plot from the core, and a style from the periphery (132).

A third focus in this collection of essays consists of chapters 9 and 10 that attempt to use data collections to analyse the development of reading practices and the distribution of novels in Europe and China (Essay 9: "Style, Inc.: Reflections on 7,000 Titles (British Novels, 1740-1850") and the plot structure in European and Chinese novels (Essay 10: "Network Theory, Plot Analysis" (Q).

In general, Moretti's *Distant Reading* offers an overview over several of the scholar's main theories and approaches: from distant reading and quantitative formalism to evolution and theories about literary world systems. Readers who are already familiar with Moretti's research will recognise parts of the main ideas and will find that some of his studies were already

published elsewhere. The collected essays were written over the span of more than a decade, representing a development of Moretti's ideas. Therefore, earlier essays contain claims that, as he acknowledges later on, do not hold up to critical inspection. Accordingly, later essays occasionally reference and refute some of the earlier ones. As repetitive as it makes the reading process, this approach has one clear advantage: by referencing and repeating central ideas, all essays can be read in isolation without referring back to the earlier essays in this collection. Moreover, Moretti exhibits a refreshingly honest and humble approach to criticism, often directly acknowledging logical inconsistencies in his earlier essays. The willingness to accept and respond to criticism in *Distant* is reflective of Moretti's general approach. He has frequently engaged with critical voices in his monographs, essay collections and through essays published in the *New Left Review*. The edited collection *Reading Graphs, Maps, Trees – Critical Responses to Franco Moretti* features several responses by Moretti to the critiques formulated by different scholars in this volume.

Stanford Literary Lab

In addition to his solo work, Moretti authored and co-wrote numerous pamphlets with the Stanford Literary Lab. At the LitLab, all research is collaborative. That means that all investigations and publications rely on "frequent group meetings to evaluate the progress of the experiments, the status of existing hypotheses, and the promise (and problems…) of future developments" ("About the Stanford Literary Lab"). What unites all pamphlets is their methodological approach based on computational criticism, quantitative formalism, network theory and distant reading. Despite the numerous additional collaborators, many of these pamphlets tie in seamlessly with Moretti's previous research. In his first collaborative contribution "Quantitative Formalism: An Experiment" Moretti and his team of scholars at the Stanford Literary Lab[8] describe their approach in the following manner:

> "Quantitative Formalism," reads the title of this article. Formalism, because all of us, in one way or another, were interested in the formal conventions of genre; and quantitative, because we were looking for more precise – ideally, measurable – ways to establish generic differences. (6)

Based on this objective, the authors make use of different software and tagging devices to investigate prominent generic features in plays and novels. As is often the case, these findings are largely corroborative rather than original or surprising: Using these programs, Allison et al.

[8] This first pamphlet was written by Sarah Allison, Ryan Heuser, Matthew Jockers, Franco Moretti, Michael Witmore; many of whom are regular authors at the LitLab.

can verify the conventional classifications of Shakespeare's plays. When trying the same for narrative texts, however, the team must concede that classification becomes much more difficult. While the software in use allows the scholars to highlight certain linguistic features of individual genres that would be difficult to notice without computational analysis, their approach does not successfully replicate existing scholarship. Even when concentrating on potentially more characteristic parts of each novel, the scholars can only substantiate differences based on authors and chronology rather than genre – especially historical novels and gothic novels are difficult to separate (13). What they can substantiate, however, is that "genres, like buildings, possess distinctive features at every possible scale of analysis" (8) and that statistical findings allow for an analysis of aspects that are not as prominent in traditional close readings: They argue that

> Realizing that these depths exist; that they can be systematically explored; and that they may lead to a multi-dimensional reconceptualization of genre: such, we think, are solid findings of our research. Now, more explorations are on the horizon: the switch from unsupervised to supervised techniques, for instance; or the explicit inclusion of semantic data, which we have so far mostly avoided so as to focus more strictly on the formal properties of genres. And then, at the end of it all, the great challenge of experimental work: the construction of hypotheses and models capable of explaining the data. (25)

The last half-sentence is characteristic for the pamphlets as a whole. In contrast to Moretti's earlier publications, these pamphlets do not always provide an overarching interpretation of the collected data. They describe a work-in-progress from a beginning to an (at times unsatisfactory) conclusion. In "Mapping London's Emotions", an adapted version of pamphlet 13, published in the *New Left Review*, the authors conclude "as is often the case with our work at the Lab, the initial idea—quantifying and mapping novelistic emotions—turned out to be neither easy, nor particularly satisfying: in the end, the map of the emotions of London was only partially accomplished" (91). Despite, or, because of their focus on research-in-progress, the LitLab pamphlets pursue different interesting avenues that might not always end in original conclusions or new insights but often end up substantiating other scholars' ideas "Corroboration, improvement and discovery: the three axes which have defined the variable relationship between quantitative literary research and existing scholarship. Corroboration, improvement and discovery. Eventually, the day for theory-building will also come" (Stanford Literary Lab 91).

The Bourgeois

During his time at the LitLab, Moretti published not only *Distant Reading* and several pamphlets, but also *The Bourgeois: Between History and Literature*, a monograph in which he investigates bourgeois literature and its use of stories and styles. At first glance, *Bourgeois* appears utterly dissimilar to his contemporaneous publications: despite its long time frame that covers European literature from the early 18th century (Defoe's *Robinson Crusoe*) to the last decade of the 19th century (Ibsen's plays), Moretti seemingly abandoned his distant reading approach. No longer hundreds or even thousands of data points but separate readings of individual texts or authors. No longer overlooked and or forgotten novels, but fundamentally canonical texts (by overwhelmingly male authors – with the exception of George Eliot).

Visually, as well, *Bourgeois* deviates from *Distant*: footnotes are shorter and often consist of only bibliographical information and the number of images has decreased drastically. While *Distant* contains 56 images (51 diagrams, graphs and models, and 5 maps), the only images in *Bourgeois* are reproductions of 19th-century paintings. Nonetheless, both publications share an interest in abstraction: in *Distant* in the form of diagrams or graphs, in *Bourgeois* through Moretti's interest in linguistic phenomena and keywords. He detects the manifestations of the bourgeois in style rather than stories – in the novels' laborious prose and their focus on central adjectives. Inspired by scholars like Raymond Williams and Reinhart Koselleck, Moretti structures his analysis based on keywords; (mostly) adjectives that serve to describe and interpret how "the peculiarities of bourgeois culture will emerge from the implicit, and even buried dimension of language" (19).

Moretti traces the development of the bourgeoisie and its self-conception: A class that seeks legitimacy not based on inherited authority but "[p]ower, justified by values" (20) – values that permeate the realist fiction of the 18th and 19th century. In *Robinson Crusoe*, for instance, the protagonist adheres to an "ethos of laboriousness [that] eventually brings about the 'rational tempering of his irrational impulse'. Moretti's keywords are representative of this bourgeois self-conception: "useful", "efficiency," "comfort," "serious," "influence," "earnest," "roba". At the same time, bourgeois values and attitudes are represented through the use of prose in the respective novels. Prose is the language of everyday life. In comparison with the allegorical language of *Pilgrim's Progress*, for example, realist bourgeois prose like *Robinson Crusoe*, relies on "literal accuracy, unmistakable definiteness, and clear intelligibility" (62). And lastly, bourgeois prose is characteristic for its use of adjectives to convey subtle value judgements that permeate these novels. Moretti detects "changes in the expression of value judgements from an openly value-laden lexicon (shame, virtue, etc.) to more indirect expression

through adjectives [like heavy, dark, hard, fresh, sharp, weak, …] that "work with small, unpretentious touches" (129).

Thus, *The Bourgeois* makes use of keywords and linguistic perspectives to prove how work functions as the new principle of legitimation of a social class whose legitimacy is not inherited but earned. Despite the significant methodological differences between *Distant* and *Bourgeois*, both share an interest in the analysis of code and both combine context-oriented approaches with the analysis of grammatical structures – be it in the form of characteristic adjectives, the use of final clauses or, as is the case in *Distant* and *Graphs* with the correlations between language and genre.

2.1.2 Reception

Moretti's publications have been read as an attack: Moretti himself as the ghostbuster to counter "the specter of close reading" (Batuman, n.p.) and his study as "a sharp attack on a central concept in the study of literature … [,] the idea of the 'canon'" (Warkentin 343). Warkentin further writes "scientific, and especially quantitative analysis has had a very bad press in the humanities" (343). Elif Batuman, a former student of Moretti's goes even further. When writing about Moretti's methodology, and specifically his use of distant reading, he takes up Moretti's provocative and hyperbolic statement. "Instead of theology", he writes, we need "a little pact with the devil"; we surrender the reading of individual texts, and in return we will get: "concepts." Theology, here, refers to close reading, the status quo that the comparatist aims to challenge. Batuman claims "Moretti's concepts have all the irresistible magnetism of the diabolical". Theology versus the devil and the diabolical – Moretti's work here is framed by himself and others not only as a controversial attack but as downright heretical. Moretti courts just such controversy. Arac calls Moretti's agenda "*deliberately* scandalous" (37, emphasis added) and Serlen observes that "[t]his is a man whose own jacket copy (for *Graphs, Maps*) twice calls his work 'heretical'" (214).

More critical voices have levelled their disapproval at Moretti's methodology, models and his interpretations. Especially his arguments on the literary world-system and his use of evolutionary metaphors have been criticised harshly. In this regard, critics and reviewers bemoan Moretti's focus on European literatures. Arac accuses Moretti's publication of expressing "a covert imperialism" (44). He writes:

> I am troubled by several features that I find in Moretti's approach to the challenge of globality for the study of world literature: the unavowed imperialism of English; the diminishment of language-based criticism in favour of a monolingual master scheme. Against this, I am deeply attracted by Said's concern with the idiosyncratic and

> particular. Yet I also worry about its model of virtuosity, a performance that cannot be taught or replicated and that may seem to isolate the critic as irrevocably as the new-critical model isolated the text. (44-5)

Similarly, Spivak argues that Moretti's stance 'is nationalism, U.S. nationalism masquerading as globalism' (108).

This criticism is mainly concerned with Moretti's arguments about world literature and his bias towards Western literature and anglophone literary criticism. Other responses discuss Moretti's methodology and, explicitly, his approach of distant reading. Here, many of the reviewers were overwhelmingly appreciative of his works. In her review for *The Library*, professor emeritus of English Studies Germaine Warkentin writes about *Graphs* "this is a thought-provoking book, and one that brings the study of book culture a little closer to current pondering of the diverse yet marvellously productive ways in which humans structure knowledge" (344). Similarly, Jeannine Keefer acknowledges that Moretti "provides some insight into different ways of thinking about production and consumption from a macro level with fiction in the role of subject. This approach can help the investigator see trends and ask questions that may not be clearly evident in the accepted cannon" (2).

More (mostly favourable) reactions to *Graphs, Maps, Trees* have been published in *Reading Graphs, Maps, Trees – Critical Responses to Franco Moretti*. In this collection, editors Jonathan Goodwin and John Holbo compiled various responses to Moretti's tripartite study that were originally published for a book event at *The Valve*. In the introduction, Goodwin writes "[t]here was almost universal enthusiasm for the perceived novelty and brilliance of Franco Moretti's project in our book event … Inter- and multi-disciplinarity is both praised and reviled by many academics" (Goodwin ix). And yet, few scholars embraced Moretti's methodology for their own works. While some have taken up distant reading and quantitative approaches to literature, continually broadening the scope by using digitisation and database searches (see for example Kirschenbaum), it has been observed that "Moretti is a singular figure in literary studies who will inspire no school of research because of several factors, the most important of which is that only he is capable of doing these kinds of projects in a way that holds others' interests" (Goodwin xvii-xix). Hayot presents himself more optimistic und conciliatory. He writes

> Moretti's work only becomes a "problem" for literary studies when it claims that its method ought to replace the ones currently in use … If it can be improved or modified – and of course it can – then Moretti's method (call it distant reading, Annalesstyle *longue durée* historicism, or sociology of literature) will benefit from having more people engaged in it. Presumably these people will disagree. This will increase the number of

> epistemological possibilities, some of which will prove more convincing than others Perhaps even that movement could be the subject of a Moretti-style evolutionary study. In any case: let hundred flowers bloom. (Hayot 64-5)

Despite this generally welcoming response to Moretti's approach, some critics have rightfully pointed out how Moretti's studies fall victim to numerous biases. "What worries me", writes Ascari, "is Moretti's tendency to regard distant reading as objective, within the framework of a purportedly scientific approach to the humanities, which might be more aptly described as pseudo-scientific" (2). He argues that "far from opening new perspectives, distant reading may actually blunt our critical faculties, inviting us to inadvertently adopt biased views of literature under the mask of objectivity" and Moretti's uncritical application of scientific metaphors (3). For instance, Moretti uses "literature grows like trees", "literature spreads like waves" and other conceptual metaphors to "support theories that lack proper verification" (4). Instead of analysing forms and patterns and then deriving models from them, Moretti starts with "abstract models, the validity of which he subsequently tries to prove" (4). Therefore, Moretti occasionally falls victim to circular reasoning to prove his hypotheses. A second problem that can be observed particularly in the example of his investigation of clues in detective fiction is that Moretti fails to prevent selection and confirmation bias. Selection bias occurs when the selection of individuals, groups, or data for analysis is done in such a way that proper randomisation cannot be achieved, thereby failing to ensure that the sample obtained is representative. Moretti does repeatedly describe why he selected certain corpora of available novels and that all short stories discussed in his investigation of clues were published in the same magazine. That he focuses on clues as a means of explaining success, however, may be an example of selection bias. To substantiate the importance of clues, the use of other textual and generic features in those texts should have been observed and ruled out as an explanation. Moreover, he does not discuss his premise that Arthur Conan Doyle was the first writer to introduce clues and limits his corpus to a small selection of anglophone stories.

Confirmation bias, on the other hand, occurs "when scientists and scholars let the results of their research be unduly influenced by their expectations" (Ascari 4) This can be observed in the clue-example in which Moretti presents and interprets the success of different stories based on the feature that he expects to be central. Accordingly, Moretti suggests that clues can explain the success of Doyle's stories without considering other differences between the stories in question. Whenever data confirms his hypothesis, he uses it as proof. Whenever data does not support his position, however, he finds excuses instead of adjusting his hypothesis. Accordingly, the diagrams he uses to discuss clue in Sherlock Holmes do not objectively prove

his claims. In his publications, Moretti argues that he intends to use graphs and illustrations not as "ornaments to discourse, but as analytical tools" (*Atlas* 4). In the case of some figures (e.g., "Figure 31, Presence of clues and the genesis of detective fiction") however, his hypothesis is not clearly supported by the data he provides. Lastly, Moretti repeatedly calls for collaboration and treats the information derived from other scholars as if they were objective facts. The classification of genres that he uses in *GMT*, for instance, is not objectively and irrevocably true but rather the result of interpretation and thus debateable. Accordingly, Moretti's publications cloud themselves in a veil of scientific accuracy and objectivity that they ultimately cannot deliver.

A last point of contention is, whether Moretti's contributions are as ground-breaking, provocative and pioneering as they are perceived to be. In "A Genealogy of Distant Reading", Ted Underwood contextualises Moretti's approach and concludes that although Moretti did coin the term 'Distant Reading', his methodology as such is not as "radically new" as it appears (2). To prove this claim, Underwood traces instances of approaches that resemble Moretti's and characterises "distant reading as a tradition continuous with earlier forms of macroscopic literary history, distinguished only by an increasingly experimental method, organized by samples and hypotheses that get defined before conclusions are drawn." (Underwood 8)

2.1.3 Critical Evaluation and Outlook

In light of the criticism levelled at Moretti's methodology one could question how useful his approaches are for my own study. I suggest that, despite Moretti's shortcomings, his monographs and publications with the Stanford Literary Lab offer two promising pathways to read literary texts and cultural phenomena: distant reading and quantitative formalism. The former incorporates "understanding literature not by studying particular texts, but by aggregating and analyzing massive amounts of data" (Schulz). Quantitative formalism is concerned with finding "more precise – ideally, measurable – ways to establish generic differences" (Allison et al. 6). What I aim to incorporate in my project is the quantification of units in literary texts and a concern for devices, themes, tropes. In this approach, I will try to avoid the pitfalls that Moretti has stumbled into and to mitigate the dangers of perceived objectivity and confirmation bias. Moreover, even though Moretti's appeal to study the "Great Unread" is promising, the following chapters will concentrate yet again on those canonised texts[9] that have become landmarks in the study of 18th and 19th century literature. Studying titles on thousands of novels might make sense, when it comes to devices and smaller units that

[9] A discussion about canonisation and the difficulties to access texts outside the canon is presented in chapter 4.2.2.

computers can track, however, chapter 3 contains data that is derived through closer readings which restricts the number of texts I can study in this case study.

In the beginning of this chapter, I raised questions about the merits and demerits of 'quantitative' methodologies, questioning where exactly their contributions lie and how 'scientific' these methods actually are. I presented specifically Moretti's contributions to this research field. This chapter is entitled "Quantification in Literary Analysis" but how quantitative are the approaches I have presented above?

In "Quantitative Analysis and Literary Studies", Hoover writes "Quantitative approaches to literature represent elements or characteristics of literary texts numerically, applying the powerful, accurate, and widely accepted methods of mathematics to measurement, classification and analysis" (Hoover 517). These characteristics are implicitly set against qualitative methodologies. Where then, does Moretti's research fall on a qualitative-quantitative-divide? This assessment varies depending on Moretti's publication and, occasionally, on the theses within each text. Both *Bourgeois* and *Bildungsroman* rarely present any data at all. In *Graphs*, Moretti traces information making use of numbers (specifically in the graph chapter). However, those numbers generally do not represent elements from within the primary texts, but rather about the publication history. Nonetheless, the data generated is quantitative rather than qualitative in that it is countable (e.g., the numbers of novels published each year) or measurable (e.g., the grammatical composition in titles of 18th and 19th-century novels). This factual information is supplemented with qualitative assessments (e.g., the categorisation of genres or the emotions that certain text passages elicit). Only few of Moretti's claims in his monographs rely exclusively on quantitative data. The articles published with the LitLab, however, generally make use of more quantitative than qualitative data.

The second part of Hoover's definition demands a use of mathematical measures or methods. In Moretti's publications, he generally does not go beyond a relatively simple counting of instances (e.g., how often can a specific feature be observed over a specific time period) nor does he verify his hypotheses using statistical means. The pamphlet on "Mapping London's Emotions" for example tracks thousands of data points for thousands of novels; it does not, however, refer to their statistical significance at all. Similarly, both "Patterns and Interpretation" and "Quantitative Formalism: An Experiment" either do not apply statistics or do so without explicitly addressing it in the text, suggesting that despite the title, aspects of these articles might be computational but, depending on the definition, rather qualitative in nature than quantitative.

Quantitative analyses and scientific writings are generally expected to fulfil the quality criteria of objectivity or inter-subjectivity, reliability and validity (c.f. Bryman, Becker, Sempik). "Reliability" here refers to the question of whether results are independent of the researcher, the time in which the research is conducted and the instruments that are used (Swanborn 21). Since others have already argued that Moretti's methodology does rely on his interpretation, this would suggest both a lack of methodological reliability and objectivity.

These observations show that *Graphs* and the publications of the LitLab often combine qualitative and quantitative approaches but lack statistical testing and other quality criteria to satisfy the demands of scholars like Hoover (520). Similarly, I have chosen to talk of "quantification" rather than "quantitative research" to indicate that I will quantify literature in the sense that I will describe aspects of the story world through numbers. Only very few of the theses in this book are quantitative in that they are tested using statistical means.[10] However, I will aim at making my research replicable and transferable – two other quality measures for judging quantitative research (Cameron 14).

Moretti often works on the basis of data about the publication or word frequency – both measures that are relatively easy to determine. In the following sub-chapter, I will transcend the idea of simply counting words or physical objects. Instead, I will generate data sets about the mobility in Austen's novels by combining the close reading of her 6 novels with more distant approaches to the interpretation of set data.

2.2 Quantifying Literature: Jane Austen in Numbers

In an attempt to quantify literature, scholars frequently turn to corpus analysis and stylistics (as I will in chapters 5 and 6). Corpus tools bring the advantage of quickly processing large amounts of text and to produce verifiable results. Depending on the selected texts, these methodologies can aid in the analysis of genre, themes and tropes. Especially with recent improvements in artificial intelligence these approaches will probably become continuously more advanced in the future. Right now, however, computers cannot entirely replace the capabilities of human scholars. In this sub-chapter I will introduce ways in which Austen's novels can be read as data – specifically when it comes to references to mobility. The numbers that I will compile do require careful and close consideration to facilitate data-driven interpretations. As indicated in the introduction, mobility here refers to movement through geographic space. Data about mobility, in turn, consists of departures, arrivals, distances and locations. While other scholars

[10] A possible exception is the analysis of lexis using *AntConc*. While word list tools only count and sort words, keywords analysis inherently makes use of statistical analysis to highlight whether the determined keyness is, in fact, statistically significant.

have already worked on the description of Austen's settings, especially in terms of architecture, furnishing and landscape, this study provides the first detailed investigation of destinations and movements. Based on the novels, this chapter will construct an extensive data collection that forms the foundation for the analyses and interpretations in chapter 3.

Austen's works repeatedly place their characters in fictional locations: Longbourn, Norland, Mansfield, Highbury and Kellynch do not actually exist. To analyse these novels' settings, it would suffice to refer to the descriptions of each of these villages or estates in the novel. Other scholars have already provided these readings for some of the novels. George R. Bramer's "The Setting in Emma" explores detailed descriptions of Highbury and its surroundings and P. Keiko Kagawa's "Jane Austen, The Architect: (Re)Building Spaces at Mansfield Park" compares the estates in Austen to contemporaneous schools of architecture and landscape gardening. I, however, aim at analysing the journeys themselves by identifying locations and constructing distances between them. These distances form the basis of further analyses in the next chapter. To this aim, I used different methods to locate as many cities and towns as possible. These details are essential to support my thesis in several ways: especially for recurring cities, towns or villages such as Longbourn or Highbury, knowing a near accurate approximation of their geographical position is indispensable to estimate distances that characters overcome. When compiling the data, the following research questions structured my approach: What distances do Austen's characters overcome? By which means do they travel and who owns their carriages?

The answers to these questions partly lie in the identification of the major fictional settings. Both scholars and Austen enthusiasts have likewise attempted to determine locations and distances[11]. The triangulation method allows to construct the location of a fictional setting based on at least two, preferably three, given distances between the fictional and real places. Contrary to this mathematical or geometrical approach, other scholars have worked on the basis of Austen's diary entries and letters to determine whether an estate or city might have been the

[11] When dealing with Austen and her works, one automatically comes across texts and data collected by so-called Janeites: people involved in "the self-consciously idolatrous enthusiasm for 'Jane' and every detail relative to her" (C. L. Johnson 211). In many instances, their data collections support my thesis and often helped me in my search for possible candidates for the locations mentioned in the text. However, many Janeites work without a background in literary studies, which makes their data partially unreliable or removed from scholarly discourse. Many readings glorify Jane Austen herself; they engage in parallel readings of the novels and Austen's diary entries to establish similarities and base their interpretations on them. For my analysis, many of these author-oriented readings do not provide any valid information. The locations they construct might have been an inspiration to Austen and a basis for some of her works. Their geographical location, however, often does not correspond to the information given in the novels. Apart from these inaccuracies, I discovered an unproportionate interest in some of the novels; *Pride and Prejudice* and *Persuasion* are often discussed, whereas *Mansfield Park* and *Northanger Abbey* do not appear as often in many of these Janeites' online blogs. These observations coincide with the novels' popularity among enthusiasts (rather than specialised academic audiences) which can be proven by their respective Goodreads ratings that rank the texts from *Pride and Prejudice* (4.3 out of 5 stars) through *Northanger Abbey* (3.9).

appropriate candidate for one of the fictional locations. As I do not rely on author-oriented readings in this thesis, I will neither use this method myself, nor include other critics' findings that rely exclusively on the author's biographical information. Wherever possible, I will apply the triangulation method; in many cases, however, the given data does not suffice to construct a town's position reliably. In these instances, I shall consult all given information from the novels to determine areas in which the respective estates would be located and proceed by selecting a position in this area to use for further reference and calculations. This means, however, that, except for their geographical position, these selected locations and the original fictional setting in the novels do not necessarily share any characteristics; their size, number of inhabitants and setup may be completely different. Therefore, it would be erroneous to try to infer information about Highbury by equating it with its assumed counterpart Oxshott.

Nonetheless, I contest that Austen's novels contain enough geographical details to locate most fictional settings and thus to quantify the mobility between them. I will investigate which information is given in the texts and, on this basis, assemble maps that illustrate the respective positions of both fictional and real settings of each novel.[12] The possibility to construct the majority of the setting substantiates my claim, that Austen's novels are rich in details concerning mobility and allow a reading based on setting and movement. The distances themselves are the basis for the following analysis and interpretation.

2.2.1 Locating Fictional Settings

In *Pride and Prejudice*, the Bennets' estate Longbourn and the surrounding Meryton and Netherfield have been identified as set in the "broad general area of Redbourn/ Harpenden/Kimpton" (Smith 241). Readers are told that Longbourn is 24 miles from London, Gracechurch street (*P&P* 150) and that Hunsford, near Westerham, is located around 50 miles from Lucas Lodge (174). Both distances are relatively accurate when assuming that Longbourn is actually located at Redbourn. In fact, the linear distance between London and Redbourn amounts to 24 miles[13]; the distance between Chevening (Hunsford) and Redbourn lies somewhere between 42 miles (direct distance) and 53 miles (on the road).

[12] All of these hand-drawn maps are based on a regular UK map and then adjusted by using the image manipulation program GIMP. Larger versions of each map can be found on pages in the appendix of this book.
[13] Distances without references have been determined using google maps' bike option.

Similarly, Greene argues that Lambton and Pemberley refer to Brampton and Chatsworth (5, 9). His argument is based on the closeness between Brampton and Bakewell (where Elizabeth and the Gardiners stayed before visiting both Lambton and Pemberley) and the 5 miles that divide both places respectively.[14] Rosings and Collins's abode in Hunsford, David Waldron Smithers suggests, would be located at Chevening near Westerham.[15] This claim is reasonable considering that Mr. Collins writes his letter from "Hunsford, near Westerham, Kent, 15th October" (*P&P* 61).

Figure 1: Locations in *Pride and Prejudice*

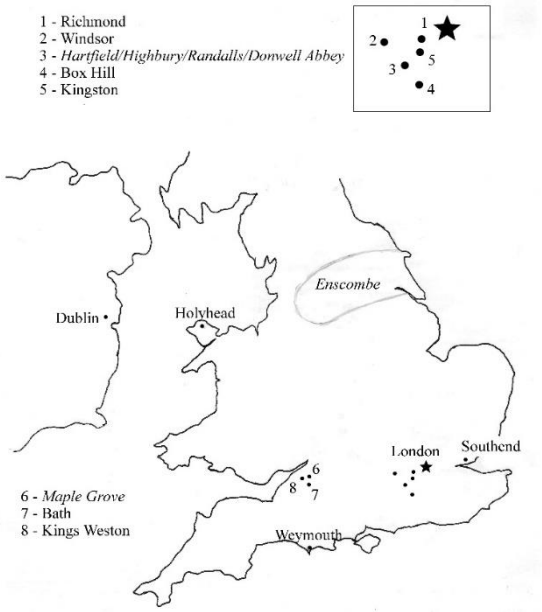

Figure 2: Locations in *Emma*

Whereas Smith successfully located the area of Longbourn using the given distances, this procedure appears to fail in the case of *Emma's* Hartfield, Highbury, Donwell and Randalls. Chapman argues that "no possible place is at once 16 miles from London, 9 from Richmond, and 7 from Box Hill; the precision of the figures was perhaps designed to preclude the possibility of a false identification" (qtd in Gay). Whatever the reasons for this impossibility might be, I can confirm that Chapman's thesis is correct, when working with the exact linear distances. Roads, however, do not follow linear distances, but yield to natural and man-made obstacles. Even though there might still be a place that exactly meets the novel's requirements, I decided to base all further calculations on the assumption that Hartfield/Highbury/

[14] Contrary to Greene's argument, a notice outside a room in the Rutland Arms Hotel claimed that "In this room in the year 1811, Jane Austen revised the MS of her famous book *Pride and Prejudice.* …The small market town of Lambton is easily identifiable as Bakewell, and any visitor driving thence to Chatsworth must be struck by Miss Austen's faithful portrayal of the scene". There is, however, no evidence that Austen ever visited Bakewell; only her characters stay both at Bakewell *and* Lambton (Greene 2f.).

[15] Smithers was a renowned cancer physician who, after his retirement, started to write about Austen and Kent (Henk). Greene mentions Smithers in his footnotes and claims that he has conclusively shown that Chevening is the original of Rosings (Greene 23).

Donwell/Randalls would be located somewhere near Oxshott. Google Maps's bike option calculates the distances as follows: Oxshott is 17.5 miles from London, 10 miles from Richmond and 7 miles from Box Hill. All distances in the closer vicinity can be found in the novel. Whenever I estimated longer journeys, for example Mr. Elton's trip to Bath, I based all calculations on Oxshott as the most likely position for the village of Hartfield and the estates surrounding it.[16]

Enscombe is difficult to locate: the only given data suggests that it is situated in the county of Yorkshire and that it is some 190 miles from London (285). The problem with the latter miles indication is that we can assume that it refers to 190 miles on the road and not of direct, linear distance. In order to estimate the linear distance that was necessary for my geometric constructions, I used a small data sample to determine how linear distance and actual covered distance relate.[17] These calculations suggest that 190 miles on the road correspond to around 147 miles of linear distance. The grey-outlined area in the map above shows all places that are located in Yorkshire and, at the same time, between 147 and 190 miles from London. The lower half of the oval shape consists of the locations that I consider most likely to be Enscombe. I chose to select Barnsley (marked with a dot on the map) for its central and low position to approximate the Churchills' estate whenever necessary.

The eponymous estate in *Mansfield Park* has often been identified as Cottesbrooke Hall (Ross), which is located approximately 12 miles from Northampton. In the novel, readers learn that Mansfield is around 70 miles from London (*MP* 55) and close enough to Northampton for Mrs. Norris to go there and fetch Fanny when she first comes to stay with her affluent relatives (*MP* 13). Being 88 miles from London, Cottesbrooke does not answer the first and only barely the second requirement. It appears unlikely that there would be no closer location than one that is 12 miles from Mansfield to meet Fanny at.[18] In spite of these counter-arguments, I have used

[16] Highbury itself is described in such details in the novel that scholar Penny Gay has attempted to construct the street map of Highbury and its vicinity. The result is interesting but not necessarily important for my thesis. It can be found via http://www.jasna.org/persuasions/on-line/vol36no1/gay.html.

[17] This data sample is based on the cities London, Bath, Brighton and Manchester. I used google maps to measure off both the direct distances between these locations and the length of the bike route that google maps suggests in each case. I then divided both measurements to estimate the ratio between both values. The calculated quotients (1.22; 1,27; 1,3; 1.31; 1.31; 1.31) average out at around 1.29. Accordingly, for every mile of direct linear distance, characters would have to travel around 1.29 miles. Inversely, One mile on the road on average corresponds to 0.78 miles of direct linear distance on the map. The small data sample is not sufficient; it can, however, help to estimate likely distances and locations on the maps.

[18] It is, however, not impossible for Mrs. Norris to drive twelve miles in each direction within one day. In the novel, several groups visit Sotherton, at a ten miles distance, without having to stay overnight. In *Northanger Abbey*, Tilney's horses go 6.5 miles per hour. Based on this speed, Mrs. Norris would have to be on her way for a total of four hours to fetch Fanny which would be surprising, considering her later attempts to evade both inconvenience (by sending Fanny to do her errands, 68) and costs (by not going to Portsmouth with Fanny and William, 345).

Cottesbrooke as an approximation for Mansfield, since the novel does not provide sufficient information to come up with a better alternative.

Finding suitable candidates for Sotherton and Thornton Lacey has proved equally difficult. Except for Mrs. Norris' assurance that Mansfield and Sotherton are divided by "ten miles of indifferent roads" (37) and that Thornton is 8 miles from Mansfield (228), the novel specifies neither distances nor directions. Therefore, I shall approximate both Thornton Lacey and Sotherton with Northampton, whenever I need to determine the length of the journeys taken from or aiming at any of these locations. These inaccuracies barely influence my data collection, considering that most journeys are either very long (making the percentual error relatively small) or described with exact measurements in the text.

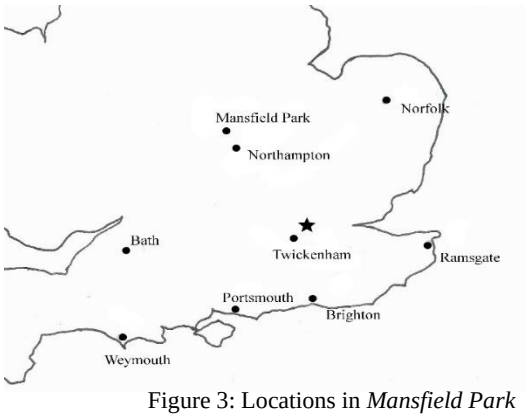

Figure 3: Locations in *Mansfield Park*

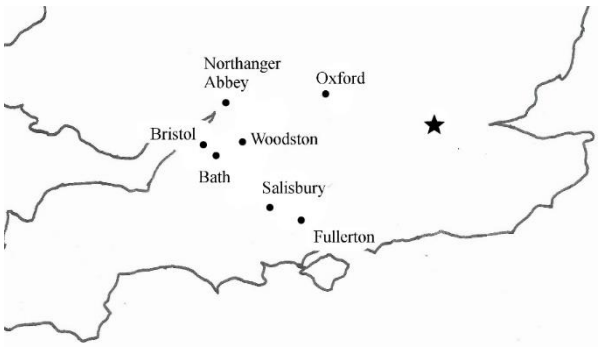

Figure 4: Locations in *Northanger Abbey*

Large parts of *Northanger Abbey* are set in Bath. Whereas the locations in *Mansfield Park* are not always determinable, here the reader is provided with accurate addresses of the protagonists. The main characters live in Milsom Street (87), Great Pulteney Street (20) and Edgar's Buildings (42). The other locations mentioned within Bath are accurate as well and allow the estimation of distances within this city. Still, the more rural locations, such as Northanger Abbey, Fullerton and Woodston are fictional. Fullerton itself is located 8 or 9 miles from Salisbury (28). It is 70 miles from Northanger Abbey (211), which itself is around 30 miles from Bath (147). Based on this information, my geometric constructions suggest that, Northanger would be either close to Nailsworth (30 miles from Bath and circa 65 miles from Salisbury) or Weston-super-Mare (35 miles from Bath and circa 66 from Salisbury). Fullerton is probably set somewhere around Redlynch (9 miles from Salisbury, 75 miles from Weston-super-Mare/70 miles from Nailsworth). Woodston is 20 miles from Northanger Abbey (149) and located on Isabella's journey from Northanger to Fullerton, which makes both Chippenham (being 20 miles from Nailsworth) and Wookey Hole (being 20 miles from Weston-super-Mare) possible contestants for this village. In the novel, the focaliser describes how Mr. Allen "had early in the evening taken pains to know who her partner was, and had been assured of Mr.

Tilney's being a clergyman, and of a very respectable family in Gloucestershire" (*NA* 29). If this information is correct, it would substantiate the claim for Nailsworth, Weston-super-Mare being located in Somerset instead. Therefore, I decided to approximate Mansfield and Woodston with Nailsworth and Chippenham.

As in *Northanger Abbey*, large parts of *Persuasion* are set in Bath. Additionally, the nonfictional Lyme Regis in Dorset serves as a setting for the novel. All addresses and locations within these two resorts refer to actual locations. The characters' Bath addresses in Gay Street (158), Rivers Street (127), Camden Place (128), Laura Place (140), Marlborough Buildings (130), White Hart (206) and Westgate Buildings (144) can easily be located on both contemporaneous and current maps. Similarly, the locations in Lyme can be found in reality and have served as settings for a recent movie adaptation ("Persuasion"). The first part of the novel, however, takes place in the fictional Kellynch, Winthrop and Uppercross. Readers know that Kellynch and Bath are circa 50 miles apart (15) and that Lyme Regis is 17 miles from Uppercross (88). Uppercross and Kellynch are divided by 3 miles (30) which leaves Kellynch between 14 and 20 miles from Lyme. Some Austen enthusiasts suggest that Barrington Court might be a good approximation for Kellynch (earthlydelights.com, Bailey). Both, the proximity to Crewk(h)erne (113) and its 49 miles distance from Bath and 20 miles from Lyme support this claim. Therefore, I have calculated all distances using Barrington Court as an approximation for Kellynch and for longer distances also for Uppercross.

Apart from those locations, readers learn that the Crofts, Captain Wentworth, Captain Benwick and Captain Harville have been travelling overseas. Mrs. Croft has "crossed the Atlantic four times, and ha[s] been once to the East Indies, and back again, and only once; besides being in different places about home: Cork, and Lisbon, and Gibraltar" (65-6). There is no such enumeration for Wentworth, Benwick or Harville, and the exact destinations of their journeys are never specified. I have included these journeys in my table without giving the exact

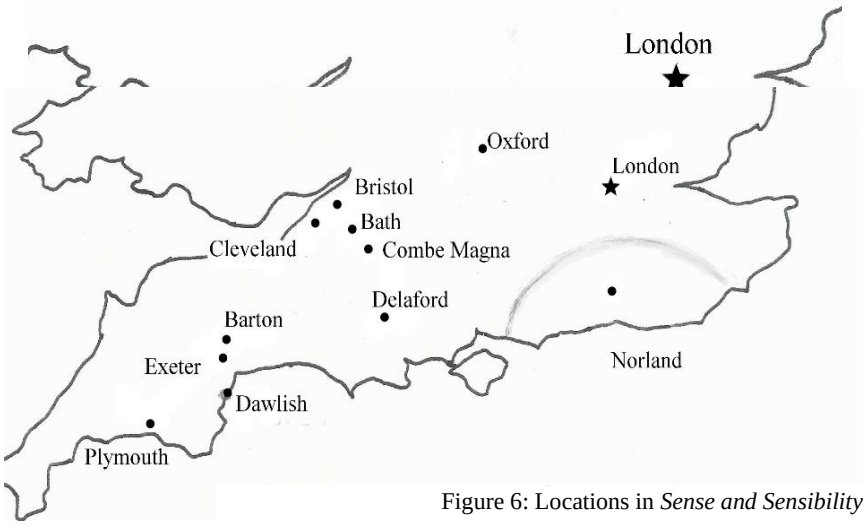

Figure 6: Locations in *Sense and Sensibility*

distances. Firstly, because I was not able to calculate appropriate mileage in any of these cases and, secondly, because most of these journeys lie outside the novel's story time.

Just as the latter two novels, *Sense and Sensibility* is set both in fictional and non-fictional locations. The second and third volume are predominantly set in London, where the characters' addresses are mentioned explicitly. The characters lodge in Conduit Street (162), Hanover Square (107), Berkerley Street (169), Harley Street (217), St. James' Street (272), Pall Mall (257), Bartlett's Buildings (205) and Bond Street (173). The London part is framed by scenes that are set at Barton, "within four miles northward of Exeter" (27), thus, somewhere around Cowley. Other important locations include Norland, Cleveland and Delaford. In these cases, however, the amount of information is so sparse that it is not possible to name clear candidates for each location. The text states that Norland is in Sussex and both Cleveland and Combe Magna in Somersetshire, with Cleveland being close to Bristol and "not thirty (miles) from Combe Magna" (283). Delaford cannot be located accurately, either. I do not agree with King (referenced Greene 23) who suggests that Delaford is based on Hamstall Ridware. Elinor mentions that Brandon has property in Dorsetshire (211). Hamstall Ridware, however, is in Staffordshire instead.

In order to calculate approximate distances, I have chosen the following locations: instead of Delaford, I shall refer to Blandford Forum for its central position in the county, for Cleveland, I have selected Long Ashton, for Norland Burgess Hill and for Combe Magna Westbury. All of these locations do not stand in contradiction to any information given in the novel. They are, however, not accurate, making any calculations based on these locations likewise inaccurate.

2.2.2 Merits and Limitations

All in all, the large amount of quantitative geographical information in Austen's novels suffices to construct the approximate positions of most settings. Merely some estates in *Sense and Sensibility* and *Mansfield Park* have proved difficult to locate. This supports my claim, that a reading of mobility and space is possible and productive. The determined locations allow me to calculate unknown distances between them that, in turn, are part of my data collection. In the following sub-chapters, I will use the information above to interpret the way movement and the ability to travel are constructed in the novels.

Example							
Characters	**From**	**By**	**To**	**Further Information**	**Reason**	**Approximate distance**	**Page**
Mr. Bingley	North of England	chaise and four	Netherfield (+return)		taking possession of Netherfield	n. s.	5
Mr. Bennet	Longbourn	n. s.	Netherfield (+return)	Urged by Mrs. Bennet	call	3 miles (x2)	5
planned Journey: Elizabeth, Mr. Gardiner, Mrs. Gardiner	*Longbourn*	*n. s.*	*Lake District (+return)*	*does not take place after all (230)*	*tour of pleasure in summer*	*(240-260 miles) (x2)*	*152*
Miss Anne De Bourgh, Mrs. Jenkinson	Rosings	low phaeton	Rosings		driving around; possibly visiting the newcomers	n. s.	156
Mr. Collins (sometimes accompanied by his visitors)	**Hunsford**	**walking**	**Rosings (+return)**		**nearly every day**	**0,5 miles (x2)**	**165**

Table 1: Example of Data Collection

To analyse locations, distances and means of transportation, I collected data on all journeys in the novels.[19] As journeys, I included all instances of characters leaving their house and travelling from one place to another without limiting my definition to trips above a certain distance. By doing so, I can look beyond the apparent confinement of some characters: Emma Woodhouse, for example, only in the very last chapter travels more than seven miles. Nonetheless, I will argue that even she is constructed as mobile.

Although I have worked as precisely as possible, my data collection is not infallible. During my work, I have encountered four main difficulties, the first of which, difficulties with locating certain settings, I have already mentioned previously. Even after successfully constructing the settings of estates and their neighbourhoods, the routes between those locations remain open to interpretation. As with the indicated mileage in *Emma*, readers can never know, whether the mentioned distances refer to linear distances or to the actual roads a traveller would have to overcome. In the latter case, it remains difficult to determine which roads would have been taken from one estate to another, not least, because roads had to fulfil certain criteria to be traversable with different carriages. Whereas coaches could be "exposed to all weathers and rough roads" (Ratcliffe), smaller carriages like the gig, the chair or whiskey were only "intended for smooth ground" (Ratcliffe).

Another problem during the compilation of the data is that, whereas the longer journeys are described in depth, short visits are often only mentioned without many details. In some

[19] For an example, see table 1.

cases, the characters repeatedly visit the same neighbours which makes calculating an exact sum of covered distance difficult. While Maria Lucas explicitly mentions the precise number of evenings spent at Rosings ("We have dined nine times at Rosings, besides drinking tea there twice! How much I shall have to tell!", 210), phrasings such as "They had been meeting almost every day since his arrival" (243) prevent an exact documentation of covered miles. Other journeys are not mentioned at all. In *Emma*, chapter IV ends with Emma's thoughts on Harriet and Mr. Elton. By the beginning of chapter V, the setting, character configuration and narrative situation have changed: instead of Emma's focalisation, this chapter consists nearly entirely of a dialogue between George Knightley and Mrs. Weston. In examples such as these, readers cannot know how to locate these dialogues in time and space. We cannot determine when the characters met, how they arrived at the place and what had happened previous to their meeting. Here, even detailed descriptions of movement exhibit incompletable gaps.

Although I have worked on the textual basis as closely as possible, many locations are not more than approximations and places that I consider the most likely candidate for each setting. As I was interested in the length of distances and not the exact set-up of each village, I did not consider whether my approximations would be as big or small as the novel's originals. They can, however, help to calculate distances that I will analyse in the following sub-chapter.

3. Case Study I: Mobility in Jane Austen's Novels

In this chapter, I will make use of the data compiled in the last chapter to investigate how travelling and the means thereof, are depicted in Austen's fiction. I shall discuss the construction of space and mobility in her six completed novels *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1815), *Persuasion* (1818) and *Northanger Abbey* (1818)[20]. This case study combines a variety of text- and context-oriented approaches to examine the individual characters' mobility and interpret the functions of travelling and mobility for characterisation and plot design.

In *Persuasion*, Anne Elliot, the protagonist and main focaliser, argues that women "live at home, quiet, [and] confined" whereas men always have "a profession, pursuit, business of some sort or other, to take [them] ... into the world" (*Pers* 218). The modern perception of the 19th century is shaped by concepts such as the Angel in the House, The Cult of Domesticity and the Separate Spheres. Anne's statement is reminiscent of these idealised middle- and upper-class constructions in so far that they share the assumption that women inhabit the private sphere, strictly cut off from the rough, masculine public sphere. My contention, however, is that the main female characters in Austen do not live the confined life that Anne suggests; neither are their lives restricted to the private sphere. On the contrary, Austen's heoines spend most of the time in company, either walking outside for the sake of exercise or visiting friends, relations and neighbours. A prominent example of Austen's active women is Elizabeth Bennet whose stockings, stained from a three-mile walk in the countryside, illustrate how women can overcome constraints and expectations of domesticity (*PP* 33). While Anne Elliot sees herself as confined, critic George R. Bramer describes Emma Woodhouse's living conditions using the same adjective (145). In my analysis, however, I will show that even Emma, the arguably least mobile protagonist, partakes of the increasing mobility of the middle and upper classes at the time. Chapter 2.2 presented the methodology by which I calculated settings. In this chapter, I will use this data to analyse and interpret four main aspects of mobility: I will answer the questions "how far", "where and why", "who" and "with what means" characters travel. In subsequent investigations, I will interpret distances and their implications for characterisation and class construction.

In Austen, reasons for travelling are manifold: men travel for business and pleasure, while women strive to fulfil social obligations and enjoy the advantages of town; education, culture and society are portrayed as the main pull-factors of London. At the same time, a

[20] When giving text references from the novels, I shall use the following abbreviations: *Sense and Sensibility* = *SaS*, *Pride and Prejudice* = *PP*, *Mansfield Park* = *MP*, *Persuasion* = *Pers* and *Northanger Abbey* = *NA*. Due to its brevity *Emma* will be referred to with its full title.

consciousness for health (as with Mr. Woodhouse in *Emma*) drives characters to seaside resorts or the fashionable spas of Bath and Clifton. From all these journeys women are not excluded. Especially young female characters, including members of the lower spheres of the middle classes, are enabled to accompany family members or neighbours to larger cities to make their place in society: to see and to be seen. Based on my data collection, I will prove that the suggested correlation between gender and mobility cannot be verified on the basis of Austen's works. Instead, I contend that the investigation of agency and its relation to social and economic dependence and independence is productive to revise the oversimplified contrast between mobile men and confined women. With reference to the novel and Regency inheritance law, I will substantiate my claim that mobility is constructed as a matter of agency, dependence and independence instead of a mere question of gender.

Apart from the fact that characters are travelling at all, I shall draw attention to both the destinations and means of travelling. While all sub-chapters rely on the quantitative data compiled in 2.2, this part makes use of elements of more distant reading to highlight the way that different settings carry varying connotations. Mr. Darcy describes the country society as "confined and unvarying" (*PP* 42), and according to Elizabeth Bennet the towns "provide [a] variety of people to be met with" (*PP* 43). Contrary to this assumption, the novels at hand portray the city as highly class-conscious and hierarchically structured. The country, on the other hand, is more permissive and, in terms of regular acquaintances, more varied than the town. The third main setting in Austen, the seaside resorts, can be read as places of instability and disruptive change.

In all six novels, both narrators and characters are constantly concerned with describing styles of carriages and numbers of horses. Mrs. Charles Musgrove was "so well satisfied with the journey in her mother-in-law's carriage with four horses" (*Pers* 205). Augusta Hawkins can choose between her "barouche-landau ... which holds four perfectly" and a chaise (*Emma* 254-5) and the Crofts are known to spend their time "driving out in a gig" (*Pers* 68). I will account for the significance of carriage style and carriage description and investigate their effects on both character and class construction. I contend that characters that set great value upon vehicles are constructed as superficial and condescending in contrast to real genteel characters that do not rely on appearances, but on manners, responsibilities and values. I shall emulate New Historicist practice using contemporaneous non-fictional material on horse-drawn vehicles to analyse the connection between the characters' means of transportation and class construction.

Finally, I will go beyond studying the details of the presented physical journeys and broaden the scope by reading movement as a metaphor for mental development. The spatial

journeys of Austen's female protagonists are aligned with mental "journeys" and changes of ideas, especially concerning future marriage partners. Melissa Sodeman argues that "the heroine's move into the world ... is necessary not only to attain a definitive subjectivity but also to learn to interpret properly the characters surrounding her" (802). In the example of *Pride and Prejudice*, Elizabeth Bennet and her sister Jane manage to leave the rural Meryton behind. In both cases, physical movement is in accordance with cognitive development. Their physical and psychological distance from former surroundings reveals their past opinions as misconceptions and thus opens the mental space for reconceptualisation. Following Lakoff's definition of metaphor, I will develop the conceptual metaphor of "interior conflict is a journey" and utilise the terminology of cognitive linguistics to interpret the way that physical movement aligns with metaphorical inner journeys in the text. Thus, I will prove that mobility does not only serve as a means of character construction but also as a main plot device that consequently connects the novels to the conventions of the female *Bildungsroman*.

3.1. Small- and Large-Scale Mobility

In this sub-chapter, I will start by giving some general information about the amount of mobility and movement in the novels. I will already highlight differences between the length of these distances and the gender of the travellers that undertake these journeys. In the course of the six novels, the characters travel a total of 1,512 times. Within these 1,512 journeys they manage to overcome more than 31,343 miles. There is the least mobility in *Northanger Abbey* and most movement in *Sense and Sensibility*.[21] When excepting the overseas travelling, the longest single journey within all novels is taken by Mr. and Mrs. Campbell, who both travel more than 380 miles on their journey to Ireland. Mr. Yates travels 375 miles on his way from Weymouth to Mansfield Park (including his stay in Cornwall) (*MP* 113) Julia Bertram overcomes some 350 miles on her way from London to Scotland (supposing she elopes to Gretna Green[22]) (*MP* 411) and Edward Ferrars travels 311 miles from London to Barton Cottage via Plymouth (*SaS* 86).

[21] The data for this table only includes movement on the British Isles; the overseas journeys undertaken by the Crofts and Frederick Wentworth in *Persuasion* and by the Bertrams and William Price in *Mansfield Park* are not part of these calculations. Neither are those that are mentioned, but do not take place during the novel's story time. Therefore, neither Darcy's past encounters with Wickham, nor Brandon's story about Eliza are part of these calculations. Moreover, the distances of more than 300 journeys cannot be estimated; in many cases because either destination or origin are unknown or because they take place within a fictional village.

[22] After the introduction of the Marriage Act (1753) "with its provision for the need for parental consent if either prospective marriage partner were under 21", some young couples tried to evade its power by "eloping to Gretna Green in Scotland, where the act was not valid and where legal marriages could be quickly enacted solely upon personal declarations before witnesses" (Nash 440). Whenever Austen's characters elope, Gretna Green or Scotland is mentioned.

Novel	Total Number of Journeys	Total Distance of these Journeys (in miles)
Northanger Abbey	187	1,767.98
Persuasion	246	2,347.3
Emma	280	3,884
Pride and Prejudice	269	5,984.5
Mansfield Park	232	7,792
Sense and Sensibility	298	9,567
Total	1,512	31,342.78

Table 2: Total Distances Overcome in Austen's Novels

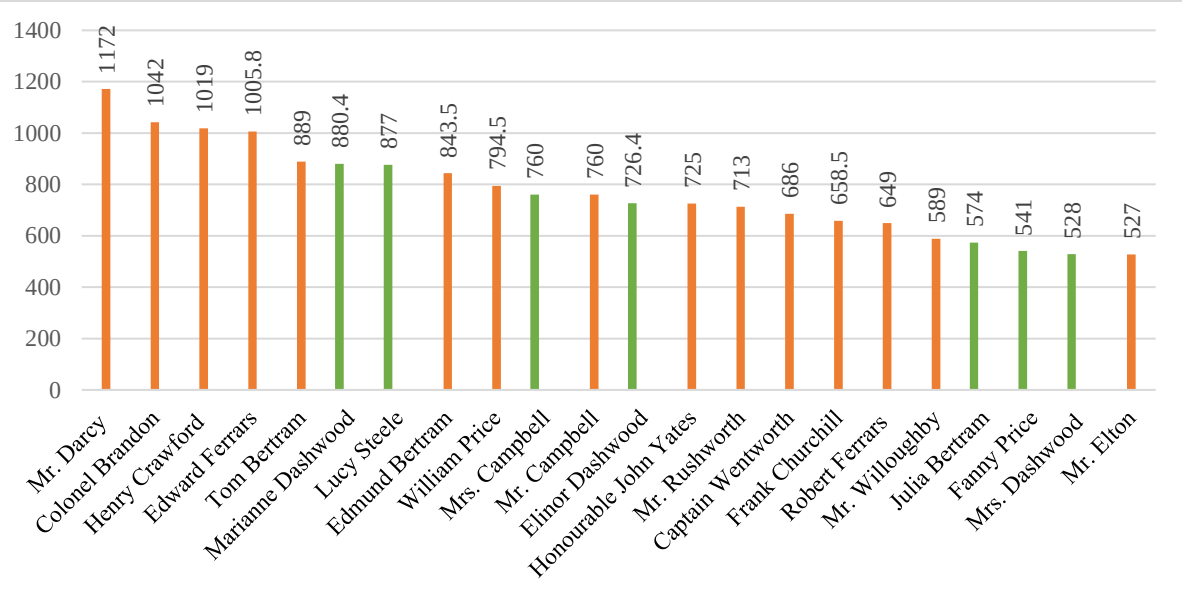

Figure 7: Most Mobile Characters in Austen's Novels
(orange indicates male characters; green indicates female characters)

The character that travels the most is Mr. Darcy, whose total distance adds up to 1,172 miles (excluding several journeys of unspecified length). In total, 22 characters travel more than 500 miles, 7 of which are female characters, among them the Dashwood women and Fanny Price. The 5 most mobile characters, however, are all male. Mr. Darcy, Colonel Brandon, Henry Crawford, Edward Ferrars and Tom Bertram lead the list of longest total distance on the British mainland.

Many journeys during these novels only consist of visiting neighbours or socializing in Bath or London; others, however, are too long to be overcome within one day. Supposing an average speed of 6.5 miles per hour and ten hours of driving, the daily mileage was not likely to surpass 65 miles. Catherine Morland spends 70 miles and eleven hours in a carriage on her

way back from Northanger Abbey to her parents' house at Fullerton (211, 217). Such a journey, however, cannot be expected to be very comfortable. The women in *Sense and Sensibility*, for example, prefer to divide the approximately 140 miles from London to Cleveland into three instalments (283). The following table 3 shows how many short- and long-distance-journeys feature in each novel.

	0-5 miles	5-20 miles	20-50 miles	50-100 miles	>100 miles	not specified	long sea voyage	Total
Women								
Emma	117	19	2		4	1		143
Mansfield Park	55	21		4	11	6		97
Northanger Abbey	88	12	3	4		1		108
Persuasion	107	15	10		1	5		138
Pride and Prejudice	117		19	3	11			150
Sense and Sensib.	149	2		14	25	3		193
Women total	633	69	34	25	52	16		829
Men								
Emma	82	39	3	1	9	3		137
Mansfield Park	55	25	2	15	26	7	5	135
Northanger Abbey	46	17	6	5	3	2		79
Persuasion	75	19	5	3	3	3		108
Pride and Prejudice	74		25	2	14	4		119
Sense and Sensib.	69	1		11	22	2		105
Men total	401	101	41	37	77	21	5	683
Total	1034	170	75	62	129	37	5	1512

Table 3: Number of Journeys Categorised by Length and Gender

In total, the vast majority of journeys are taken within a radius of five miles. Above that, there are 170 journeys between five and twenty miles. Another 75 journeys lie within a radius of fifty miles, a mileage that Mr. Darcy still refers to as "a *very* easy distance" (*PP* 174). When comparing these distances, it is important to consider that while fifty miles might not be very far for Mr. Darcy, other characters that are less affluent might not agree with his judgment. Elizabeth, for example opposes Darcy's evaluation.

> I do not mean to say that a woman may not be settled too near her family. The far and the near must be relative, and depend on many varying circumstances. Where there is fortune to make the expenses of travelling unimportant, distance becomes no evil. […] —and I am persuaded my friend would not call herself near her family under less than half the present distance. (*PP* 175)

This statement proves that the ability to travel is strongly connected to questions of class and wealth. What is, "far" or "close" is contestable. Therefore, both the journeys undertaken and

the evaluation of distances are means of class construction and form part of the implicit characterisation. Journeys within a radius of five miles are generally easy to overcome. Randalls and Hartfield are divided by 0.5 miles, a distance that is "convenient for even solitary female walking" (*Emma* 19). In *Pride and Prejudice* the one-mile distance between Meryton and Longbourn is described as "most convenient" (*PP* 29) as well. Mr. Woodhouse argues that Randalls, being 0.5 miles from Hartfield, is too far for him to walk. The Woodhouses are affluent enough to use a carriage for a distance of that length (*Emma* 10). Fanny, who can only dream of being allowed to use the carriage for her convenience is exhausted after walking a mile in the sun (*MP* 68, 69). Elizabeth, on the other hand, considers three miles nothing "when one has a motive" and does not shrink from the idea of walking a total of six miles within one day (*PP* 33). Walks in Austen's novels do not tend to be much longer than that. In *Persuasion*, the young men and women visit the Hayters at a distance of two miles (*Pers* 69). On their way home, after a total of around three miles, Anne is exhausted and handed into the Crofts' carriage to end her "suffer[ing]" (*Pers* 84). Even Mr. Gardiner, who "expressed a wish of going round the whole park" (*PP* 243) at Pemberley, has to admit that the ten miles around are out of reach for a pedestrian. Walking in the countryside is not necessarily a marker of class in Austen's novels. Characters of all classes are known to take walks: Elizabeth of the pseudo-gentry and the superior Darcy walk "several miles in a leisurely manner" (*PP* 350), Mr. Knightley prefers walking to taking a carriage, Mr. Martin, the yeoman-farmer, took a "three miles round one day in order to bring [Harriet] some walnuts" (*Emma* 28) and the lower middle-class Jane Fairfax does not mind walking home from Donwell Abbey on her own (*Emma* 340).

Above walking distance, there are routes that would be overcome by carriage or horse. In general, with the possible exception of Emma, characters agree that distances between 10 and 30 miles are still convenient or at least manageable. In *Mansfield Park*, the carriage is used to travel the 10 miles to Sotherton and back again. Mrs. Bennet does not want to have Lydia and her husband more than ten miles from her (*PP* 294). Elizabeth "remarks on [the] convenient distance between London and Hunsford" (*PP* 124) and is happy to live within thirty miles of Jane (*PP* 364). The journey to Lyme from Uppercross "was *only* seventeen miles" (*Pers* 88, emphasis added) and Charles's living is "*only* five-and-twenty miles from Uppercross" (*Pers* 204, emphasis added). Even Emma agrees that nine miles were nothing but an hour's ride for a young man (297). For female riding, however, this distance is out of reach (*MP* 54).

Journeys above twenty miles would have taken a traveller around three hours. Ratcliffe notes that after this distance, horses would have needed a rest before being able to continue the journey. Nonetheless, journeys of around fifty miles would still be accessible within one day.

The longest continuous journeys in the novels are even above 70 miles. Catherine Morland is travelling eleven hours on her way back to Fullerton (*NA* 211, 217), Colonel Brandon and Mrs. Dashwood rush from Barton to Cleveland to see Marianne (*SaS* 314) and Elinor is relieved to be at Cleveland, knowing that "the distance to Barton [80 miles] was not beyond one day, though a long day's journey" (*SaS* 262). Mr. Willoughby takes the longest drive in all novels combined. He drives 140 miles straight from London without leaving his chaise for more than ten minutes (*SaS* 297). Willoughby apparently travels this distance within twelve hours, making him drive in his four-horse chaise with an average speed of 11.7 mph.[23]

There are, however, instances where characters explicitly mention that certain locations are out of their reach. For Emma, it does not make much of a difference if Frank Churchill has to travel 18 or 206 miles as both journeys appear to be equally inconvenient (*Emma* 297). Similarly, "her sister, though comparatively but little removed by matrimony, being settled in London, only sixteen miles off, was much beyond her daily reach" (*Emma* 9). Mr. John Knightley openly acknowledges that he does not want to afford longer journeys for him and his family. He states that "[I]f Mr. Perry can tell me how to convey a wife and five children a distance of an hundred and thirty miles with no greater expense or inconvenience than a distance of forty, I should be as willing to prefer Cromer to South End as he could himself" (101, 102). The Dashwood sisters are forced to accompany Mrs. Jennings to Cleveland in order to be able to arrange their way home after staying in London. The whole 200 miles between Barton and London would not be something they could overcome independently.

On the contrary, the Sucklings and the Churchills do not have to worry about distances for "what is distance … to people of large fortune? … Twice in one week [Mr. Suckling] went to London and back again with four horses" (*Emma* 285). Although Mrs. Elton brags about her sister's mobility as if it was extraordinary, there are surprisingly many journeys above 100 miles in the novels: In total, twenty-nine men and twenty-nine women manage to overcome journeys of this distance.[24] However, only few of the main female protagonists are not among them; neither Emma Woodhouse, Anne Elliot, Jane Bennet nor any of the Musgroves travel that far. The Knightley siblings, Mr. Thorpe, Mr. Tilney and Mr. Morland do not surpass a distance of that dimension, either. This shows that although distances are interpreted differently by different characters, even some characters of the gentry are not as mobile as others who are

[23] Ratcliffe believes that 125 miles per day would be possible, but calls journeys such as those "dramatic dashes." Considering that even post coaches that "were not required to stop and pay at a toll gate" only reached a top speed of 10 miles an hour, it seems unlikely that Willoughby could have travelled at a speed of 11.7 mph.
[24] A list of these characters and the longest distances they overcome can be found in the appendix.

inferior to them. In general, shorter journeys within a radius of twenty miles are considered "convenient" by most characters.

3.2 Destinations

All novels feature original fictional locations, and the protagonists spend large parts of the novels either at home or visiting other characters in these fictional rural places. Apart from those, however, some real destinations are as prominent in the novels as they were in the beginning of the 19th century. The "rapid spread of consumerism" (Kitson 314) and the transport revolution (Schröder 32) of the 18th century brought newly built canals, improved roads and later in the 19th century the advancement of railways and engines. Citizens of all classes were drawn into the major towns; by 1801 London, Dublin, Edinburgh, Liverpool, Glasgow, Manchester and Birmingham were the biggest cities on the Isles (Kramer 142).

Due to Austen's focus on the upper middle classes and upper classes, her characters can be seen to partake in and profit from both developments: the growing demand for consumer goods and objects, and an increasing importance of urban centres, especially London. Whereas Jane Bennet, Harriet Smith and the eldest Dashwood sisters actually spend several weeks in London, other novels only mention the town and its inhabitants in passing. Mr. Thorpe and General Tilney talk about Catherine Morland in London (*NA* 229), Mr. Elton journeys to London in order to have Emma's picture framed (*Emma* 47) and Edmund Bertram follows Miss Crawford to London (*MP* 390). In *Persuasion,* London is mentioned as a former travelling destination of the eldest Miss Elliot and her father (*Pers* 8).

Bath has a similar predominance in the novels: Both, *Northanger Abbey* and *Persuasion* are set, partially, in Bath. The other novels never bring a focaliser to the spa resort, and thus, exclude it from the readers' attention. Nonetheless, the place is mentioned in every single novel. In *Pride and Prejudice*, readers are told that Lydia occasionally visits Pemberley, "when her husband was gone to enjoy himself in London or Bath" (*PP* 366), Brandon's protegee Eliza is seduced in Bath and elopes from there with her admirer (*SaS* 197), Mr. and Mrs. Elton meet in the society of Bath (*Emma* 163) and *Mansfield Park*'s Grants leave the parsonage to stay in Bath for a while (393). Apart from these two cities, Austen's novels all include either passages that are set at seaside resorts, or characters that spend time there.

The different locations, be it cities such as Bath and London or seaside resorts convey certain connotations to the contemporaneous readers. Mullet claims that "every mention of the place name [Weymouth] should be, to the Regency reader, a clue to likely romance" (Mullan 87). On the other hand, readers were aware of the style of living in different parts of London

and Bath. To Regency readers, addresses in London would connote certain living conditions and class associations. But even readers of the twenty-first century can observe patterns and themes in setting and plot development. Even today, the seaside can connote instability, change, movement and freedom. I claim, that Austen's novels construct a contrast between the seaside, where change and instability is possible and the city as a place that perpetuates class distinctions and prohibits disruptive change.

3.2.1 London, Bath and the Countryside

In the beginning of the 19th century, London was becoming more and more important. By 1811 the area of London counted 1,294,765 inhabitants. And the city continuedly grew; only fifty years later, by 1861, Greater London already consisted of 3,155,114 citizens (Visionofbritain.org). This quickly expanding urban centre attracted citizens of all parts of the English society. "Many people left the countryside in order to seek out new job opportunities in nearby towns and cities" (White). Whereas Austen's London is mostly that of the upper spheres of the English society, some 18th century texts, such as Blake's poem "London" portray the desperation and poverty of the lower classes. Blake's London is inhabited by chimney-sweepers, soldiers and harlots, their faces showing "marks of weakness, marks of woe" (Blake 133). At the same time, in other parts of the city "dozens of aristocratic families (…) began spending much of their time in elegantly built townhouses" (White). White concludes that

> [b]y today's standards, most 18th-century towns possessed remarkably young populations. Young people were drawn to urban areas by the offer of regular and full-time employment, and by the entertainments that were on offer there: the theatres, inns and pleasure gardens, for example, and the shops displaying the latest fashions (White).

This contrast between poor working-class inhabitants and those who visit London for entertainment and pleasure could be expected to feature prominently in literature set in London at that time. Bou suggests the existence of recurring themes in urban literature in general: "[t]hese include the threat of the "other"; the effects of ethnic, racial or economic diversity on community within the city; the contrasts of the individual opportunity and alienation; the difficulty of knowing or explaining the city; and the relationship between … the metropolis and the hinterland" (20). Similarly, when Elizabeth and Mr. Bingley talk about studying characters, Mr. Darcy suggests that the town is more diverse and varied that the country: "The country … can in general supply but few subjects for such a study [of character]. In a country neighbourhood you move in a very confined and unvarying society" (*PP* 42).

I propose that this apparent contrast between confined and unvarying country and diverse town cannot be found in the novels at hand. On the contrary, Austen's London does not focus on diversity and contact between different classes of society. In town, class differences are upheld and perpetuated, whereas the countryside features a class conscious, yet more permissive society. Elizabeth supports Darcy's assumption, and defends him in so far that "[h]e only meant that there were not such a variety of people to be met with in the country as in town, which you must acknowledge to be true" (*PP* 43). If this assumption was true, one would assume, that *Northanger Abbey*, *Persuasion* and *Sense and Sensibility*, being set in London or Bath, would feature both a much larger number of characters than *Pride and Prejudice*, *Emma* and *Mansfield Park* and characters farther removed in the class spectrum of 19th century England. My tables, however, do not support this assumption. The novel that features the largest number of moving characters is *Pride and Prejudice* with 28 characters. On the other side of the spectrum, we can find *Northanger Abbey* with only 14 characters. These character lists are in no way complete; they consist of both characters from the country and the city, and do not feature characters who do not move in the novels (e.g. Catherine Morland's parents). They do indicate, however, that the town might not be as varied as proposed by Darcy. Mrs. Bennet claims that they dine "with four and twenty families" in the country (*PP* 43), a number that elicits an "expressive smile" (43) from Miss Bingley. Catherine Morland, on the other hand, might not look down upon such a number. During her stay in Bath, she does not explicitly interact with anyone except for the Allens, Thorpes and the Tilneys. There are several instances that imply that the sheer number of inhabitants in a town, does not necessarily determine the number of acquaintances. "Bath was a leading centre of fashionable life in England during the 18th century. Its gentle climate and picturesque setting in the south-west of the country on the River Avon made it a popular spa and resort, and during this period it expanded rapidly to cater for increasing numbers of visitors" ("Walks through Bath"). It had around 50,000 inhabitants, making it one of England's largest cities (Visionofbritain.org). When Catherine Morland and the Allens arrive, however, they find it very uncomfortable "not to have a single acquaintance" in Bath (*NA* 23). They spend a whole evening at the assembly halls without being able to make real acquaintances; some light conversation with a man, offering them tea remains "the only time that any body spoke to them during the evening" (*NA* 23).

When they finally do make contact with other visitors, they are not as varied and diverse as such a town suggests. In fact, the Thorpes are old acquaintances of Mrs. Allen's; only the Tilneys are removed from their former set of people. This perpetuation of character constellations can be observed repeatedly throughout the novels. Jane Fairfax and Miss Isabella

Knightley have met coincidentally in town (Emma 99). In the capital, Mrs. Jennings seeks the company of Colonel Brandon, the Palmers, the Steeles and the Dashwood's relations and Edmund Bertram goes to town in order to meet his country acquaintances. On principle, most characters that interact with each other in rural England, find themselves in the same circles in Bath or London, again.

Instead of being more varied, London's class structure is even less permeable than the country and even more hierarchical than Bath's. The spa town was known for its "lively social life [that] made it an important marriage market, and the stress placed on easy manners and relatively egalitarian intercourse [that] made it something of a melting pot for the elite" (Statt 47). Mr. Elliot acknowledges that in London, Lady Dalrymple would be perfectly indifferent to Sir Walter's company. However, "in Bath, Sir Walter Elliot and his family will always be worth knowing, always acceptable as acquaintance" (*Pers* 141). Miss Crawford argues that, in town, Fanny would be able "to estimate her conquest" (*MP* 334), probably by Mr. Crawford's high status and general popularity among the upper classes. And Miss Jane Bennet has to acknowledge that her former country acquaintances do not value her company in the city anymore (*PP* 146).

What then, if not new acquaintances and high society, draws Austen's characters to London? It is a mixture of necessity and pleasure. Especially men, of different spheres of the British society, are in town for business. For women, however, the "enjoyment of the great world" (*Pers* 9), "manners and amusement" (*SaS* 148) are the main incentives for visiting London. The city can provide education and entertainment: Lady Catherine urges the Bennet sisters to visit London to "benefit of the masters" (*PP* 161). And although we never read of characters improving in accomplishments during their stays in the city, the episodes in Bath and London feature more musical and theatrical events than those set in rural England.

Last, but not least, London is fashionable and the simple fact of being there, having property there or visiting the town regularly is very desirable. Statt argues that "the nation's elite (…) spent much of its increasing wealth in the capital. A substantial segment of London's economy catered to the growing social class seeking to indulge and demonstrate its taste and politeness at operas, assemblies, coffeehouses, concerts and pleasure gardens" (418). Austen's characters coincide with this view on the town. Mrs. Bennet exclaims: "Dear, dear Lizzy. A house in town! Every thing that is charming!" (*PP* 357), Maria Bertram knows that "a marriage with Mr. Rushworth would (…) ensure her the house in town, which was now a prime object" (*MP* 37) and Sir Walter identifies "Journeys, London, servants, horses" (*Pers* 14), as the decencies of a private gentleman and, thus, luxuries that he deems essential to his lifestyle. In

London, "everything is to be got with money" (*MP* 56) and money and addresses determine one's reputation. Having relatives in London's Cheapside "must very materially lessen [the Bennet's] chance of marrying men of any consideration in the world" (*PP* 37). Similarly, Sir Walter Elliot is disdainful, when he hears that his daughter would prefer to visit a common Mrs. Smith at Bath's Westgate Building instead of dining with the Dalrymples in Laura Place (*Pers* 147). Apart from Mrs. Smith's name (which is not significantly inferior to Mrs. Clay's), her address gives away her class and lack of wealth. Sir Walter's remark that "Westgate Buildings must have been rather surprised by the appearance of a carriage drawn up near its pavement" (*Pers* 148) again demonstrates how little the different classes interact with one another in the cities.

Although Emma herself is constructed as a very class-conscious character, in general, the classes in *Emma*'s Highbury mix much more than in the other novels. Emma herself considers many characters as beneath her: she is offended when Mr. Elton "suppose[s] himself her equal in connection or mind" (128) and is "insulted by his hopes" (128). She insists that "Miss Woodhouse of Hartfield, the heiress of thirty thousand pounds, were not quite so easily obtained as he had fancied" (128), especially not by one so "inferior in talent, and all the elegancies of mind" (129). Another family that Emma considers her inferior are the Coles, a family "of low origin, in trade, and only moderately genteel" (194). When they manage to rise in the society structure of Highbury and start to organise dinner parties, Emma thinks that "they ought to be taught that it was not for them to arrange the terms on which the superior families would visit them" (194). Despite this clear-cut hierarchy, *Emma* features a greater variety of characters than any other novel: from a "poor sick family" over orphans (Jane Fairfax) and characters with unfavourable origin (Harriet Smith), through yeoman-farmers (Mr. Martin), rising tradesmen (Coles) and impoverished professional middle class (Mrs. Bates). The highest in class are the inhabitants of Donwell and Highbury and characters who do not make a real appearance in the text (Campbells, Dixens, Churchills and Sucklings). Notwithstanding their different class affiliations, Emma interacts with nearly all of these characters.

Such an amount of fluctuation cannot be found in the novels' constructions of London or Bath. Within their individual sets, however, the characters interact very frequently; combined, the novels feature more than 250 trips within those cities. Many of these are not described in much detail; readers are not necessarily informed whether the characters walk or travel by carriage, how long their journeys take or who would accompany them. As a general tendency, however, Anne Elliot and her family members repeatedly go by carriage ("Lady Russell took her out in her carriage almost every morning, *Pers* 158). Catherine Morland, on

the other hand, tends to walk through Bath with her companions or uses a chair to get home after evening amusements (*NA* 24, 78, 92). Life in London and Bath is permeated by ceremony and the necessity to conform to the cities' manners and style. Carriages, addresses, relations and acquaintances determine one's status in urban society. Accordingly, Mr. Thorpe and his friend spend three pages repeatedly remarking on the speed and styles of their respective gigs when they newly arrive in Bath. (*NA* 44-46).

In conclusion, London and Bath are constructed as places of unsurmountable hierarchy and respectability. The country, though class conscious, allows for interaction beyond class spheres, fluctuation and hints of social mobility. The cities, in contrast, stabilise former relationships and perpetuate class structures. Although Bath is constructed as less rigidly structured, the general behaviour in the cities is proper; unexpected developments and risky behaviour belong to the seaside resorts instead.

3.2.2 The Seaside Resorts

Weymouth, Brighton, Lyme, Ramsgate, Plymouth, Southend – not only the cities of London and Bath are omni-present in the novels, but also the fashionable seaside resorts. Mullan claims "[i]n Austen's novels, seaside resorts are places for flirtations and engagements, attachments and elopements, love and sex" (Mullan 87). In such a resort, *Sanditon*, one of Austen's unfinished novels, is set. In the beginning of the novel, two characters argue about the merits and drawbacks of these resorts:

> "But Sanditon itself (…) The favourite for a young and rising bathing-place, certainly the favourite spot of all that are to be found along the coast of Sussex—the most favoured by nature, and promising to be the most chosen by man."
>
> "Yes, I have heard of Sanditon," replied Mr. Heywood. "Every five years, one hears of some new place or other starting up by the sea and growing the fashion. How they can half of them be filled is the wonder! Where people can be found with money and time to go to them! Bad things for a country—sure to raise the price of provisions and make the poor good for nothing—as I dare say you find, sir." (*Sanditon* 119)

This excerpt already suggests that resorts were mostly frequented by the rich and fashionable. According to Anne St. John-Scott, "[u]ntil the railway made travel easy for the middle classes, seaside resorts were the domain of the upper crust" (638). Mullan, however, does not consider the economic development as the only disadvantage of the rising sea resorts. Instead, he claims that "[t]he sense of the seaside town as a dangerous place is (…) insistent in [Austen's] fiction" (Mullan 90). In "Why Is It Risky to Go to the Seaside", he enumerates several instances in which the characters engage in "risky behaviour by the sea" (Mullan 90).

Louisa Musgrove jumps and injures her head, after Georgiana's elopement at Ramsgate had been prevented, Lydia Bennet decides to elope with Wickham in Brighton, Frank Churchill and Jane Fairfax form their secret engagement by the sea, Tom Bertram is known for his lavish lifestyle in Weymouth and Edward Ferrars begins his foolish engagement with Lucy Steele near Plymouth. In contrast to John-Scott's assumption, in Austen's novels, the seaside resorts are visited by both the upper and middle classes. They are constructed as places of social mobility (as with several characters who form engagements with superior or inferior characters) and imprudent behaviour.

Thus, I argue that, while the cities (and especially London) are constructed as places of order and stability (at least in terms of class-consciousness and social behaviour), the plot development at seaside resorts resembles the untamed nature of the sea. Mullen calls it "a zone of licence and even licentiousness, it is inspiriting, heady, liberating" (Mullen 95). Repeatedly the resorts serve as settings for unwise engagements, imprudent love and ill-advised waste of money. This chapter has provided a possible categorisation and reading of the journeys' destinations. In Austen's novels the behaviour of an individual is connected to the place of his or her abode. Whereas the order and structure of the city can be observed in the character constellations in the cities, the liberating and untamed atmosphere by the sea corresponds to the plot development in the resorts.

3.3 Agency and Dependence of Mobile Characters

The trips above 10 or 20 miles to London, Bath and the seaside resorts are exactly those that can and have been easily identified as journeys by many scholars. Brown, however, suggests that "[f]or Austen, moving to the next village can be as disruptive as travelling across the seas" (269). A good example is Anne Elliot who remarks that "a removal from one set of people to another, though at a distance of only three miles, will often include a total change of conversation, opinion, and idea" (*Pers* 40). These short yet potentially disruptive journeys tend to be ignored, leading to the assumption that female characters are confined. Anne Elliot argues that "[w]e [women] cannot help ourselves. We live at home, quiet, confined, and our feelings prey upon us. You [men] are forced on exertion. You have always a profession, pursuit, business of some sort or other, to take you back into the world immediately" (*Pers* 218).

I argue, however, that the relative amount of mobility and confinement of a character depends more on economic independence and dependence than on gender. Concentrating on agency, dependence and independence allows the readers to not only see some of the female characters as confined, but also some of the male protagonists as less mobile that previously

expected. Looking at *Emma*, it is productive to construct a comparison between Emma Woodhouse and Mr. Frank Churchill. The mere numbers yield a clear picture: during the course of the 453 pages, Emma's longest journey takes her seven miles to Box-Hill (*Emma* 344). Frank Churchill on the other hand has seen large parts of England. He has been to London and the seaside resorts, he can command his own horse and has the power to spontaneously leave Randalls towards London, allegedly to have his hair cut (192). Whereas Emma's longest journey does not take her farther than 7 miles from home, Frank Churchill travels above 200 miles on his way from Enscombe to Highbury. Nonetheless, he himself repeatedly states that he does not feel as mobile as he would wish to be. He says that "[h]e had wanted very much to travel abroad – had been very eager indeed to be allowed to travel – but [his aunt] would not hear of it." (Emma 206). Later on, he states "As soon as my aunt gets well, I shall go abroad, (…) I shall never be easy till I have seen some of these places (…). I ought to travel. I am tired of doing nothing. I want a change. (…) I am sick of England—and would leave it to-morrow, if I could." Emma reminds him that "You will never go to Swisserland. Your uncle and aunt will never allow you to leave England" (342).

To modern readers, large parts of the novel can be reminiscent of a *Waiting for Godot*. Although Churchill is initially mentioned in the second chapter and expected to visit Highbury throughout the novel, he does not appear before chapter 23. The text repeatedly stresses both the question of whether Mr. Churchill will arrive in Highbury or not and the fact, that his abode depends on his aunts' mercy. Despite Mr. Knightley's scepticism, Emma Woodhouse stresses that Mr. Churchill's "difficulties of dependence" (*Emma* 138) and "habits of early obedience and long observance" (*Emma* 139), and not his lack of determination keep him from travelling self-sufficiently and independently.

On the other hand, Emma, herself cannot travel as much as she would want to. She does not as explicitly mention her frustration of not being able to travel as Churchill does, but when her family talks about Southend she exclaims "I must beg you not to talk of the sea. It makes me envious and miserable;—I who have never seen it!" (97). As readers, however, we cannot judge why exactly she has not been able to see the sea yet. It is very likely that Mr. Woodhouse, who "never had much opinion of the sea air" (97) would not have approved of any person's visiting the sea, be it his son or daughter. Other scholars have made the claim that Emma has never travelled any farther than Box Hill in her twenty-one years. This, however, cannot safely be inferred from the novel. We know that she has never seen the sea; that she might have visited other cities is not impossible. In fact, we know that Mr. Woodhouse has been in Bath:

> "Let me recommend Bath to you. I assure you I have no doubt of its doing Mr. Woodhouse good."
>
> "My father tried it more than once, formerly; but without receiving any benefit; and Mr. Perry, whose name, I dare say, is not unknown to you, does not conceive it would be at all more likely to be useful now." (255)

Would not his closeness to his daughter, and his concern for her health, suggest that she might have accompanied him? There is no proof for this proposition, yet it appears just as likely as Emma's complete immobility.

If we approach female mobility by looking at the other female characters in the novel, we will find that all of them, even the less affluent Harriet Smith and Jane Fairfax, are more mobile than Emma: Harriet Smith has spent time at Abbey-Mill Farm and leaves Highbury for London during the last chapters. Jane Fairfax has spent time in Weymouth and London and could have accompanied the Campbells to Ireland. Augusta Hawkins is also more mobile than Emma; she has met with Mr. Elton in Bath and visited both Bristol and Maple Grove in the past. Though mobile, many of these travelling women depend on superior relations or friends for their journeys. Harriet Smith can only travel because Emma arranges it; Jane Fairfax is mobile due to the Dixons' affluence, and Miss Augusta Hawkins, though rich herself, can profit from her sister's wealth. All novels feature journeys that are arranged by wealthy and well-wishing friends, neighbours and relations. In *Sense and Sensibility* for instance, the Dashwood sisters can accompany Mrs. Jennings to London and stay there with her for several months.

A major drawback of this kind of mobility is the new dependence-relationship they enter upon when travelling. Once these female characters decide to travel with superior relations, their return-journey depends on their plans and convenience. Therefore, The Dashwoods have to accompany Mrs. Jennings to visit the Palmers in order to reduce the length of their journey home (only 80 instead of over 200 miles) (262). Although Marianne does not want to enter the county of Willoughby's residence, her sister considers it a necessary evil, a measure that might "fix the time of her returning to that dear mother, whom she so much wished to see, in a more eligible, more comfortable manner (…) and perhaps without any greater delay" (*SaS* 262). Elizabeth Bennet has to visit Pemberley with her aunt, though blushing at the very idea (*PP* 232) and Fanny Price cannot decide to leave Portsmouth on her own account, but has to wait until it might be convenient to be fetched (*MP* 381). Women are indebted to those that offer them their carriages and means of transportation, and in some cases, decide to rather be less mobile or forgo possible convenience in order to retain their independence. Mrs. Dashwood would rather not visit more distant neighbours than use the carriage Sir John offers her (*SaS* 42) and Elizabeth Bennet refuses to travel with Lady Catherine de Bourgh (*PP* 205). Fanny Price

prefers to stay in Portsmouth against her own inclinations over travelling with Mr. Crawford. She acknowledges that "[t]o be finding herself, perhaps, within three days, transported to Mansfield, was an image of the greatest felicity – but it would have been a material drawback, to be owing such a felicity to persons in whose feelings and conduct, at the present moment, she saw so much to condemn" (*MP* 404).

The means of transportation, generally, are no problem for the male characters in Austen's novels. Except for William Price, all male protagonists can pay for their own transportation. Nonetheless, even relatively affluent men are not completely unconstrained and cannot always exert agency over their own mobility. Although they are normally able to logistically arrange any travelling they need to do, and although they can travel without the need of a chaperone or companion, they are often ordered to new locations during the novels. Apart from Frank Churchill's dependence, Tom Bertram has to accompany his father to Antigua and Willoughby is ordered to go to London by Mrs. Smith (*SaS* 77). Thus, these characters are constructed as very mobile. If one follows Ashcroft et al.'s defintion of agency as being able to "freely and autonomously initiate action", one can see that these characters do not, however, have agency over their movement (Ashcroft, Griffiths, Tiffin 9). Their mobility is determined by their dependence on others.

Among the freest and least confined characters in the novels are Mrs. Jennings, Lady Catherine de Bourgh, Mrs. Russel and Mrs. Ferrars. None of them depend on other characters during their journeys. Both Lady Catherine and Mrs. Jennings arrange their travelling plans spontaneously without having to consult anyone about it. Mrs. Jennings surprises her relatives in Barton, and, had the Dashwoods refused to attend her, would have taken the return trip to London unaccompanied. Lady Catherine de Bourgh visits Longbourn without earlier announcement. Mrs. Russel travels in the beginning of the novel, without needing any companions. She can invite Anne to stay with her and can arrange their mutual journey to Bath independently.

The reason for these independent journeys lies in their shared character construction as wealthy widows. These female characters have command over their own fortune and estates and, thus, demonstrate a surprising agency, whereas other female characters, such as the Bennet and Dashwood sisters are affected by a settlement in tail male. This settlement is a 19th century inheritance system in which a certain property is given "To A for life with a remainder in tail male to the heirs of his body, and on failure of such heirs a remainder to B and the heirs male of his body" (Macpherson 10). In the case of these novels, this means that after A's death his male heirs are to receive the property; lack of male heirs transfers the property to person B or

his male descendants. Another inheritance system, the "fee simple" allowed women to obtain their husband's or father's property after his death (Macpherson 5). The resulting inequality leads to affluent widows such as those mobile women mentioned above and families such as the Dashwoods that are dispossessed after their relatives' death.

According to Mr. Weston, Emma "always declares she will never marry" (39). Therefore, we can assume that she will not be affected by entailment and the general rules of primogeniture. It is likely, that she would inherit Hartfield after her father's death. Thus, Emma, who is repeatedly labelled "confined", would end up a wealthy, and potentially mobile woman in case of her father's death.

Another woman who travels far is Mrs. Croft. Apart from her mobility on the British Isles she has visited parts of the European main land and travelled overseas before. Even though Wentworth cannot approve of women travelling across the seas, Mrs. Croft claims that: "[w]omen may be as comfortable on board, as in the best house in England. I believe I have lived as much on board as most women, and I know nothing superior to the accommodations of a man-of-war. I declare I have not a comfort or an indulgence about me, even at Kellynch Hall" (*Pers* 64). Mrs. Croft refuses to let Wentworth speak as if he was "a fine gentleman, and as if women were all fine ladies, instead of rational creatures" (*Pers* 65). She is constructed as such a rational, undemanding and practical person both on board and on land. While driving around in their gig, she interferes in the steering of their carriage, prompting Anne to suggest that their style of driving was representative for "the general guidance of their affairs" (85), which would put Mrs. Croft in a near equal position to her husband.

All in all, it becomes apparent that Anne Elliot is in so far right, as to assume that women are more confined than men, as figures go. Men, on average, travel nearly twice as far as the women around them. Whereas men travel approximately 316 miles per person, women only overcome an average of 178 miles per person. Although we encounter more female than male protagonists, the longest journeys are more likely to be undergone by men. Only 7 of the 22 most mobile characters are female. However, a large part of male mobility has to be subsumed under business trips, whereas women travel mostly for pleasure or education, giving them more agency over their mobility than their male counterparts. Focussing on gender itself cannot explain mobile women such as Mrs. Croft or the rich widows in the novels. Therefore, mobility and lack of it depend not only on gender, but on a combination of money, class, gender and social and economic dependence. Independent income or fortune conditions the possibility to own carriages. Class affiliation allows both male and female characters to move in the circles of their respective class and enables safe and respectable journeys. Within the upper classes,

gender does not significantly influence the amount of mobility for pleasure as such; among the middle classes, however, men are generally more mobile than women. In order to overcome twenty miles, a man would only have to be able to afford a rented horse. Women could not be able to overcome distances like this as comfortably and independently. Instead of a single horse, women would either have to rent a vehicle, horses and a driver or use other means of transportation such as travelling by post.

Thus, looking at agency and power relations provides more comprehensible explanations for the phenomenon of male and female mobility. It justifies both the surprising ability to travel, apparent in some female characters, and, at the same time, reveals why even those male characters, who are high in class and have the means to travel, might not always be able to do so.

I have shown than Austen's men are, on average, more mobile than women.[25] Nonetheless, there is a difference between stating that women are less mobile than male characters and describing them as being confined. Anne Elliot portrays women in general using this adjective. The OED defines confinement as "the fact or condition of being confined, shut up, or kept in one place; imprisonment." Other definitions include "2. Restriction, limitation (to certain conditions).", "b. A restriction or limit. Obs. rare.", "3. An obligation, a personal tie. Obs." and "4. spec. The being in child-bed" (709). Of these definitions, only the first could potentially describe the women's situation in the novels. Yet, neither Anne Elliot nor any of the other characters are so immobile or "imprisoned", that they cannot leave the house independently. Anne's mobility surpasses that of many other characters in those novels. In the story time of *Persuasion*, she has travelled more often and farther than her older sister and has stayed in five different houses: at Kellynch Hall, Kellynch Lodge, at Musgrove Cottage, in Lyme and in Bath. This mobility stands in stark contrast to her supposed confinement in the terms of the first definition.

[25] Claims like these could potentially be checked using statistical tests to substantiate that the occurring differences between male and female characters are not merely coincidental. A testing of these hypotheses, however, does not make sense for several reasons. Firstly, that generated data does not contain an equal amount of data about each and every character; the focalisers' movements are generally described in greater detail than those of secondary characters. Moreover, the time frames covered in the different novels vary too much to allow for a reasonable basis of comparison. Using statistics would then suggest a level of precision that the data collection inherently cannot offer. Secondly, a main reason of applying statistic testing is to form a basis on which predictions can be made. However, I do not claim that the observed differences of female and masculine representations of mobility could be transferred to other texts. Lastly, the idea of testing whether these patterns are statistically significant or coincidental is not a worthwhile question in literary studies since literature is a construction and not reality. Data about characters' mobility is therefore, depending on the approaches to literature and literary theory either a manifestation of the author's subconscious, an intentionally included feature or a formal characteristic that carries meaning.

When comparing Austen's female characters to ideals of Regency and Victorian Britain, however, the idea of the metaphorically confined women corresponds to the concepts of separate spheres, the Cult of Domesticity and the ideal of women as the Angle in the House. Both paradigms are, if at all, only achievable in the upper middle and upper classes of the British society. James Eli Adams states that "Victorian domesticity was proverbially a refuge from the rough and tumble of a newly volatile economy but the ideal itself was a marker of material success – it required income sufficient to exempt a woman from paid labour" (51). Especially in the upper classes, the Victorian world, so he argues, is a "world of sharply demarcated 'separate spheres' of public and private life." Austen's novels are set in the beginning of the 19th century, around 20 years before Victoria's reign began in 1837. Still, some of the "distinctly Victorian" (51) etiquette, such as rituals of introduction and calling cards already feature in Austen's works. Moreover, some characters can be read as following domestic ideals, among them Mary Bennet. Yet, none of them are as immobile as to warrant the term "confined". It is, however, important to consider that many of Austen's mobile women are not yet married. How marriage would change their access to mobility and travelling is contestable. Mr. Knightley asserts that the "very matrimonial point [is the] submitting your own will and doing as you were bid" (*Emma* 37). A wife that follows this ideal would probably lack both agency and mobility.

In their introduction to *Inside Out. Women Negotiating, Subverting, Appropriating Public and Private Space*, scholars Reus and Usandizaga see "spatial confinement [a]s one of the more obvious ways in which the life and destiny of women have been circumscribed: the socially imposed role in the private as opposed to the public sphere, in the home rather than in the street, inside rather than in the world outside" (19). These characteristics of spatial confinement do not hold true in the case of Austen's female protagonists. Brownstein argues that "[t]he difference between Elizabeth and a heroine of romance is reflected by her position without the walls. Her little distance from convention is what distinguishes her" (124). This distinction, I argue, can be applied to most of Austen's women. Refuting their supposed confinement, all of them are known to take walks both in the countryside and on the streets; and, including the developments in Emma's last chapter, all of them leave their hometown for travelling and exploring. Reus and Usandizaga argue that

> [i]n literature, the Bildungsroman epitomizes the way in which the personal opportunities of women distinguish themselves from those of men. (…) In this essentially masculine world of exploration and adventure women have always found their opportunities for movement seriously curtailed and their capacity for literary expression hampered as a result of it. (19)

Austen's works, however, provide female alternatives to the masculine unconstrained wanderer of Wilhelm Meister. In chapter 3.5, I will read Austen's novels as representatives of the Female *Bildungsroman*. Based on the assumption that none of the female protagonists are confined, I will explore their mobility and its consequences for character development.

3.4 Means of Travelling

In 3.2.1, I have already introduced the characters' address as a means of their character conception. In 3.3, I mentioned the fact, that most male characters are able to afford their own horses or carriage. This chapter will be concerned with these carriages and establish their importance for class performance and character construction. I claim that means of transportation are used as class markers within Austen's novels. Though generally invisible to most modern readers, contemporaneous readers would have been able to estimate a character's affluence based on references to the carriage he or she uses. Austen introduces a plethora of carriage-styles. These vehicles are, in many cases, not described by the focalisers but rather in the dialogue between characters. Not only their own carriage style, but also the performative element of travelling, and the assessment of others' carriages contribute to the character construction.

In many cases, Austen mentions directly what kind of income several characters have. One does not have to read more than one chapter of *Pride and Prejudice* to encounter such a statement: Mr. Bingley is "[a] single man of large fortune; four or five thousand a year" (*PP* 6). Apart from these direct statements, however, the novels contain more indirect clues about income and wealth that are less easy to interpret for modern readers.

> When incomes are *not* specifically named by Austen, then the signs of them are: the house, the furnishings, the garden, the park, the number of servants, the presence of a carriage. Consumer markers of income and rank regularly pace the romances of Jane Austen's novels. In each novel, decisions of domestic economy define the heroine – and the hero – on a scale of expense familiar to contemporary readers." (Copeland 133f).

Copeland enumerates the comforts that each income level would provide for the characters in question. He suggests that a yearly income of £300 would suffice to afford a carriage for a newly married couple, thus allowing us to estimate the income of those characters who cannot or only barely afford a carriage (135). Mr. Perry who has a "plan of setting up his carriage" (323) must have an income around the £300 mark. The Dashwood women, however, cannot afford a carriage on their income of £500 that has to suffice for four family members.

Mrs. Long has to make use of a hack-chaise (*PP* 20) and while the Bennet family owns a carriage, they do not keep sufficient horses to spare them regularly for carriage drives.

Among the upper middle classes and above, not the existence but the style of carriages matters. Although all horse-drawn passenger vehicles are occasionally referred to as carriages in the novels, there are many distinctions between different carriage types. Generally speaking, different carriages satisfied different needs and served as status symbols for the upper classes. Just as modern readers would be aware of basic distinctions between cars such as a Smart, a Golf, an Opel Zafira, a Rolls Royce or a Porsche, Georgian readers distinguished between chairs, whisks, gigs, coaches, phaetons, chariots and barouche-landaus. In 1837, William Bridges Adams writes that

> [n]ot many years back, the varieties of carriages were very limited in number, and there was little room for the exhibition of taste in form. But this fault has been of late corrected, and the varieties of shape and make have become so numerous that it is difficult even for a practiced observer to be familiar with all of them. (220)

Despite the large variety in carriage models, I will describe the most prominent ones and their passengers in the novels. The most practical carriage for Austen's characters is a coach. Felton argues that "[w]here only one carriage is kept, and the use of it almost constantly required, a plain substantial coach is to be recommended, in preference to a slight ornamented one; as by being exposed to all weathers and rough roads, it is less liable to require extensive repairs" (33). These vehicles were predominantly used by large families, as they allowed the transport of up to six passengers (Ratcliffe). Another advantage was its low price, being "one of the cheapest of all four-wheeled carriages" (Felton 33). In *Pride and Prejudice*, Mr. Bennet's "coach conveyed [Mr. Collins] and his five cousins at a suitable hour to Meryton" (4) and in *Persuasion*, Mr. Musgrove's coach is used to carry the four ladies to Lyme (89).

Another common carriage is the two-horse chaise. Sir Lucas, Maria and Elizabeth visit Hunsford with a chaise (*PP* 150), a chaise is used to transport a maid to Lyme for Louisa's comfort (*Pers* 114), Churchill rents a chaise for his spontaneous trip to London (*Emma* 192), the Sucklings own both a chaise and a barouche-landau (*Emma* 255) and Mrs. Jennings conveys the Dashwood sisters to town in her chaise *(SaS* 146). The more pretentious chaise-and-four is used by Sir Walter Elliot, Lady Catherine de Bourgh, Mr. Bingley and General Tilney. Ratcliffe suggests that "The compliant Mr. Bingley likely bought his chaise-and-four at the insistence of his snobbish sisters."

The gig is yet another standard carriage. Whereas some coaches and chaises are able to convey four or even six passengers, gigs are drawn by one horse and are normally used to

transport not more than two persons (Ratcliffe). John Thorpe shares his gig with Catherine Morland and does not want to be seen riding around in his sister's company (*NA* 47). "Mr. Collins devote[s] his morning to driving [his father-in-law] out in his gig, and showing him the country" (*PP* 164), and the Crofts "were generally out of doors together, interesting themselves in their new possessions (…) or driving out in a gig, lately added to their establishment" (*Pers* 68). When they meet Anne and her companions on their walk, they offer an additional third seat to them. This seat cannot have been very comfortable or dignified, which is why Mary Musgrove's "Elliot pride could not endure to make a third in a one horse chaise" (*Pers* 84).

Equally prominent in the novels is the curricle, a small lightweight carriage that can be seen as an early sports car (Ratcliffe). According to Felton, these vehicles are "used by persons of eminence" (95). In Austen's works, only men are known to own curricles. Mr. Darcy and his sister visit Elizabeth Bennet and the Gardiners with his curricle (*PP* 248), Mr. William Elliot departs from Lyme in his curricle and Charles Musgrove shares his curricle with Frederick Wentworth on their way to Lyme. When Mr. Rushworth engages in the planning of their visit to Sotherton, he "mentioned his curricle" (*MP* 79), Catherine Morland is relieved when she finds that Henry Tilney drives much quieter and more carefully in his curricle than Thorpe did (*NA* 148) and John Willoughby dislikes Colonel Brandon after "he has found fault with the hanging of [his] curricle" *(SaS* 53).

Even more extravagant and comfortable is the travelling by chariot. Ratcliffe states that "[c]hariots, pulled by four horses, provided the fastest and most luxurious travel of the time". Among their owners are Mrs. Rushworth, who, after her son's marriage retires with "her maid, her footman, and her chariot, with true dowager propriety, to Bath" (*MP* 188) and Mr. John Dashwood, who sends the Steele sisters "home in [his] own chariot, which was more than [Anne] looked for" *(SaS* 257). Another character is mentioned as the owner of a chariot. The focaliser states that Elinor "was all astonishment to perceive Mrs. Jennings's chariot" (175) and later mentions that "Mrs. Jennings was summoned to her chaise" (318). It is possible, though unlikely, that she owns two different, yet similar carriages.

The grand and imposing barouche was "an aristocratic vehicle" (Ratcliffe). Barouches were drawn by four horses and Anne mentions that Lady Dalrymple's "carriage was a barouche, and did not hold more than four with any comfort" (*Pers* 164). Mr. and Mrs. Palmer are known to drive through London in their barouche (*S&S* 156) and Henry Crawford offers his barouche to help his sister convey her harp to Mansfield parsonage. She remarks that the instrument will be "honourably conveyed" (*MP* 56), stressing the status of such a vehicle. Moreover, Lady Catherine de Bourgh invites Elizabeth to accompany her to London. She decides that "as

Dawson does not object to the barouche-box, there will be very good room for one of you—and indeed, if the weather should happen to be cool, I should not object to taking you both, as you are neither of you large" (*PP* 205). Later on, when she makes her appearance at Longbourn she arrives in a chaise. Elizabeth mentions that "the horses were post" (*PP* 332). Whether the carriage was Lady Catherine's we cannot safely determine. It is therefore possible that she owns both a chaise and a barouche.

Apart from these frequently used vehicles, other models are only mentioned rarely. Among them is Anne Elliot's landaulette that she owns after her marriage (*Pers* 234). This vehicle is convenient for country use and can transport two passengers (Felton 57). Miss de Bourgh uses a low phaeton to drive through the park at Rosings and to "drive by [Mr. Collins's] humble abode" (*PP* 66). This carriage is considered "the most pleasant sort of carriage in use" (Felton 68).

The most impressive vehicle in all six novels is the barouche-landau, owned by none other than Mr. and Mrs. Suckling from Maple Grove. Mrs. Elton seems to be very aware of the grandeur of such a vehicle and mentions it seven times in the course of the novel. She also makes clear that her sister commands not only the barouche-landau but also a chaise and can choose between them for her journeys, although the barouche-landau would "be so very much preferable" for exploring the landscape around Highbury (*Emma* 255).

	PP	***Emma***	***NA***	***MP***	***SS***	***Pers***	***Total***
Carriage	**50**	**80**	**31**	**32**	**45**	**28**	**266**
Coach	10	2	0	2	4	2	20
Chaise	10	4	11	5	7	4	41
Gig	1	0	7	0	1	2	11
Curricle	2	0	10	1	4	4	21
Chariot	0	0	0	1	2	0	3
Barouche	1	0	0	12	3	1	17
Landaulette	0	0	0	0	0	1	1
Chair	0	0	5	0	0	4	9
Phaeton	4	0	5	0	0	0	9
Barouche-landau	0	7	0	0	0	0	7
Total	**78**	**93**	**69**	**53**	**66**	**46**	**405**
Specific carriage model[26]	**36%**	**14%**	**55%**	**40%**	**32%**	**39%**	**34%**

Table 4: Frequency of Carriage Models in Austen

[26] All novels mention both specific carriage styles and the umbrella term "carriage". I have counted all of these instances and combined them in Figure 11. The sum of these references describes the overall amount of remarks to horse-drawn vehicles. This last row illustrates the quota of specific carriage models compared to the overall amount of vehicle references. On average, the characters and focalisers use the specific term instead of generic description in 34% of the time.

In some of the cases above, the style of carriage is only mentioned once, and only as part of the character description by the focaliser. Some characters, however, use every opportunity to mention their vehicle, and the wealth and style that can be inferred from that knowledge. All in all, the word "carriage" is mentioned 266 times in all novels. More specific terms, such as gig, phaeton or barouche are used in 139 instances. Table 4 shows that the absolute number of vehicle references is highest in *Emma*, followed by *Pride and Prejudice* and *Northanger Abbey*. *Emma* is not concerned with the exact style of each vehicle; only six instances of "coach" or "chaise" and Mrs. Elton's seven references to her sister's "barouche-landau" give more details than the generic term "carriage." On the other hand, the characters in *Northanger Abbey* tend to use a specific term instead of "carriage" in more than every second instance. Especially Mr. Thorpe is very conscious of the connection between owning a certain carriage and implications of class and wealth. He and the implied readers know that less affluent characters cannot afford any carriages at all, that some characters own a family coach and others afford different vehicles for different purposes. He, himself owns a gig and attempts to impress Catherine Morland with its technical details.

> What do you think of my gig, Miss Morland? A neat one, is not it? Well hung; town-built; I have not had it a month. It was built for a Christchurch man, a friend of mine, a very good sort of fellow; he ran it a few weeks, till, I believe, it was convenient to have done with it. … 'Ah! Thorpe,' said he, 'do you happen to want such a little thing as this? It is a capital one of the kind, but I am cursed tired of it.' … And how much do you think he [asked] Miss Morland?" … "Curricle-hung, you see; seat, trunk, sword-case, splashing-board, lamps, silver moulding, all you see complete; the iron-work as good as new, or better. He asked fifty guineas; I closed with him directly, threw down the money, and the carriage was mine. (45)

Thorpe wants to appear neither cheap nor foolish and brags that he would have been able to sell the same vehicle for more money on the following day. This is one of several instances, where readers are made aware of Thorpe's habit of boasting. When he claims he could have sold the carriage for £60, Mr. Morland corrects him: "but you forget that your horse was included" (45). Similarly, Thorpe parades his horse and exclaims that he would "defy any man in England to make my horse go less than ten miles an hour in harness", protesting they had been going 25 miles in two and a half hours (44). His boasting is highlighted as a bad character trait of his. Catherine cannot stand him and falls for his lies repeatedly: She is afraid that her brother's lent carriage is as bad as Thorpe wants it to appear.

> Did you ever see such a little tittuppy thing in your life? There is not a sound piece of iron about it. The wheels have been fairly worn out these ten years at least—and as for the body! Upon my soul, you might shake it to pieces yourself with a touch. It is the most

> devilish little rickety business I ever beheld! Thank God! we have got a better. I would not be bound to go two miles in it for fifty thousand pounds. (63-4)

And she believes him when he claims that he has seen Mr. Tilney driving through Bath with a well-looking woman on a phaeton. Thorpe's statements about carriages and his general demeanour portray him as a conceited, dishonest and shallow man. These traits lead him to first brag and later talk down upon the Morland family and, thus, he enables the misunderstanding between the Tilneys and Catherine.

No other character is as conceited about his own style of carriage as Thorpe is. There are, however, other characters who also pay great importance to vehicles and their design. I claim that all of these characters are portrayed as vain and shallow. None of them are constructed as likeable throughout the novel. They are egoistic and mistreat those who are below them in society. Moreover, their repeated references to carriages signalise a habit of overcompensating; in most cases, these characters are threatened by counterparts who are more genteel or affluent. They use their carriages as a means to reaffirm their status and rank. A prominent example is Sir Walter whose possession and respectability are at stake from the beginning of the novel onwards.

In *Sense and Sensibility*, Mrs. John Dashwood and her mother "longed to see [Edward Ferrars] distinguished—as—they hardly knew what" *(SaS* 17). Whereas Mrs. Ferrars wishes to see him in parliament, her daughter would be satisfied "to see him driving a barouche" *(SaS* 18). This illustrates her preference of appearance over character; for her, driving a barouche is connected to the idea of wealth and influence. A political career is unnecessary as long as one's appearance proves one's importance. In the same novel, Willoughby scorns Colonel Brandon behind his back after "he has found fault with the hanging of [Willoughby's] curricle, and [he] cannot persuade him to buy [his] brown mare" (53). Willoughby, unthinkingly, gives a horse to his beloved Marianne and parades around Mrs. Smith's estate in Marianne's company. Later, he expressly mentions that he and Marianne "had been out in [his] curricle" *(SaS* 68). Edward Ferrars has "no turn for great men or barouches. All his wishes "centered in domestic comfort and the quiet of private life" *(SaS* 18). Consequently, Willoughby is constructed as more egoistic and vainer than the other male protagonists. Readers know that he leaves both Eliza and Marianne behind and ends up marrying for money against his inclinations. Edward is more unassuming. He forsakes comfort and wealth and stands up to his decisions. He is willing to marry Miss Steele against his wishes and wants to keep his promise and stand by his words.

In *Persuasion,* Mary Musgrove cannot bear "to make a third in a one horse chaise" and prefers walking to driving uncomfortably (84). Although she is not constructed as equally vain

as Thorpe or Fanny Dashwood, readers know, that they cannot always trust her comments. Mary is known to exaggerate her discomfort and illnesses and, is portrayed as failing at being a good mother to her children. Firstly, by spoiling them and not taking care of their education (42), and secondly, by valuing her own comfort over that of her injured child (53-4). The high value she attaches to vehicles is in accordance with her pride and lack of compassion. She cannot stand the idea of Henrietta marrying the inferior Charles Hayter, although the focaliser considers him "very superior in cultivation and manners to all the rest" of his family (69). Mary's eldest sister and father both resemble her in their glorification of class, appearance and wealth. Elizabeth enjoys riding in Miss Carteret's barouche and lets Anne walk instead (164). Sir Walter is aware of the anomaly of visiting Westgate-buildings with a carriage, knowing that its usual occupants and visitors could hardly be expected to own a carriage. Both Sir Walter and Elizabeth are portrayed as vain and pretentious. Sir Walter cannot stand the navy and its admirals. When talking about his future tenants, he claims

> [the navy] is in two points offensive to me; I have two strong grounds of objection to it. First, as being the means of bringing persons of obscure birth into undue distinction, and raising men to honours which their fathers and grandfathers never dreamt of; and secondly, as it cuts up a man's youth and vigour most horribly. (20)

This statement emphasises his claims of superiority, his indignation towards social mobility and his preferment of appearance over character.

Even Mr. Charles Musgrove cannot hide his interest in carriages and horses. When his companions mention Mr. Elliot's curricle, he immediately "jump[s] up that he might compare it with his own" (98). Though generally likeable, Charles Musgrove is known for having married his wife shortly after wooing and being rejected by Anne. This does not make him dishonest but shows that he prioritised marrying for the sake of appearance over legitimate feelings.

In *Pride and Prejudice*, the male protagonists do not parade their carriages around. Both Mr. Darcy and Mr. Bingley usually ride their horses around Netherfield and Meryton. We know, that Mr. Bingley owns a chaise and four and Darcy has a curricle at his command; they do not, however, mention their carriages themselves. Instead, it is Mrs. Bennet who points out that Mr. Bingley is in possession of a chaise and four (5), a fact that is not surprising, considering her infatuation with money and wealth. Apart from Mrs. Bennet, Mr. Collins is most interested in other characters' possessions. Whenever Miss de Bourgh happens to pass Hunsford in her low phaeton, Collins does not fail to inform his visitors of it (164). Both through him and Lady Catherine herself, we know that she owns a barouche and that her daughter drives around in a

phaeton. When talking about Lady Catherine's vehicles, Collins explicitly emphasises "I should say, one of her ladyship's carriages, for she has several" (155).

In *Mansfield Park,* the question of carriages is one of inclusion and exclusion. When planning their day trip towards Sotherton, the following conversation ensues:

> The Miss Bertrams laughed at the idea [that the carriage might be fully occupied without Miss Crawford], assuring her that the barouche would hold four perfectly well, independent of the box, on which one might go with him.
>
> "But why is it necessary," said Edmund, "that Crawford's carriage, or his only, should be employed? Why is no use to be made of my mother's chaise? I could not, when the scheme was first mentioned the other day, understand why a visit from the family were not to be made in the carriage of the family."
>
> "What!" cried Julia: "go boxed up three in a postchaise in this weather, when we may have seats in a barouche! No, my dear Edmund, that will not quite do." (73)

Here, taking Mr. Crawford's barouche would keep Fanny from visiting Sotherton with them. Nonetheless, the Bertram sisters are not willing to travel less comfortably in order to fit Fanny into their vehicle. They repeatedly mention the comforts of a barouche over a simple chaise and, in their excitement, ignore their cousin's needs. Only Edmund is willing to resign from his space in the carriage to help his younger cousin.

Emma contains the most references to horse-drawn vehicles. All in all, 93 statements of characters and focalisers refer to carriages, coaches, chaises, gigs and the extra-ordinary barouche-landau. Emma, whose class-consciousness I have already pointed out previously, praises Mr. Knightley for appearing with a carriage at the Coles's, "for Mr. Knightley keeping no horses, having little spare money and a great deal of health, activity, and independence, was too apt, in Emma's opinion, to get about as he could, and not use his carriage so often as became the owner of Donwell Abbey" (*Emma* 199). Mr. Knightley himself, on the contrary, is not anxious for comfort or parading his affluence. Mr. Churchill speculates "that it was for [the Bates's] accommodation the carriage was used at all. [He] suspect[s] he would not have had a pair of horses for himself, and that it was only as an excuse for assisting them" (*Emma* 208). Knightley insists that his taking a carriage does not make him more dignified than arriving on horseback. He teases Emma for her snobbery, stating how lucky it was that they arrived at the same time "for, if we had met first in the drawing-room, I doubt whether you would have discerned me to be more of a gentleman than usual.—You might not have distinguished how I came, by my look or manner" (*Emma* 199).

Mr. Elton, on the contrary, is more interested in carriages and comforts. During the novel, he only once directly makes a statement about horse-drawn vehicles when Emma and Elton share a carriage on their way to the Westons'. After Emma is anxiously trying to hear of

Elton's feelings for Harriet, he, instead of engaging in pity and worries, changes the topic to talk about means of transportation:

> "What an excellent device," said he, "the use of a sheepskin for carriages. How very comfortable they make it;—impossible to feel cold with such precautions. The contrivances of modern days indeed have rendered a gentleman's carriage perfectly complete. One is so fenced and guarded from the weather, that not a breath of air can find its way unpermitted. Weather becomes absolutely of no consequence. (*Emma* 109)

Another clue of his shallowness is only given indirectly. Before ever setting foot into Highbury, rumours are spread about Miss Hawkins, Mr. Elton's fiancée: "[A]ll the grandeur of the connexion seemed dependent on the elder sister, who was very well married, to a gentleman in a great way, near Bristol, who kept two carriages! That was the wind-up of the history; that was the glory of Miss Hawkins" (*Emma* 172).

This statement is filtered through Emma's perception; she is eager to find fault with Miss Hawkins and tries to reassure herself that this woman cannot be superior to Emma's friend. Therefore, it is very likely that Emma, who is the focaliser in this scene, only echoes every information concerning Miss Hawkins's class affiliation. Other inhabitants of Highbury have already "discovered [her] to have every recommendation of person and mind; to be handsome, elegant, highly accomplished, and perfectly amiable" (*Emma* 170). Thinking of her as amiable and accomplished, however, would not satisfy Emma's purpose. Nonetheless, the fact, that Emma has detailed information about Miss Hawkins's family background does not only characterise her. It suggests, that this is what Elton has been telling his friends and neighbours about his future wife. He must have boasted both of her money and her rich connections that are affluent enough to own two carriages.

Augusta Hawkins's interest in carriages equals and even supersedes that of her husband. Mrs. Elton mentions both her sister's barouche-landau and her chaise time and again.

> They will have their *barouche-landau*, of course, which holds four perfectly; and therefore, without saying any thing of our carriage, we should be able to explore the different beauties extremely well. They would hardly come in their *chaise*, I think, at that season of the year. Indeed, when the time draws on, I shall decidedly recommend their bringing the *barouche-landau*; it will be so very much preferable. When people come into a beautiful country of this sort, you know, Miss Woodhouse, one naturally wishes them to see as much as possible; and Mr. Suckling is extremely fond of exploring. We explored to King's-Weston twice last summer, in that way, most delightfully, just after their first having the *barouche-landau* (*Emma* 254-5, my emphasis).

Augusta Hawkins is known to be "a woman of 10,000l." (*Emma* 170). Emma, however, is sure that she is not superior to herself and has "no name, no blood, no alliance" (172). In fact,

she is portrayed as an upstart; her parents were in trade, his uncle in the law-line; Emma suspects "him to be the drudge of some attorney, and too stupid to rise" (172). Apart from her affluent connections and wealth, the former Miss Hawkins has nothing to recommend herself. Her exaggerated interest in carriages shows her vanity and pride and her behaviour repeatedly marks her as inferior in class. Her most obvious offence to genteel manners is her way of addressing both her husband and Mr. George Knightley. She calls her husband Mr. Elton "Mr. E." and instead of calling Mr. Knightley, "Mr. Knightley", as everyone else does, she refers to him as "Knightley". When Emma first encounters her, she is aghast:

> Knightley!—I could not have believed it. Knightley!—never seen him in her life before, and call him Knightley!—and discover that he is a gentleman! A little upstart, vulgar being, with her Mr. E., and her caro sposo, and her resources, and all her airs of pert pretension and underbred finery. Actually to discover that Mr. Knightley is a gentleman! I doubt whether he will return the compliment, and discover her to be a lady. (259)

These observations support my thesis. It has become apparent that those characters who are overly invested with their vehicles are constructed as vain, haughty and condescending: Mrs. John Dashwood, Mr. Willoughby, Mary Musgrove, Elizabeth and Sir Walter Elliot, Mrs. Bennet, Mr. Collins, the Bertram sisters, Mr. Elton, Emma and, above all, Augusta Hawkins and Mr. Thorpe. Even Emma, whose spot on this list could be debateable, treats the characters around her with condescension. She does not consider Harriet's, Mr. Martin's or Mr. Elton's feelings and risks their future happiness for her amusement. She might be the novel's heroine and thousands of readers have enjoyed her tale. Nonetheless, even Jane Austen herself famously introduced her as "a heroine whom no one but myself will much like" (Austen-Leigh qtd. in Eggleston).

In the next sub-chapter, I will argue that *Emma*, as all other novels, adheres to the *Bildungsroman* paradigm. Emma changes during the novel: though aloof and inconsiderate in the first half, she becomes a more mature and reflective person in the second half of the novel. Both, her remarks on carriages and the evidence of haughty behaviour can be found in the first part of the novel. Only in the end, is she able to redeem herself and become more likeable, for instance by showing real humility, shame and consideration for the characters surrounding her.

Whereas Emma has to undergo change in order to grow into a sympathetic character, other characters are constructed as benevolent and unpretentious throughout the whole novel. Among these characters are Mr. Edward Ferrars, Mr. Bingley, Elizabeth Bennet, Edmund Bertram and Mr. George Knightley. Mr. Bingley owns an impressive chaise and four without boasting about it, Mr. Ferrars is not interested in barouches, Elizabeth does not mind walking through mud and both Edmund Bertram and George Knightley value their friends' comfort

higher than their own. At the same time, all of these characters are portrayed as likeable. They treat their inferiors with goodwill and take decisions that show their preference for virtue over appearance.

3.5 Mental Journeys

I have proven that all female characters in Austen's novels are constructed as mobile. Austen's novels portray a mobile and possibly even rootless society. Journeys serve as a major plot device; they allow characters to leave their former circles behind and, ultimately, enable the characters' happy endings. Consequently, it seems likely that many characters travel in order to meet their possible future spouses. A close reading of the novels, however, disproves this assumption. Out of all female protagonists, only Catherine Morland meets her future husband by travelling to a city. Elizabeth Bennet, Jane Bennet, Charlotte Lucas, Lydia Bennet, Elinor Dashwood, Marianne Dashwood, Anne Elliot, Emma Woodhouse, Harriet Smith and Fanny Price end up marrying someone whom they have met within their immediate surroundings.

Nonetheless, I argue that all of these characters are only (happily) married by the end of the novel, because they have been mobile in their immediate past. For every one of these female characters, one can identify at least one "reformative" journey. I will prove, that travelling does not introduce them to new characters but, for the greater part, allows them to leave old mindsets behind and reconsider their judgement of known characters. During their journeys, the characters overcome obstacles and manage to gain independence and confidence. This development, that can be identified as the plot of a female *Bildungsroman*, is necessary for them to ultimately arrive at a new, mature mindset, which, in turn, is a constructed as a precondition for a promising marriage.

3.5.1 The Journey as a Cognitive Metaphor

> Mr. Darcy drew his chair a little towards her, and said, "*You* cannot have a right to such very strong local attachment. *You* cannot have been always at Longbourn." (*PP* 175)

Darcy's bemusement about Elizabeth's former lack of mobility reveals more than his own opinions on travelling. It expresses the expectation that someone who has not yet travelled to be more ignorant and less self-confident than Elizabeth appears to him. This assumption is one that does not only lie at the bottom of Darcy's statement, but one that even today permeates popular culture. Inspirational quotations on social media, written in cursives over beautiful landscapes urge us to travel in order to grow, develop and mature as persons.

> "Travel far enough. You meet yourself" (Cloud Atlas).

> "In the world through which I travel, I am endlessly creating myself" (Frantz Fanon).
>
> "Travel is fatal to prejudice, bigotry and narrow-mindedness" (Mark Twain).
>
> "The Journey changes you; it should change you. It leaves marks on your memory, on your consciousness, on your heart, and on your body. You take something with you. Hopefully, you leave something good behind." (Anthony Bourdain)
>
> "You travel for the unknown, that reveals you within yourself." (Ella Maillart)[27]

I contend, that the dominant assumption concerning the correspondence between 'lack of mobility' and 'lack of mental development' can be explained on the basis of conceptual metaphors. Lakoff and Johnson argue that "metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of what we both think and act, is fundamentally metaphorical in nature. (…) [T]he way we think, what we experience, and what we do every day is very much a matter of metaphor." (3)

In *Metaphors We Live by* Lakoff and Johnson investigate the conceptual metaphor of "argument is a journey" (89). I suggest using a similar metaphor, "internal struggle is a journey," to make sense of mobility in Jane Austen's novels. This metaphor is reflected in common expressions in the English language such as

> After several hours of thought, he finally *reached* a conclusion.
> You should better *abandon* that mindset.
> These thoughts won't *get* me *anywhere*.
> I have been *running* around *in circles* over this matter for days.

These expressions show that English native speakers establish a structural analogy between the progress of developing an opinion or mindset and the undertaking of a journey. The source domain of "travelling" and the target domain of "interior conflict" are connected through a mapping scope, "a set of constraints regulating which correspondences are eligible for mapping" (Ungerer 119) from a source domain onto a target domain. In this case the mapping scope relies on the basic correlation that "action/change correlates with motion" (Ungerer 120).

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[27] *Pinterest*. https://i.pinimg.com/736x/3a/58/10/3a5810818184d33c5551ebbb5a5287e2--travel-the-world-quotes-quote-travel.jpg.
Pinterest. https://i.pinimg.com/originals/28/78/a6/2878a6ce235047e1f08a351a5e5e1396.jpg.
QuoteFancy. https://quotefancy.com/quote/1308644/Ella-Maillart-You-do-not-travel-if-you-are-afraid-of-the-unknown-you-travel-for-the.
Taken By the Wind. http://www.takenbythewind.com/wp-content/uploads/2013/12/mark-twain-travel-quote.jpg.
Pinterest. https://i.pinimg.com/736x/ee/30/28/ee3028c696462e88564db95f5fae290b--india-travel-future-travel.jpg.

This correlation works on the assumption that both travelling and mental developments follow a (linear) progression that can be subdivided into individual steps.

In the beginning, there is a starting point or a point of departure, followed by the journey itself. After possible obstacles, detours, or stopovers, the traveller arrives at his or her destination. Apart from these successive steps a journey can be described by analysing its distance and its means of travelling. Finally, one needs to determine whether the journey is a one-way-route or one that is followed by a return-route. Looking at these different steps, one can map a path starting with stability at the point of departure, leading through a phase of instability, disruption and change and ending again in a more stable position.

Considering mental journeys, it is possible to construct similar steps: In "Sozialisation als Prozess der Krisenbewältigung," Oevermann suggests that processes of socialisation and maturing are initiated by crises. Therefore, we can assume a comparatively stable situation before the start of a crisis, then a phase that is characterised by change and struggle, followed by a resolution of the conflict. Therefore, journeys and mental developments both share the progress of stability-change-stability and the idea of overcoming something, be it a distance or a crisis. Moreover, both mental development and travelling depend on the investment of time and energy.

As a conceptual metaphor, the idea of "Internal struggle is a journey" influences the way English speakers think about mental development and maturing and it impacts both literature and culture. I argue that Austen's novels make use of this connection between maturing and travelling by aligning character development with mobility and movement. Especially when considering the female characters, those who are most mobile tend to show a development in character. These women take important decisions on the road and, while journeying, reflect on former opinions and behaviour. Based on this assumption, it is possible to construct several correspondences between journeys and character development:

> Distance from home < > distance from former conceptions
> Physical movement < > mental development
> Effort and means involved in movement < > arduousness of decision taking, initiation of decision taking

In this chapter, I shall concentrate on the female characters as they are the main focalisers in the novels. The combination of authorial narrative situation and shifting focalisations allows the reader a better understanding of the characters' thoughts and character development. Changes in their mindsets often lead to a new evaluation of other characters, their merits and their faults; whether they themselves change, however, cannot be determined

without proper insight into their thoughts and feelings. Moreover, in most cases, the journeys described in the novel are the female characters' first real journeys (with the exception of Anne Elliot who had been to Bath before and Fanny Price's early journey to Mansfield). Following the trope that travelling leads to development, I suggest that some of the male characters are portrayed as having been able to develop and gain independence during earlier journeys already, whereas the female characters only initiate this development in the course of the novel.

Although I have allowed every overcoming of distance to be a journey/mobility for the former part of my thesis, the following analysis will presuppose a narrower definition of journeys. I will exclude every trip that can be subsumed under daily routines and social obligations. It becomes immediately apparent that these routines vary from character to character: Whereas Emma's seven miles trip to Box Hill remains her longest journey during the course of the novel, the Bingley sisters would probably not give greater importance to a trip of that dimension. Therefore, I will enumerate all significant journeys for each female protagonist:

Elizabeth Bennet	Longbourn → Hunsford → Longbourn → Pemberley → Longbourn
Jane Bennet	Longbourn → London → Longbourn
Lydia Bennet	Longbourn → Brighton → London → Longbourn → ?[28]
Emma Woodhouse	Hartfield → Box Hill → Hartfield
Harriet Smith	Highbury →Abbey Mill → Highbury → London → Highbury
Anne Elliot	Kellynch → Lyme → Kellynch → Bath
Fanny Price	Mansfield → Sotherton → Mansfield → Portsmouth → Mansfield
Catherine Morland	Fullerton → Bath → Northanger Abbey → Fullerton
Marianne Dashwood	Norland → Barton → London → Palmers' → Barton
Elinor Dashwood	Norland → Barton → London → Palmers' → Barton

Table 5: Large-Scale Mobility of Female Protagonists

Most of the journeys above adhere to the pattern of stability → instability → stability and are accompanied by a mental development of the travelling character. In the beginning, all characters are at home, surrounded by their relations and within their accustomed sets. Though not necessarily entirely happy, none of the characters are threatened by immediate change or disruption. Generally, the characters are flawed when they begin their journeys. In the cases of several novels, these flaws are already part of title: Elizabeth Bennet is proud and prejudiced, Anne Elliot depends on her relations and is, like Harriet Smith, easily persuaded, Marianne Dashwood is overwhelmed by sensibility and Elinor Dashwood might be called even too sober-

[28] Mr Wickham and Lydia's lives remain "unsettled in the extreme" (366). The novel does not end with Lydia's stability in a single location. She continues to "always mov[e] from place to place" (366).

minded. Lydia Bennet is immature and flirtatious, Catherine Morland and Jane Bennet too naïve and trusting, Emma Woodhouse is superior, possibly arrogant and Fanny Price is insecure and wallows in self-pity.

I claim that travelling and mobility initiates a character development with the potential to do away with or weaken their respective flaws. Thus, the individual journeys are part of a maturing process that can be related to the plot pattern of the female bildungsroman. Those characters that manage to overcome their flaws and embrace a new-found stability are ultimately rewarded with an economically sound *and* supposedly happy marriage. The characters that do not eventually embrace physical stability are more likely to suffer from unstable relationships and lack constant future prognostics. Therefore, the whole concept of maturing, initiated by individual internal struggles, follows the trope of "maturing is a journey".

In *Pride and Prejudice*, we encounter five sisters that are unequal in physical appearance and mental capacities, yet alike in their need of a suitable marriage partner. All sisters are out (162) and all in an age in which marriage is not entirely out of the question. By the end of the novel, three of them are married – two of these weddings framed as likely to be happy. In Jane's case, a happy ending seems to be immediately possible after the course of a few chapters. Her stay at Netherfield, lengthened by illness, allows her to interact with her future husband removed from her parents and younger siblings. Nonetheless, Jane's behaviour is still very naïve. "All the world are good and agreeable in [her] eyes" (16). Whereas Elizabeth questions the Bingley sisters' sincerity, Jane cannot find fault with them. Only in London does she realise that Caroline Bingley cannot be trusted and does not approve of her acquaintance. She acknowledges "to have been entirely deceived in Miss Bingley's regard" for her (145). Jane returns matured and more self-sufficient to Longbourn and is now mature enough to find happiness in a marriage with Mr. Bingley.

Elizabeth, on the other hand, is sceptical from the beginning on. Whereas Jane falls for Caroline Bingley's feigned amiability, Elizabeth sees her for who she really is. Due to the changing focalisation, readers are able to listen in on conversations that neither Elizabeth nor Jane are part of. We learn that instead of condescension, Mr. Darcy experiences "the very great pleasure which a pair of fine eyes in the face of a pretty woman can bestow" (27). Elizabeth, who cannot hear these remarks, is blinded by prejudice. She agrees with the rest of Meryton in finding him "to be proud; to be above [Bingley's] company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend" (12). Contrary

to this former assessment, after seeing Pemberley for the first time, Elizabeth "felt that to be mistress of Pemberley might be something!" (235).

I argue that this change in opinion is not only triggered by that "handsome stone building, standing well on rising ground, and backed by a ridge of high woody hills" (235) but part of a maturing process that has been set in motion with Elizabeth's leaving Longbourn. Twice in the course of the novel, Elizabeth is overwhelmed by prejudices. At first, she cannot come to terms with Charlotte's marriage and finds that to "the pang of a friend disgracing herself and sunk in her esteem, was added the distressing conviction that it was impossible for that friend to be tolerably happy in the lot she had chosen" (123). She "felt persuaded that no real confidence could ever subsist between them again" (125). When she stays for a few weeks at Hunsford, she still disdains Mr. Collins but is able to see Charlotte's relative contentment. "Poor Charlotte! it was melancholy to leave her to such society! But she had chosen it with her eyes open; and though evidently regretting that her visitors were to go, she did not seem to ask for compassion. Her home and her housekeeping, her parish and her poultry, and all their dependent concerns, had not yet lost their charms" (209). Her second misjudgement is that of Mr. Darcy. When Mr. Wickham asks her of her opinion of him she states she "ha[s] spent four days in the same house with him, and … think[s] him very disagreeable" (76). At Hunsford, her opinion has hardly changed and her refusal of his offer of marriage culminates in the following speech:

> From the very beginning—from the first moment, I may almost say—of my acquaintance with you, your manners, impressing me with the fullest belief of your arrogance, your conceit, and your selfish disdain of the feelings of others, were such as to form the groundwork of disapprobation on which succeeding events have built so immovable a dislike; and I had not known you a month before I felt that you were the last man in the world whom I could ever be prevailed on to marry. (188)

When she travels to Pemberley, Elizabeth starts to reassess her former opinions. After confessing to Darcy the details of Lydia's foolish elopement "she honestly felt that she could have loved him, […] now, when all love must be vain" (264). This transformation is persistent and eventually leads to her acceptance of Darcy's repeated offer. Readers are made to believe that both Darcy and Elizabeth and Bingley and Jane have a happy future in store. Jane smiles, Elizabeth laughs (361) and Darcy will "learn to be laughed at" (*PP* 351).

Lydia is the third daughter who marries in the course of the novel. Just as in Jane's and Elizabeth's case, being from home initiates a phase of instability and change in her life. Her physical distance from her sisters corresponds to her mental distance from their former containing influence. In Jane's and Elizabeth's case their maturing process is set in motion by movement and ultimately reaches a state of stability back at Longbourn. Lydia, however, never

properly returns to her stable home. Her marriage is initiated in London and her future is shaped by instability and movement. The last chapter alludes both to her unhappy marriage and her lack of stability. I argue that Lydia, despite her mobility, does not undergo a full circle of stability – instability – stability and thus, cannot properly mature.

The remaining two Bennet sisters never leave the surroundings of Meryton during the novels, and neither of them matures noticeably within the story time. The last chapter, however, gives evidence that Kitty will eventually visit both her sisters and improve greatly: "She was not of so ungovernable a temper as Lydia; and, removed from the influence of Lydia's example, she became, by proper attention and management, less irritable, less ignorant, and less insipid" (364).

This pattern, that is obvious in *Pride and Prejudice,* can be observed in all of Austen's novels. In *Emma*, many important scenes coincide with mobility; it is, for instance at Box Hill that Emma starts to regret her former condescension and impolite behaviour with regards to Miss Bates, her drive home in the carriage leads her from a phase of instability to a newly won stability at home, where she decides to transform her former flawed behaviour (353). In *Persuasion*, we know that Anne Elliot has already spent time from home when she stayed in Bath during her youth (15). Her vacation in Lyme during the story time, therefore, is not her first instant of mobility. Nonetheless, several developments in the novel prove that movement sets thought processes in motion. Only in Lyme does she start to exchange her former passive behaviour by action. After Louisa's jump, Anne is among the first to act. Formerly unable to act independently, here she takes control over the situation. She orders: "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" (102). This newly found determination becomes visible from then on.

Sense and Sensibility starts with instability. The Dashwood family is rootless and, in a way, remains so for large parts of the novel. In order to interpret the Dashwood's development, I consider their arrival at Barton as a first situation of partial stability. This is where the character development starts. From their first arrival in Barton, Marianne is constructed as romantic and passionate. Her parting words from Norland are shaped by the language of romanticism and sensibility (29). Even after arriving in Barton, Marianne remains less rational and more sensible in her general behaviour. When she stays outside in a storm instead of acting rationally and turning back, she falls and injures her leg (43), she lets Mr. Willoughby buy her a horse (59), does not stand upon the usual ceremony in her behaviour with him and, in her passion, follows him to London. In town, she gradually learns that her actions have been too determined by her

passions and not by rational thought. However, only back at Barton is her character development complete. There, she recognises her sister's sufferings and learns to accept the ending of her first love.

In *Northanger Abbey,* Catherine Morland leaves Fullerton behind for the first time. The character readers encounter is still young and immature; she cannot understand Thorpe's insinuations and does not realise that he is romantically interested in her (117). Similarly, she does not detect Isabella's flirtatious nature that has been apparent from the beginning of their acquaintance. Isabella repeatedly pretends to be annoyed by some men's attention, only to then seek their company in expectation of their approval (42). Catherine is blind to these early clues of Isabella's character. She is neither refined nor accomplished, and does not grasp the concept of the "picturesque" (106). Only when she visits the Tilneys, at Northanger Abbey, does she begin to get rid of her former romantic and gothic ideas. At Northanger, she is humbled for the "absurdity of her curiosity and her fears" (187). Even her mother perceives that she has changed after her return (225). With Tilneys visit, they re-establish stability at Fullerton and ultimately end up married.

In the course of *Mansfield Park*, Fanny visits Sotherton for a day and later returns to her biological parents for several weeks. I argue that at this point, Mansfield has already become her home, making her stay in Portsmouth a period of instability. Fanny's instability becomes apparent when she wagers in her former dislike of Crawford. Once certain that she would and could not marry Mr. Henry Crawford ("Oh! never, never, never; he never will succeed with me", 322), she then considers him "astonishingly more gentle, and regardful of others, than formerly" (384). Her removal from Portsmouth re-establishes stability. When she returns home, she has become more confident and mature: instead of wallowing in her own misery as she did in the past, she now takes over responsibility for her younger sister Susan. The narrator remarks on her "growing worth" and contrasts it with Fanny's former "helplessness" (436). Her relationship with Edmund has developed due to their individual transformation and Fanny ends up happily married.

3.5.2 Female Mobility and the *Bildungsroman*

The previous analysis has substantiated my claim that Austen's protagonists undergo mental changes and processes of maturing during their journeys. The distance from former surroundings is in accordance with the mental distance from former misconceptions, prejudices and exterior influences. During their journeys, they are able to reconceptualise and initiate a process of maturation that comes to an ending when stability is reaffirmed. Those characters

who successfully undergo a cycle of stability – instability – stability are rewarded with a happy and reasonably economic marriage. This maturation constitutes a fundamental trope of the Female *Bildungsroman*. Therefore, I content that all six novels can be summarised under this genre.

In general, the *Bildungsroman* is a novel of growing-up, of growth, of education, of development, of self-development, of socialisation; a novel of formation, of youth, initiation, paideia and adolescence (Maynard 281). According to Maynard, "[t]he common connector of all these terms seems to be something about youth, growing up and coming of age. But it would be a mistake to take that for a final generic descriptor. It is merely the lowest common denominator" (281). He suggests that, in the English language, the term has been describing "a larger and larger class of the novel" (280). Purists, however, argue that the term should only be used to refer to a few specific novels, some even questioning whether the original "model from Goethe fits the definition" (280).

Depending on the broadness of the definition of the *Bildungsroman*, one can form different assumption about Austen's novels within the genre convention. Following Moretti, who describes "youth" as both a necessary and sufficient definition of the hero of a *Bildungsroman*, the novels at hand easily fit that condition (4). All of Austen's female protagonists are arguably young, most of them around the age of twenty. Moretti argues that Goethe's prototype features "an uncertain exploration of social space, which the nineteenth century – through travel and adventure […] – will underline countless times" (4). In this thesis, I have investigated mobility and processes of maturation in Austen's works. I have shown both an existence of overall mobility and a plot development that features a young character's process of mental development and maturation. Thus, I conclude that all novels fit a broad definition of the female *Bildungsroman*.

I am not the first to detect *Bildungsroman*-motifs in these novels. Stefani Brusberg-Kiermeier argues that *Emma* follows those genre conventions in tracing the emotional maturation of the young protagonist (51). In Moretti's *The Way of the World: The Bildungsroman in European Culture*, he suggests that Elizabeth Bennet is one of Wilhelm Meister's successors (3) and Bodenheimer argues that the plot of *Emma* consists of a "process of mistake, misdirection, and eventual clarification" (9), which in turn supports my argument of maturation as a plot pattern and its connection to instability and stability.

In conclusion, I have proven that the analysis and interpretation of mobility in Austen's novels yields fruitful results. My extensive data collection provides an overview over the immensity

of movement in these novels and demonstrates a way in which literature can be quantified. I questioned and refuted the notion that Austen's female characters are constructed as confined, immobile and domestic. On this basis, I have shown, how numerical data can serve as a foundation for context-oriented readings. In combination with contemporaneous companions on carriages and their design, I have engaged in readings for class and investigated means of character construction. I have shown that mobility fulfils central functions for both the plot, and character construction and development: overcome distances characterise the characters' dependence or independence; settings and vehicles function as means of negotiating class construction and, metaphorically, journeys relate to processes of character formation. After all, Austen's women follow Catherine Morland's example and prove that "if adventures will not befall a young lady in her own village, she must seek them abroad" (*NA* 18), though, ultimately, to return to their stable homes and lives. The methodologies demonstrated in this chapter cannot be applied to every text. Only the immense density of directions and distances allows a construction of maps and, in turn, the calculations accomplished in this chapter. Additionally, the approaches demonstrated her are too time-consuming to investigate larger text corpora. In the following chapters, I will widen the approach and read a larger set of texts using corpus stylistics in combination with context-oriented literary analysis.

4. Corpus Stylistics

The former chapters introduced new possibilities to represent and analyse the mobility of characters using diagrams and models and focusing on a restricted corpus of only six novels. While these methodologies serve to substantiate my claim that mobility is central in Austen's novels, and foster new readings based on class and gender, these approaches cannot easily be transferred to other literary texts. Both the quantification of travelled distances and carriages depends heavily on the availability of respective information in the text itself. Moreover, the data selected relies on a close reading of the novels themselves. Determining and counting the individual journeys cannot (yet) be done by computers and is thus highly time-consuming. In the following chapters, I will broaden the scope of my investigation to include a wider variety of 18th- and 19th-century novels and showcase the merits of quantitative formalism and specifically computational corpus analysis in investigating mobility in novels.

To situate these approaches in the scholarship on stylistics and statistical analyses of literary texts, I will briefly summarise developments in these academic sub-disciplines that combine corpus linguistics and literary studies. I will begin with an introduction of John F. Burrows's foundational text on computational criticism, comment on the evolution of the approaches suggested by him and ultimately reflect on the selection of primary materials that are frequently used in corpus stylistics. Subsequently, I will introduce the primary texts and corpora that will constitute the basis for my own analyses, aiming at an inter-subjective text selection. These texts and corpora will feature prominently in the case studies that follow in chapters 5 and 6. Since the process of corpus construction raises questions about inclusion and exclusion of texts, I will critically engage with concerns about canonicity, gender and colonialism in British literary history and in scholarship on the development of the English novel form.

4.1 Stylistics and Statistics

A foundational and widely received text in computational criticism is John F. Burrows's 1987 monograph *Computation into Criticism: A Study of Jane Austen's Novels and an Experiment in Method*. In it, the Australian literary scholar aims "to show that exact evidence, often couched in the unfamiliar language of statistics, does have a distinct bearing on questions of importance in the territory of literary interpretation and judgement" (2). Based on Austen's six completed novels and other prose texts that serve as comparison, Burrows investigates the use and frequency of the texts' most common words spoken by individual characters throughout the novels. The investigation of these unobtrusive words like 'the' or 'of', so Burrows's claim,

allows for varied analyses of the characters' idiolects and suggests inferences about characterisation, character constellations and character development.

The most basic analysis consists of a regular counting of the number of these common words; later, Burrows proceeds to use statistical means, like the Chi-squared test to describe and evaluate the significance of the differences between the characters' speeches. More advanced measures like correlation coefficients, correlation matrices and eigen values are calculated to represent differences and similarities within individual characters' speech. The resulting graphs and tables indicate expected resemblances (e.g., between Emma and Mr. Knightley, and Anne and Captain Wentworth respectively) but also "striking departures" from expected patterns (e.g., "after Mr Knightley, Emma most resembles Mrs Elton. After Wentworth, Anne most resembles Mary Musgrove", 92). These differences in style between characters are so noticeable that they allow a statistician to identify the speaker of a short passage exclusively based on their use of those 30 words. Burrows notices that this tendency is particularly prominent in Austen's novels. "In differentiating among thought-idiolects, Jane Austen's characterization extends into regions where she has few, if any, predecessors in English fiction. … Jane Austen's sense of language is so delicate and so exact that the set of thought-idiolects assumes a pattern as compelling as any we have seen" (175).

Burrows's approach was incredibly time-consuming and labour-intensive, considering that his results, according to Todd K. Bender mostly "reinforce [the] self-evident intuitions of the common reader [that] the forty-eight major characters each speak with a somewhat different idiolect, [that] some characters develop and that development is reflected in the way they talk, [that] Austen's later novels have a somewhat different style from her earlier, [and that] her style is not to be confused with that of Woolf or James" (113). While Helmut Bonheim writes that *Computation into Criticism* uncovers significant details which the conventional methods have missed (333), Bender sees the appeal in Burrows's study neither in its precision (he calls some of Burrows's methodology "rather crude" (113)) nor in the discoveries it can produce. Rather, he correctly predicts its significance for the discipline as a whole and issues a warning to other literary scholars.

> Probably within the coming decade scholars will begin to be able to buy the complete works of such authors as Austen, Conrad, or James as computer files, much as we now buy digital disc recordings of music. Routinely, classes will read standard authors on computer screens and any high school student will be able to generate a concordance to a novel by entering a few simple commands into his or her home computer. These developments will upset the economy of printing, destroy the economic basis for the canon of high literature, and create an expanded environment for "reading" in which patterns of imagery and characteristic turns of phrase can be isolated and examined so

> as to trace in the text the habitual decisions and mental inclinations of an author much more easily than is now possible. If traditional literary scholars do not try to understand and control this new technology, they run the risk that the library of the future will be controlled by technicians untrained in the aims and methods of traditional literary scholarship. All professional students of literature should read Burrows's book. (Bender 113)

Clearly, Bender's prophecy and warning have at least partially become true. In the 1980s, a study of Burrows's calibre "is based on several years' work, an investment for which few scholars have the time or the specialised knowledge of computer concordances and statistical analysis. Then too, the raw data had to be converted into criticism, a conversion which is, of course, never effected by the method alone, but requires painstaking and sensitive interpretation as well" (Bonheim 333). Literary critic Deirdre La Faye openly wonders "whether five years' work (p. 10) by Professor Burrows to tell his readers this has really been necessary" given the existence of similar less laborious intuitive analyses in the 19th century (429). Today, parts of Burrows's study could be replicated in significantly less time.

Many critics implicitly emphasise both the advantages and disadvantages of the inherent interdisciplinarity of *Computation into Criticism*. On the side of the scholar, an approach like that relies on knowledge of statistics, linguistics, and literary studies. Bonheim criticises Burrows's use of "fuzzy terms" that indicate that he is "not familiar with recent theories of narrative" (333). Malcolm J. Sherman additionally remarks upon "Burrows's statistical inexperience" (349) which manifests in his hesitancy to rely on his data alone. "Burrows remains more nervous about his statistics and their validity than he admits and seeks to confer authority on *them* from commonly accepted critical judgements about the novels rather than to use the statistics and graphs to reveal unsuspected associations and collocations between characters" (Wiltshire 379) – an insecurity that Burrows himself acknowledges, admitting that he lacks the skills of "a genuine statistician" (129).

At the same time, critics applaud the multi-disciplinarity and the overall presentation of the monograph. John Wiltshire praises Burrows, writing "[t]he engagement of this book with linguistics, with Marxist critical thought and with some versions of deconstruction makes it useful to more than Jane Austen readers and critics" (380). While reviewers remain unsure whether Burrows's study was worth the time and effort and in how far he managed to produce new discoveries, they agree "that it allows us to say [whether more intuitive readings] are soundly based on verifiable facts, and it therefore makes a valuable intervention into current critical debate" (Wiltshire 380). Bonheim concludes by highlighting the potential for future analyses since "[t]here are hypotheses enough in contemporary criticism worth testing with the

sophisticated seismograph developed here" (333).

Curiously, many of these future analyses return to Jane Austen's novels as the basis for case studies in quantitative approaches. One of these studies is *Corpus Linguistics in Literary Analysis* (2010) by German linguist Bettina Fischer-Starcke. This monograph applies a methodology that combines the subject matter and research domains of stylistics with the quantitative, computational approaches of corpus linguistics. Using this combined methodology – corpus stylistics – this monograph aims "to study how meaning is encoded in language and to develop appropriate working techniques to decode those meanings", and "to study the literary meanings of texts" (1). Fischer-Starcke argues that her methodology "allows for decoding meanings of literary texts that cannot be detected either be intuitive techniques as in literary studies or with the necessary restriction to short texts or text extracts as in traditional stylistics" (1). Instead, this study investigates a corpus of 18th- and 19th-century novels that are selected based on their similarity and dissimilarity to *Northanger Abbey* (1817), Jane Austen's satirical take on the Gothic novel that serves as the central case study of Fischer-Starcke's book. She makes use of linguistic software[29] to perform keyword analyses, phraseological research and distribution analyses to corroborate her claim that corpus linguistic techniques are useful for gaining structural insights about the primary texts in question.

Corpus Linguistics in Literary Analysis consists of two parts. The first part that spans approximately the first third of the monograph defines central concepts from corpus stylistics, methods of corpus construction and the use of linguistic tools. While most academic readers will not need the definition of foundational terminology like 'langue' and 'parole', these introductory remarks and the lack of presupposed knowledge makes this book accessible to lay persons, students and scholars from different disciplines.

The second part consists of three main chapters that each employ different linguistic tools to gather data about the lexis and style of *NA* and other novels. Chapter 5 makes use of keyword analysis to collect a list of words (*keywords*) that are used more frequently in Austen's novel than in other texts that serve as comparison. Here, stylistics follows the underlying assumption that the frequency of a word or pattern correlates with the significance in the data (3). Thus, keywords are considered suggestive and are further analysed by observing the linguistic context in which they appear.[30] Based on this analysis, Fischer-Starcke infers the importance of textuality as a semantic field in the novel. She further claims that "*textuality* and

[29] These tools are *kfNgram* (phraseology, strings of words), *Vocabulary Management Profiles* (diagrams about word types), *Word-Distribution* (position and distribution of word types) and *WordSmith Tools* (concordance, wordlists, keywords) (31-2).
[30] Concordance tools display the keywords and the preceding and following words.

irony are inherently interrelated in *NA*, since the topic *textuality* is used to convey irony in the novel." (74) Subsequently, the author investigates the use of the term 'heroine' and of first-person pronouns that influence the way readers identify with the author/narrator rather than protagonist (88).

Chapter 6 is concerned with phraseology and investigates n-grams and n-frames, i.e. combinations of four words that are used uncommonly frequently throughout Austen's oeuvre. Collocations like "I am sure I" that are dominant in the first half of *NA* allow Fischer-Starcke to infer the novel's portrayal of superficiality during the novel's plot that takes place in Bath. Moreover, the author highlights that "I do not" and other negations emphasise the novel's concern with "objects or issues that do NOT exist or that are NOT present" that can be read as indications of the Gothic mode (132). Further analysis concludes that while some of these expressions are "typical linguistic feature[s] of fiction at Austen's time" (141), others are specific to Austen's idiolect.

Chapter 7 investigates text segmentation both within *NA* and throughout the *Austen* corpus as a whole. Fischer-Starcke contrasts an intuitive segmentation of *NA* based on its plot and setting (Part 1: Bath, Part 2: Northanger Abbey) with a segmentation that uses corpus linguistic techniques. While *NA* can be divided into meaningful distinct parts using this methodology, this approach cannot distinguish between Austen's individual novels and fails to separate them when confronted with a document that contains all novels. Surprisingly, *NA* differs less from the other novels than expected. Instead, *Emma* and *Persuasion* are the two texts that "are lexically most dissimilar … within the corpus" (192). The reason for this difficulty is the inherent homogeneity of Austen's idiolect throughout all six novels. Statistic tests ($\chi 2$ and CBDF values (chi-by-degrees-of-freedom values)) can prove this homogeneity and substantiate that the corpus "*ContempLit* is lexically heterogeneous" (191). Using the corpus tools described above, Fischer-Starcke manages to confirm previous scholarship and also gains insights into the primary texts that "go beyond those gained by intuitive methods" (106).

The two monographs above share both their linguistic perspective and their selection of Austen's novels as case studies in quantitative criticism. Contrasting both texts, it becomes apparent that changing digital landscapes have simplified quantitative investigations and specifically corpus analyses of literary texts. While Burrows spent five years investigating a relatively small corpus of novels, Fischer-Starcke makes use of the availability of digitised literary texts which allows her to study ever larger corpora consisting of more and more texts.

These changes can be traced by comparing older and more recent textbooks on stylistics

and quantitative research. In *The Computation of Style: An Introduction to Statistics for Students of Literature and Humanities* (1982), British philosopher Anthony Kenny provides an introduction to statistics that is aimed at students of the humanities who are "not assumed to have any mathematical competence beyond a rusty memory of junior school arithmetic and algebra" (v). In his textbook, Kenny remarks on the technological advances that ease quantitative investigations:

> Calculators are now available at reasonable prices which not only facilitate the computation of statistics but also dispense with the consultation of statistical tables. For this reason the number of tables included in this volume has been kept down to the minimum necessary to introduce the various techniques involved to the reader who has not yet acquired a calculator. (vi)

Today, most scholars have access to computers, the internet and smartphones with calculators and data processing software. However, even before these advances, some statistical approaches to literature were already common. One main area in which the statistical methodologies have been used for centuries is the study of style, or statistical stylometry. Already in 1851, statistic measures were used to resolve disputes about the attribution of literary texts to different authors. To verify the author of literary texts, scholars investigated word and sentence lengths to compare those to the characteristic word lengths of the respective authors (Kenny 3). Apart from mere attribution, similar methodologies were used to determine the order of composition of the writings of one author (4) or, in a legal setting, to establish whether confessions presented in court were genuine or fabricated. (11). All of these methodologies are similar to both Burrows and Fischer-Starcke. Although *Computation into Criticism* was published only five years after Kenny's *The Computation of Style*, his approach already overshadows the basic attribution studies based on word and sentence lengths. Fischer-Starcke goes even further and uses not only frequency counting and concordances but statistically determined keywords that rely on large corpora, specialist software and computers that can execute calculations and thus make corpus analysis more accessible to readers without extensive knowledge in statistics.

Quantitative Approaches to Jane Austen and her Contemporaries

As indicated above, both Burrows and Fischer-Starcke base their monographs on Jane Austen's novels as a case study to introduce new methodologies. The fact that both studies rely on the same few novels might be coincidental. However, there are several reasons that make Jane Austen's writing a fitting object of quantitative analysis. Firstly, since Austen's complete works only consist of six novels and a few additional shorter or unfinished texts, they can be studied

in their entirety even without relying on computational methodologies. Additionally, Austen's novels are already available in digital format via services like *Project Gutenberg* which minimises the need of preparing a text for digital analysis. Moreover, the fact that Austen's texts overwhelmingly make use of the realist mode means that these texts follow the principle of verisimilitude and contain numerous references to details of everyday Regency life, details that can be quantified. Lastly, a reason that should not be neglected is the scholars' subjective preference of Austen's texts.

In *Graphing Jane Austen: The Evolutionary Basis of Literary Meaning*[31], American literary scholars Joseph Carroll and Jonathan Gottschall, psychologist John A. Johnson and Daniel J. Kruger apply a survey-based methodology to analyse the organization of characters in nineteenth-century British novels, specifically "the determinacy of meaning, sexual politics, and the adaptive function of agnostic structure" (12). The underlying survey consists of data that tracks the answers from 519 respondents ("experts who are thoroughly familiar with the characters in the novels and probably Victorian literature in general", 27), who completed a total of 1,470 questionnaires on 435 characters from 134 novels. Despite its title, said study was not designed as an investigation of Austen's oeuvre specifically, but as an empirical exploration of literary characters in general. However, since respondents could independently choose characters based on preference and familiarity, Elizabeth Bennett of Austen's *Pride and Prejudice,* Emma Woodhouse of Austen' *Emma*, and Jane Eyre of Charlotte Brontë's *Jane Eyre*" were the "three most frequently coded characters" (Carroll et al. 23). This implies that Austen's novels are widely read and liked by literary studies scholars. Therefore, selecting Austen's texts as case studies attracts a wide readership that is both interested in and familiar with the novels themselves.

While some recent stylistic studies of Austen forgo computation and statistics,[32] there is a growing number of publications using corpus tools to analyse her texts. These studies include "A Corpus Stylistic Study of Singular and Plural Keywords in Jane Austen's *Persuasion*" and "A Corpus-Based Study of the Style in Jane Austen's Novels", both conducted

[31] While Carroll et al. make use of data as well, their study generates data about the novel based on questionnaires rather than analysing the primary text itself. With their approach, Carroll et al. contradict political readings and instead aim to uncover a fixed meaning that they consider related to evolutionary biology. They claim that "authors assign definite attributes to characters and organise characters in such a way as to produce definite, determinate forms of conceptual and emotional order in the minds of the readers" (63). With their study, Carroll et al. hope "to persuade evolutionary human scientists that the quantitative study of literature can shed important light on fundamental questions of psychology" (12).

[32] Such as Massimiliano Morini's *Jane Austen's Narrative Techniques – A Stylistic and Pragmatic Analysis*, in which the Italian professor for English language and translation makes use of tools and concepts from pragmatics, stylistics and evaluation theory to investigate the "technical means by which Austen's 'indeterminacy' [of meaning] is created" (7).

by Raksangob Wijitsopon, associate professor in English at Chulalongkorn University, Thailand.

Apart from stylistics analyses, Laura L. Runge identifies two further strands of computational investigations of Austen. "The first involves quantitative analysis that places Austen's work in a comparative framework … . These analyses demonstrate a back-and-forth between statistical data and close reading of the text" (399). The other set of recent essays "explores the digital tools for teaching Austen in the classroom" (399), demonstrating the appeal of Austen's texts in multiple sub-disciplines.

4.2 Corpus Analysis

To identify the importance of mobility, I will consider the language used in the novels and how their subject matter relates to a vocabulary of mobility. The following subchapter will describe the process of corpus construction. When analysing texts from a specific time frame and genre, the selection of texts is determined by decisions made by the scholar. While there are ways to make this selection as unbiased as possible (e.g., through random selection of texts), the aim of this thesis is to consider canonical texts due to their wide availability and their inherent complexity and originality. Any further selection of texts warrants an explanation. While the status of canonicity is relatively certain for some texts – like *Robinson Crusoe*, *Clarissa*, or *Pride and Prejudice*, texts that are generally regarded as iconic English texts – the inclusion of other texts is as contestable as the process of canon formation itself.

Therefore, I will describe my selection criteria as transparently as possible rather than picking texts according to personal preference as is often done in studies such as these. Burrows explains neither the selection of Jane Austen's novels nor the texts used in comparison in the second part of his study[33]. Fischer-Starcke's corpus [*ContempLit*] overlaps with my own corpus. She describes her selection process as follows: "The choice of texts results from their availability in electronic form and the fact that they are novels. The latter makes them comparable to Austen's works. *ContempLit* is not representative for literary language at Austen's time, as the number of novels available in electronic form at the time when the corpus was compiled was limited" (Fischer-Starcke 28). In contrast to this mostly arbitrary selection, I will choose texts based on a reproducible process following pre-determined criteria.

[33] In chapter 8, "Larger Patterns and Interrelationships", Burrows includes five texts in addition to Jane Austen's novels: Georgette Heyer's *Frederica* (1965), Virginia Woolf's *The Waves* (1931), Henry James's *The Awkward Age* (1899), E. M. Forster's *Howards End* (1910) and *Sanditon* by Jane Austen and Another Lady (1975). He does not justify this selection and on what grounds these texts can serve as a valuable comparison to the original.

4.2.1. Corpus Construction

To ensure a transparent, reproducible, and intersubjective selection process, the text collection is based on several criteria: genre, date of publication, canonicity, and availability. For my broadest and largest corpus [PROSE FICTION[34]], these criteria restrict the selected texts in the following way. In terms of genre,

- the list includes fictional, narrative texts written in prose, e.g., picaresque novels, sentimental novels, gothic novels, political novels, epistolary novels, satires etc.
- the list excludes epic or narrative poems, verse-novels, essays, non-fictional biographies, non-fictional travelogues, essays and collections of non-fictional letters.
- I will not differentiate between romances, novels, histories and tales, since most of these terms were applied often interchangeably to 18th-century prose fiction.[35]

In terms of date of publication,

- the list includes texts that were published between 1700 and the beginning of the Victorian age, i.e. 1837.

While the selected time frame is at least partially arbitrary, in this case study, I chose the investigated period based on generic, historical and practical reasons. Generically, I aim to capture texts that exhibit some formal uniformity and have therefore decided to incorporate texts can be considered (early) novels, which warrants the inclusion of texts written as early as 1700. Moreover, to ensure some thematic uniformity with the texts' representation of mobility, I decided to end the time frame before the beginning of the railway age of the 1840s. This excludes journeys undertaken by train and limits the themes to mobility on foot, ship, or carriage.

The practical considerations tie in with my further procedure of consulting secondary materials on the English novels to determine canonicity (see next sub-chapter). I decided to follow conventional approaches to periodisation of the 18th and 19th century (see "Timeline of Periodisation" in the appendix). The selected time frame of 1700-1837 combines the periods *18th Century* (1700-1800) and *Hanoverian Age* (1714-1837) and includes the sub-periods *Regency* (1811-1820) and *British Romanticism* (1780-1830s). Any selection process automatically excludes other texts. For instance, by selecting 1700 as the beginning of my examined time period, I exclude some texts that have been named as contenders for the title of

[34] In the following chapters, I will use small capitals to indicate the titles of corpora.
[35] All of the included texts have occasionally been referred to as "novels" in scholarly discussions. While I am aware that some of these texts might be more accurately described as "romance" or "novella", I will use "novel" as an umbrella term without discussing whether the classification is applicable to all individual texts.

First English Novel, namely Aphra Behn's *Oroonoko* (1688) and John Bunyan's *The Pilgrim's Progress* (1678) that would otherwise fulfil the generic selection criteria.

The criterion of *canonicity* is the most difficult to determine. According to Cuddon's *A Dictionary of Literary Terms and Literary Theory*, the term *canon* can be "used to refer to a traditional body of texts deemed by the literary establishment to be authoritative in terms of literary merit and influence" (102). Similarly, Abrams writes that

> [I]n recent decades the phrase literary canon has come to designate—in world literature, or in European literature, but most frequently in a national literature—those authors who, by a *cumulative consensus of critics, scholars, and teachers*, have come to be widely recognized as "major," and to have written works often hailed as literary classics. The literary works by canonical authors are the ones which, at a given time, are most kept in print, *most frequently and fully discussed by literary critics and historians*, and—in the present era—most likely to be *included in anthologies* and in the syllabi of college courses with titles such as "World Masterpieces," "Major English Authors," or "Great American Writers." consists of prominent canonical novels from the time frame in question. (Abrams, 38, my emphasis)

While I do not personally plan to judge the merit of individual texts, Abrams's definition mentions the inclusion in anthologies and the discussion by scholars as characteristics of canonical texts. One possibility to derive at a list of canonical texts is by following one such anthology (like the *Norton Anthology of English Literature*) and basing my selection on all texts covered in said anthology. Different anthologies, however, vary in their inclusion and exclusion of specific texts. An uncontested and unambiguous list of canonical texts does not and cannot exist since canon formation and canon revision are prominent research interests of literary scholars that render the resulting canons in flux and subject to change. The objective choice of any single anthology would therefore significantly impact the corpus construction. Thus, I decided to consult numerous books and their implied canons to derive a final corpus of prose texts. I selected twelve German and English textbooks, literary histories, introductions and companions to British literature and specifically 18th/19th century prose. These books target a variety of audiences and vary significantly in length and detail. I included both British and non-British (i.e. American and German) books to avoid selection bias based on nationality and included books for students and advanced, more specialised audiences to compare how their collection of texts differed.[36] Specifically, I made use of the following literary histories:

[36] The selection of these 12 books is as ambiguous as a selection of texts for my corpus could have been. While the inclusion of other textbooks, anthologies, companions, or introduction might have changed the derived list of authors and texts, I argue that no list of sources is "the right one" and incontestable. My aim in choosing those 12 texts is not to claim that they are better suited to infer canonical primary texts than other sources. Instead, they are

- *The Cambridge Companion to the Eighteenth Century Novel* by John Richetti (1996)
- *Englische Literatur des 18. Jahrhunderts* by Vera and Ansgar Nünning (1998)
- *The Short Oxford History of English Literature* by Andrew Sanders (2004)
- *Oxford Concise Companion to English Literature* by Margaret Drabble and Jenny Stringer (2007)
- *A History of English Literature* by Michael Alexander (2007)
- *Der englische Roman des 19. Jahrhunderts* by Vera Nünning (2011).
- *Englische Literaturgeschichte*, edited Hans Ulrich Seeber (2012)
- *The Norton Anthology*, edited by Stephen Greenblatt (2012)
- *An Introduction to the Study of English and American Literature* by Vera and Ansgar Nünning (2015)
- *Kindler Klassiker Englische Literatur*, edited by Vera and Ansgar Nünning (2015)
- *English Literature in Context* by Paul Poplawski (2017)
- *A History of Eighteenth Century British Literature* by John Richetti (2017)

Some of these books specifically provide either lists of important texts and authors or chronologies featuring central texts. These lists and chronologies imply a process of selection and can therefore be interpreted as results of a process of canon formation. Other books do not include chronologies or lists. In some cases, I determined their implied corpus based on the prose texts featured in their alphabetical and often lengthy index, or, alternatively, I read the relevant chapters and compiled a list of all primary texts that met my conditions. The resulting 12 lists vary in length: the shortest of these lists contains merely 10 titles, the longest exceeds 80 texts. In a next step, I merged all 12 lists and deleted duplicate texts. The resulting list contains 145 prose fictions by 57 authors (see appendix).

A Problem of Quantity

The process above results in a list that does not feature a uniform number of words or texts by different authors. While more than 50 of these novels were only mentioned in one of the consulted sources, others were so ubiquitous as to be referenced in more than ten books. Some authors contributed only one text to the list, others have been read so widely that they make the list repeatedly with different novels. With 14 entries, the most prolific writer on this list is Walter Scott, rivalled only by Daniel Defoe (9 texts), Jane Austen (7) and Henry Fielding (6). This

one of many possible selections that allow me to come up with an intersubjective rather than subjective and arbitrary corpus.

prominence of several dominant authors could lead to an imbalance, nearly completely negating the influence of authors who only appear with one individual text. This chapter, however, is not meant to be a study of Defoe's, Fielding's or Scott's writings but rather an overview over different authors and genres. Therefore, in an effort to level the playing field, I decided to include no more than two novels for each author, thus eliminating the ultimate results from being skewed by the style of just one or a few authors.

This decision automatically implies that I need new criteria to exclude some of Scott's texts and to include only a select few. Firstly, I disregarded all novels that were only mentioned in one or two of the consulted sources, thus eliminating the influence of individual scholars. Secondly, I reduced the number of texts by including only the one or two most frequently mentioned texts by each author. In the case of Sir Walter Scott, for example, I incorporated *Waverley* and *Ivanhoe* that were referenced in 6 and 5 sources respectively and excluded the other titles (see below). For Defoe, this led to the inclusion of only *Robinson Crusoe* and *Moll Flanders*, for Austen, *Pride and Prejudice* and *Emma* and for Fielding, *Joseph Andrews* and *Tom Jones*.

Author	Complete Title	Year	Ref.
Scott, Sir Walter	*Waverley, or 'Tis Sixty Years Since*	1814	6
Scott, Sir Walter	*Ivanhoe*	1820	5
Scott, Sir Walter	*Old Mortality*	1816	4
Scott, Sir Walter	*The Antiquary*	1816	4
Scott, Sir Walter	*The Heart of Midlothian*	1818	4
Scott, Sir Walter	*The Bride of Lammermoor*	1819	3
Scott, Sir Walter	*Guy Mannering*	1815	2
Scott, Sir Walter	*Rob Roy*	1818	2
Scott, Sir Walter	*Redgauntlet*	1824	2
Scott, Sir Walter	*Kenilworth*	1812	1
Scott, Sir Walter	*The Legend of Montrose*	1819	1
Scott, Sir Walter	*Quentin Durward*	1823	1
Scott, Sir Walter	*Woodstock*	1826	1
Scott, Sir Walter	*Tales of a Grandfather Part III*	1830	1

Table 6: A list of Sir Walter Scott Novels Derived from Reference Books
The table indicates the title, year of publication and the number of references in the consulted secondary materials.

A last selection criterion was the availability of the texts as online files on *Project Gutenberg* and similar websites. Whenever a *Project Gutenberg* version existed, I took that one. Other sources were only consulted whenever the novel was not available via *Project Gutenberg*.[37]

Considering all four criteria, I developed the following list of fictional, narrative texts written in prose, published between 1700 and 1837 that were available for download online, limited to a maximum of two texts per author. The resulting largest corpus of my study, PROSE FICTION, contains 41 prose texts that vary in genre and length. The table below lists all included titles and their respective lengths (measured in number of words).

Corpus 1: PROSE FICTION (1700-1837) 41 prose texts, in order of publication			
Author	Title	Year	Words
Swift, Jonathan	*A Tale of a Tub*	1704	44,285
Manley, Mary Delariviere	*Secret Memoirs and Manners of Several Persons of Quality, of both Sexes. From the New Atalantis*	1709	70,911
Defoe, Daniel	*Robinson Crusoe*	1719	121,132
Defoe, Daniel	*The Fortunes and Misfortunes of the Famous Moll Flanders*	1722	138,351
Swift, Jonathan	*Travels into Several Remote Nations of the World by Lemuel Gulliver*	1726	104,889
Richardson, Samuel	*Pamela, or Virtue Rewarded*	1740	222,731
Fielding, Henry	*The History of the Adventures of Joseph Andrews and his Friend, Mr. Abraham Adams*	1742	128,151
Fielding, Sarah	*The Adventures of David Simple*	1744	116,247
Richardson, Samuel	*Clarissa; or, The History of a Young Lady*	1747-48	944,973
Cleland, John	*Memoirs of a Woman of Pleasure*	1748	84,577

[37] At the time of my data collection, six novels were not available via *Project Gutenberg*, four of which I could find elsewhere online. Henry Brooke's *The Fool of Quality; or, The History of Henry Earl of Moreland* and Henry Mackenzie's *The Man of the World* had to be excluded due to limited availability online.

	[Fanny Hill]		
Smollett, Tobias	*The Adventures of Roderick Random*	1748	191,365
Fielding, Henry	*The History of Tom Jones, a Foundling*	1749	348,229
Haywood, Eliza	*The History of Miss Betsy Thoughtless*	1751	229,729
Lennox, Charlotte	*The Female Quixote*	1752	147,548
Johnson, Samuel	*The History of Rasselas, Prince of Abyssinia*	1759	37,957
Sterne, Laurence	*The Life and Opinions of Tristram Shandy, Gentleman*	1759-67	189,168
Walpole, Horace	*The Castle of Otranto*	1764	36,137
Goldsmith, Oliver	*The Vicar of Wakefield*	1766	63,195
Sterne, Laurence	*A Sentimental Journey Through France and Italy*	1768	40,767
Mackenzie, Henry	*The Man of Feeling*	1771	36,362
Smollett, Tobias	*The Expedition of Humphry Clinker*	1771	150,505
Reeve, Clara	*The Old English Baron: A Gothic Story (originally: The Champion of Virtue: A Gothic Story)*	1777	55,032
Burney, Frances	*Evelina; or, The History of a Young Lady's Entrance into the World*	1778	154,319
Beckford, William	*Vathek, an Arabian Tale*	1786	36,111
Radcliffe, Ann	*A Sicilian Romance*	1790	67,735
Smith, Charlotte	*The Old Manor House*	1793	218,632
Godwin, William	*Things as they Are, or The Adventures of Caleb Williams*	1794	144,073
Radcliffe, Ann	*The Mysteries of Udolpho*	1794	291,517
Bage, Robert	*Hermsprong, or Man as He Is Not*	1796	104,363
Burney, Frances	*Camilla, or a Picture of Youth*	1796	357,742
Lewis, Matthew Gregory	*The Monk*	1796	137,185

Wollstonecraft, Mary	*The Wrongs of Woman: or, Maria. A Fragment*	1798	47,850
Edgeworth, Maria	*Castle Rackrent*	1800	35,664
Austen, Jane	*Pride and Prejudice*	1813	122,719
Scott, Sir Walter	*Waverley, or 'Tis Sixty Years Since*	1814	196,085
Austen, Jane	*Emma*	1815	160,467
Peacock, Thomas Love	*Headlong Hall*	1816	27,798
Wollstonecraft Shelley, Mary	*Frankenstein; or, The Modern Prometheus*	1818	75,099
Maturin, Charles Robert	*Melmoth the Wanderer*	1820	241,824
Scott, Sir Walter	*Ivanhoe*	1820	185,045
Hogg, James	*The Private Memoirs and Confessions of A Justified Sinner*	1824	84,132
41 prose texts		1704-1824	6.2m words

Table 7: Corpus PROSE FICTION

Comparing the titles included in each individual corpus, it is obvious that novels differ in length significantly. Whereas some novels (or fragments, or novellas) do not exceed 40000 words (for instance, *Rasselas*, *The Castle of Otranto*, *Vathek*, *The Man of Feeling*, and *Castle Rackrent*) Richardson's *Clarissa; or, The History of a Young Lady*, coming in at 944973 words by far transcends the length of all other texts. In an effort to create uniformity between text lengths, one could decide to only consider excerpts of 30000 words for all novels. This would, however, exclude e.g., 78% of *Moll Flanders* and even 97% of *Clarissa*. At this point of the novel, Moll Flanders has not yet married her third husband and has not left for the Virginia colonies. And it is only after 22% of the novel are over, that Clarissa Harlowe leaves her parents' house with Mr Lovelace. Limiting the length of these excerpts would lead to the exclusion of large parts of the novels' journeys and mobility. I have therefore decided to include all novels in their entirety. I will, however, occasionally exclude *Clarissa* temporarily and standardise lengths wherever necessary to take note of the differences in length and how they impact the results of my computational investigations.

The resulting corpus consists of 41 complete novels, 15 (37%) were written by female writers, the remaining 26 (63%) by male writers.[38] Of the novels, 16 can be considered short

[38] In the original list (L1) that contains all novels regardless of their availability via *Project Gutenberg* and the frequency with which they are mentioned throughout all underlying sources, the gender disparity is significantly smaller with 60 titles (41%) by female and 85 titles (59%) by male authors. The difference in percentage between the earlier list and the finalised corpus results from the relative prominence of a few prolific female novelists (Jane

(less than 100 000 words), 8 long (more than 200 000 words) and 17 texts fall between those categories (between 100 000 and 200 000 words). While genre classification is open to interpretation and some texts evade a clear assignment of genre, the following modes and genres are particularly prominent: 10 gothic novels or novels containing prominent gothic elements, 7 satirical novels, 4 epistolary novels, 5 picaresque novels, 4 sentimental novels, 3 historical novels. Other less prominent genres include *Bildungsroman*e, domestic novels, erotic novels, political novels, science fiction and mock biography.

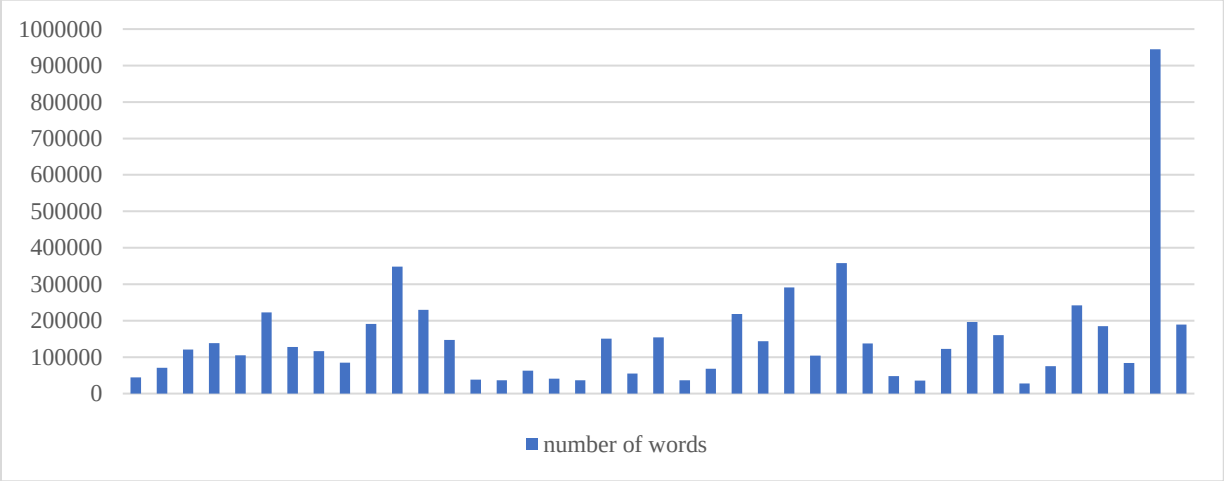


Figure 8: Length of Texts in PROSE FICTION

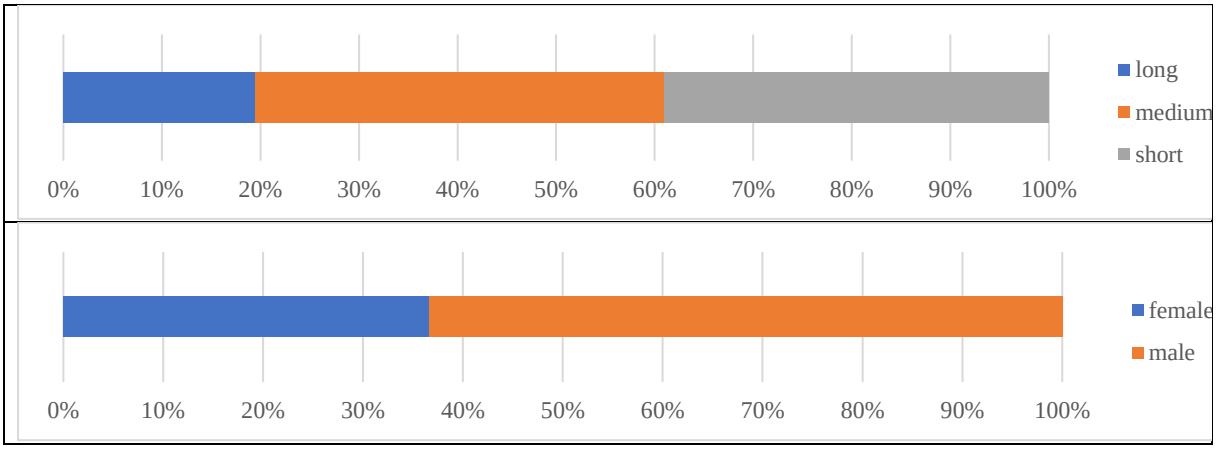


Figure 9: Length and Gender Distribution in PROSE FICTION

Apart from the main reference corpus, I will refer to other smaller reference corpora. JANE AUSTEN consists of all six completed novels of the author.

Austen, Frances Burney, Maria Edgeworth, Sarah Fielding, Eliza Haywood, Ann Radcliffe, Charlotte Smith) who only contribute two novels each to PROSE FICTION. Moreover, many of the female novelists are only mentioned in those source texts that make an explicit effort to include female writers (both *Englische Literatur des 18. Jahrhunderts* and *Der englische Roman des 19. Jahrhunderts* contain subchapters about female writers) and are therefore mentioned rarely and ultimately excluded based on the criterion "frequency". Lastly, some of the female-written (and male-written) texts had to be excluded due to their unavailability on *Project Gutenberg*.

Corpus 2: JANE AUSTEN 6 novels, in order of publication			
Author	Title	Year	Words
Jane Austen	*Sense and Sensibility*	1811	119,599
Jane Austen	*Pride and Prejudice*	1813	122,719
Jane Austen	*Mansfield Park*	1814	159,924
Jane Austen	*Emma*	1815	160,467
Jane Austen	*Northanger Abbey*	1817	77,338
Jane Austen	*Persuasion*	1817	83,364
6 prose texts		1811-1817	0.7m words

Table 8: Corpus JANE AUSTEN

An additional reference corpus, GOTHIC FICTION, contains 18 Gothic novels written between 1753 and 1830. This corpus is derived from the original list of prose (L1), combined with titles taken from the chronology of Hogle's *The Cambridge Companion to Gothic Fiction*. Again, I limited the corpus to two prominent texts per author and excluded all texts that were not available online.

Corpus 3: GOTHIC FICTION 1700-1837 18 novels, in order of publication			
Author	Title	Year	Words
Smollett, Tobias	*The Adventures of Ferdinand Count Fathom*	1753	158,630
Walpole, Horace	*The Castle of Otranto*	1764	36,137
Reeve, Clara	*The Old English Baron: A Gothic Story (originally: The Champion of Virtue: A Gothic Story)*	1777	55,032
Beckford, William	*Vathek, an Arabian Tale*	1786	36,111
Smith, Charlotte	*Emmeline, or, The Orphan of the Castle*	1788	211,234
Radcliffe, Ann	*A Sicilian Romance*	1790	67,735
Godwin, William	*Things as They Are; or the Adventures of Caleb Williams*	1794	144,073
Radcliffe, Ann	*The Mysteries of Udolpho*	1794	291,517
Lewis, Matthew Gregory	*The Monk*	1796	137,185

Wollstonecraft, Mary	*The Wrongs of Woman: or, Maria. A Fragment*	1798	47,850
Godwin, William	*St. Leon*	1799	185,125
Burney, Frances	*The Wanderer: Or, Female Difficulties*	1814	325,669
Austen, Jane	*Northanger Abbey*	1818	77,338
Peacock, Thomas Love	*Nightmare Abbey*	1818	27,207
Wollstonecraft Shelley, Mary	*Frankenstein; or, The Modern Prometheus*	1818	75,099
Maturin, Charles Robert	*Melmoth the Wanderer*	1820	241,824
Hogg, James	*The Private Memoirs and Confessions of A Justified Sinner*	1824	841,32
James, George Payne Rainsford	*Darnley*	1830	184,648
18 prose texts		1753-1830	2.4m words

Table 9: Corpus GOTHIC FICTION

As mentioned above, the raw files were extracted from *Project Gutenberg* and then processed for analysis with *AntConc*. While *Project Gutenberg* is invaluable for its easy accessibility of a large collection of written materials, the quality of the texts in question is not always as reliable as in edited editions. To standardise the collected texts, I deleted all surrounding materials, including introductions, prefaces that were added after the original publication, footnotes, annotations, indexes, tables of content, publication information, and the website's *Terms of Use*.

4.2.2. Corpora, Canonisation, and the Rise of the Novel

Considering that the constructed corpora rely heavily on the selection made by other scholars, the resulting group of texts inevitably replicates the issues that are inherent in the process of canonisation, namely the focus on specific parts of the British population and the absence of others. Since the process of canon formation is biased in favour of male, Western authors, my reliance on established canons can perpetuate these imbalances and can lead to the exclusion of texts that were both innovative and central to the development of the novel form.

In 1957, Ian Watt published his seminal study *The Rise of the Novel: Studies in Defoe,*

Richardson and Fielding, in which he outlines how different social processes of the 18th century shaped contemporary prose fiction into the form that we are familiar with today. As his title suggests, Watt established the novel as a predominantly male, white, middle-class endeavour brought about by the authors Daniel Defoe, Samuel Richardson and Henry Fielding. This framing neglects both the contributions of many women and the impact of colonialism on the development of the novel form. While the influence of these three male writers is indisputable, feminist and postcolonial readings allow us to broaden our perspectives and to consider these three authors as part of a literary tradition rather than individual geniuses. Accordingly, Watt's theses have been contested by feminist and postcolonial scholars, prompting the publication of several counter-narratives like Josephine Donovan's *Women and the Rise of the Novel, 1405–1726* and Firdous Azim's *The Colonial Rise of the Novel*. In the following, I will briefly highlight the importance of two female authors, Aphra Behn and Eliza Haywood, who are often relegated to only a minor role in the development of realist prose. I will showcase how framing Defoe, Richardson and Fielding as unique neglects other central texts in the development of the English novel and thus, how a narrative that centres male writers leads to the exclusion of female voices both in contemporary scholarship on the novel and subsequently in the corpora constructed on the basis of said scholarship.

An early text that highlights both the exclusion of female authors in Watt's study and simultaneously serves as an example of the genre's concern with imperialism is Aphra Behn's *Oroonoko*. While *Robinson Crusoe* is considered by many (including Watt) to be the first English novel, there are other contenders whose writings might deserve this title. In the European context, the Spanish novel *Don Quixote* (1605)[39] is frequently cited as an early novelistic text (Cuddon 479). In England, other potential proto-novelistic texts include Thomas Malory's *Le Morte d'Arthur* (1485) and John Bunyan's *The Pilgrim's Progress from This World, to That Which Is to Come* (1678) (see, e.g. Watson 15, Hunter 9, Kettle 27, Cuddon 479).

Behn's *Oroonoko: or, the Royal Slave* is another contestant that is sometimes excluded based on its relatively short length and its subsequent categorisation as novella rather than novel.[40] Nonetheless, *Oroonoko* already prominently features some of the conventions that

[39] Eagleton argues, however, that "*Don Quixote*, sometimes mistakenly called the first novel, is in fact less the origin of the genre than a novel *about* the origin of the novel. [It] takes this clash between romance and realism as its subject-matter, thus turning a formal issue into a thematic one" (Eagleton 2).

[40] The classification of Behn and *Oroonoko* varies in scholarship on the novel. While some scholars refer to *Oroonoko* as a novel or Behn a novelist (e.g., Rosenthal, Pearson, Wall, Spencer) others use the term novella instead (e.g., Kaul). Jacqueline Pearson points out that "Although Behn felt no difficulty about the terminology 'Novel' for even the shortest of the short fiction, title pages stage a typological battle between 'Novel' and 'History' or 'True History' … However, the distinction between novel and history was as unstable for Behn as for us…" (191-192).

become the realist 18th- and 19th-century novel: a realist tone, individualised characters and setting and the typical authenticating claims that present the text as real rather than fictional.[41] Holmesland remarks upon *Oroonoko's* generic hybridity, "[s]ince the publication of *Oroonoko: or, The Royal Slave* in 1688, critics have been intrigued by its contradictoriness. Any attempt to classify the work as a romance, novel, or travel narrative, respectively, becomes reductive. Behn's narrative appears as an amalgam of these genres. To what extent its romance features subjugate its realism, or vice versa, is a complex issue" (Holmesland 57).

Behn's *Oroonoko* highlights not only feminist challenges to canon formation; the novel also demonstrates a concern with colonial characters and settings that proves the connection between the early rise of realist prose and imperialist discourses. Behn wrote at a time in which colonial "factual" travel narratives were published for the "primary purpose … [of] furthering … the colonial enterprise by encouraging readers at home either to fund future expeditions or to become explorers themselves" (Rivero 446). In this vein, Rivero argues that Behn's "exotic" characters and setting ensure the novel's commercial success, making *Oroonoko* into "yet another imperialistic commodity" (447). Other scholars regard *Oroonoko* as a text that both challenges and furthers racist ideologies. The *British Library* website introduces Behn's fiction as a text that "while still partaking in many of the racial stereotypes and misapprehensions of Behn's own time – [is] also remarkable for its nuanced handling of issues such as colonialism and slavery" (British Library). Accordingly, *Oroonoko* is exemplary in highlighting the gendered and colonial discourses that led to the rise of the English novel as we know it and that are lacking if only Defoe, Richardson and Fielding are discussed.

Another author in Watt's tripartite group of founders of the English novel is Samuel Richardson. In 1954, Walter Allen contends in his *The English Novel - A Short Critical History* that "[i]t is scarcely possible for us to imagine the intense shock of novelty that *Pamela* must have had for its first readers. There had been nothing like it before" (44). He makes this argument based both on formal and thematic considerations. Ros Ballaster, however, highlights the innovations by female writers like Eliza Haywood, Penelope Aubin, Mary Days and Elizabeth Rowe in the 1720s. Eliza Haywood, for instance, wrote short, third-person seduction fictions in which "the heroine resists her father's choice of a suitor, only to fall into the clutches of a rake" (*Seductive Forms* 114), a plot that is remarkably similar to Richardson's seminal novels *Pamela* and *Clarissa.* Ballaster goes on to explain that in "such a plot, sexual attempts

[41] Pearson compares Behn's short fiction to J. Paul Hunter's definition of novels in *Before Novels; the Cultural Contexts of Eighteenth-Century English Fiction* (1990) and argues that her prose meets Hunters criteria of "contemporaneity; credibility and probability; familiarity; rejection of traditional plots; tradition-free language; individualism, subjectivity; empathy and vicariousness; coherence and unity of design; inclusivity; digressiveness, fragmentation; self-consciousness about innovation and novelty" (188)

by men functioned as revelatory of a woman's character and strength, the cynicism of men and their refusal to feel sentiments of love, and a fundamental sexual inequality in which women were the possessions of either husbands or fathers" (114).

The examples of Behn, Haywood and other female writers highlight difficulties in the process of canon formation and illustrate how dominant scholarly narratives about the 18th century, by focusing on male contributions to the newly developing novel, substantiate the biases that fundamentally shape the canon for centuries to come. This apparent erasure of women's writings is particularly striking considering that women were prominent novel-writers in the 18th-century. Prose fiction, in the form of the romance and the developing novel, was initially perceived as a feminine genre and devalued accordingly.[42] While exact numbers do not exist since some novels were released anonymously, Michelle Levy points out that between 1750 and 1830, novels were published as much (if not more) by women as by men. She notes that we now know that "women wrote vast quantities of print, that in large numbers they attached their name to their writing, and that they earned both material reward and fame" (30). That, despite this knowledge, female novelists are still often relegated to the sidelines of the founding narrative of the rise of the novel proves the patriarchal biases that permeate scholarship and publishing, biases that have led to the focus on men's writing that has been replicated until now in textbooks, companions and scholarly editions. While some female writers did manage to reach an audience and have recently been included into revised canons of English literature, another reason for the dominance of male writers lies not only in the patriarchal devaluation of female novels in scholarly discourse but also in women's lack of access to writing and publishing during the Hanoverian Age. Although there is evidence that women *did* write and publish novels, the societal barriers they faced during that process should not be disregarded. In her contribution to the *Cambridge Companion to Jane Austen*, Jan Fergus investigates Jane Austen as the professional writer she was, contrasting opportunities and restrictions to becoming published as a woman of the time. She quotes Henry Austen who claims that his sister was motivated by "[n]either the hope of fame nor profit" (Henry Austen

[42] Laura Runge writes in "Gendered Strategies" that "[t]he middle-class female, as reader, writer, or heroine, aided the capitalistic enterprise of selling novels, but her femininity tainted the text and prevented fiction from achieving a "literary" status. The culture's definition of the female as subordinate to the male compromised the feminized genre." (364). Ballaster remarks that even female editors of novel collections like Elizabeth Griffith (editor of *A Collection of Novels, Selected and Revised by Elizabeth Griffith*) and Anna Laetitia Aikin Barbauld (editor of the fifty-volume set *The British Novelists* (1810)) include disparaging remarks about the early female novelists Behn, Manley and Haywood whose writings were routinely dismissed as "amorous nonsense" (Ballaster 240). Despite many feminist attempts to appreciate female novels and early amatory fiction, derisive comments about those texts and their relationship with romance have continued to make their way into literary scholarship of the twentieth century (Kettle writes "nearly all fundamentally realistic novels have their romantic tint; some like *Jane Eyre* and *Adam Bede* are so shot through with romantic colouring as almost to cease to be serious works of art at all" (27).

qtd in Fergus 1) and who characterises her as "a ladylike, unmercenary, unprofessional, private, delicate and domestic author" (1). These quotations emphasise that even Austen, who was afforded the privilege to grow up surrounded by authors among her close friends and family (4) and generally could rely on the support of her male family members in her endeavour to publish her writings (3) experienced specifically gendered legal and societal boundaries to publishing. These obstacles were also highlighted by Virginia Woolf in her formative essay *A Room of One's Own* in which she argues that "a woman must have money and a room of her own if she is to write fiction" (1). Woolf moreover explores the education of women[43] and invents a fictive sister of Shakespeare to examine the restrictions a promising young female writer and actress would have faced. Woolf sees fiction as "the work of suffering human beings […] attached to grossly material things, like health and money and the houses we live in" (33). As long as "grossly material things" are not equally available to all potential writers, it is not surprising that more prolific writers are male rather than female and that more writers are middle or upper class, rather than part of the working class.

And even if women were able to successfully publish against all legal, financial and societal odds, they would have had to rely on the publishing industry and (often male) reviewers to help with the distribution of their works. Fergus states that "through the 1790s, audiences at least in the provinces were predominantly male – a problem for women writers, since male purchasers preferred male-authored novels while female buyers preferred female-authored ones" (Fergus 7).[44] All of these conditions hinder the spread of female fiction and, at the same time, bring about the dominance and canonicity of some central male authors; a disparity that is perpetuated from the 18th century through the decades and centuries that follow.

Prominence, fame and canonicity determine not only whether a novel is discussed in textbooks and literary encyclopaedias, but also influence the availability of novels both as printed and online versions, which in turn heightens the popularity of already prominent novels and limits the visibility of novels outside of the major canon.[45] In Penguin's popular series of classics, the 32 novels written between 1600 and 1800 only include eleven novels written by female writers (Margaret Cavendish, Aphra Behn, Charlotte Lennox, Elizabeth Inchbald,

[43] Ironically, Maria Edgeworth considered women's inferior education an advantage, arguing that knowledge of elegant Latin spoils the English style (Levy 34).
[44] Further Reading Jan Fergus, *Provincial Readers in Eighteenth-Century England*
[45] Paul J. Hunter blames both the "formalism of the mid-twentieth century and the waves of structuralist and then critical theory that followed in the 1970s and early eighties [that] were generally hostile to historical questions about texts" (11) and the "paperback revolution" with its narrow focus on the publication of only a few early novelists (Defoe, Richardson, H. Fielding, Smollett, Sterne) for a narrowing of the teaching canon (11).

Frances Burney, Jane Austen, Ann Radcliffe, Mary Wollstonecraft, Mary Shelley[46]). Similarly, the *Oxford World Classics* series only contains nine 18th-century novels by female writers (Frances Burney, Elizabeth Inchbald, Charlotte Lennox, Ann Radcliffe, and Mary Wollstonecraft's non-fiction). In her introduction to *The History of British Women's Writing*, Jacqueline Labbe observes a similar imbalance in literary textbooks. Based on the tables of content of both *The Cambridge Companion to the Eighteenth-Century Novel* (1996) and *The Cambridge Companion to English Literature* (2004), Labbe notices, on the one hand, the wide variety of chapters highlighting individual male writers and, on the other hand, the tendency to relegate female authors (apart from the few prominent names like Austen and Burney) to separated chapters about women (2). "As texts aimed at the advanced student," she concludes, "they perpetuate an imbalance that seems to require detailed study of familiar figures while corralling whole groups on the basis of gender (2). The 1980s and 1990s have seen some gradual changes with that regard: numerous publications investigated eighteenth-century women's fiction and brought about a (re-)discovery of female authors like Eliza Haywood, Charlotte Smith, Sarah Fielding, Mary Davys, Susanna Rowson and Sarah Scott.[47] Dale Spenders's *Mothers of the Novel: 100 Good Women Writers Before Jane Austen* (1986) prompted the publication of twenty novels by sixteen of those "good women writers" with Pandora Press between 1986 and 1989. Today, these editions are no longer in print and only five of those novels are currently available in scholarly editions by either Oxford UP or Broadview Press, showing that although some progress has been made, many of the feminists' efforts of the late 20th century could not affect a lasting change in the British canon. While many female novels remain largely unavailable to modern readers as printed scholarly editions, online archives and digital libraries such as *Project Gutenberg* can provide access to at least some of the vast material published in the eighteenth century.[48]

Whereas feminist perspectives have aimed at correcting male-centred narratives by recognizing contributions by female writers and their impact on the novel form and specifically the writings of Defoe, Richardson and Fielding, postcolonial critics have developed readings that investigate the impact of creole fiction (e.g., Tim Watson's "The Colonial Novel" in *The*

[46] These figures are based on the catalogues of both *Penguin Classics* and *Oxford World Classics* as available in September 2023 via their respective websites.

[47] For further reading, consult Cecila Macheski, *Fetter'd or Free? British Woman Novelists, 1670-1815* (1986), Jane Spencer, *The Rise of the Woman Novelist: From Aphra Behn to Jane Austen* (1987), Janet Todd, *The Sign of Angellica: Women, Writing and Fiction, 1660-1800* (1898), Vivien Jones, *Women in the Eighteenth Century: Constructions of Feminity* (1990), Dale Spender, *Living by the Pen: Early British Women Writers* (1992), Bridgit MacCarthy, *The Female Pen: Women Writers and Novelists 1621-1818* (1944, 1947), Ros Ballaster, *Seductive Forms: Women's Amatory Fiction from 1684 to 1740* (1992), and Nancy Armstrong, *Desire and Domestic Fiction, A Political History of the Novel* (1987).

[48] 17 of the 20 books published in the *Mother of the Novel* series are available via *Project Gutenberg.*

Cambridge Companion to the Postcolonial Novel) and propose a close connection between imperialism and the rise of the novel. Watson observes,

> "It could be argued that the novel in English, from its very beginnings, has been "colonial" through and through. It is not mere temporal coincidence that the novel form, whether we trace its origins in English to Bunyan's *Pilgrim's Progress* (1678), Behn's *Oroonoko* (1688), or Defoe's *Robinson Crusoe* (1719), developed, spread, and flourished in conjunction with the rise of the British Empire from the seventeenth-century onward. The historical shifts that enabled the novel to grow and attract readers were the same ones that allowed England, and subsequently Britain, to conquer and settle large portions of the world: an emphasis on the individual as a source of value and initiative; the growth of long-distance commerce and a shift away from feudal relations; on-the-spot observation, data collection, and empiricism; and a marked and sustained rise in social and geographical mobility, coupled with new forms of political domination such as chattel slavery." (Watson 15)

As mentioned by Watson, the rise in geographical mobility that coincides with and is determined by the colonialism of the 18th century influences the themes and settings in British prose fiction. British imperialism leads to a proliferation of non-fictional travel narratives which in turn make travelling and mobility a central trope in contemporary fiction. Cynthia Wall traces "Gulliver's optic glasses, Crusoe's turtles, Cavendish's fly-, worm-, spider- and lice-men, Moll Flanders's life in Virginia, the inns and roads of John Bunyan and Henry Fielding, and the jumble of European and oceanic settings in the novels of Aphra Behn, Penelope Aubin, and Eliza Haywood" back to the "writings of explorers and scientists, merchants and tourists and pirates" (451) and argues that "the exploration of the local and global worlds, the expansion of British trade and empire, catalysed new territories of fiction" (451).

Depending on the time period, sub-genre and mode of eighteenth- and nineteenth-century prose, different settings dominated: While Defoe's most prominent novel *Robinson Crusoe* takes its readers first on a ship and later onto remote islands of the Caribbean, the majority of canonised 18th century fiction is set either on British soil or, in continental Western Europe (i.e. Germany, France, Italy). Picaresque and epistolary novels frequently negotiate both rural and urban settings in Britain, while oriental tales, military novels, nautical tales and the development of the imperial gothic novel bring about a shift to more remote settings. Watson points out that "[a] quick analysis of any year of the useful database British Fiction, 1800–1829 will show that the bulk of early nineteenth-century fiction published in Britain was not set in a contemporary England, but rather in the colonies or British peripheries; in the rest of Europe, especially Italy, France, and Spain; or in medieval or early modern England" (20).

Throughout the century, the English novels' concern with imperialism is obvious: as

texts featuring colonial or exoticised settings, they profit from the interest in travel narratives and remote locations and, at the same time, participate in the construction of a British bourgeois standard against which colonial settings and characters are measured and othered. Watson calls these novels colonial and argues that this category "would include a host of novels, from the mid-eighteenth century to the mid-twentieth century, that set out to describe, define, or display colonial people and places in relation to – and in contrast to – English ones" (16). Some novels with colonial settings are straightforwardly imperial, others, however, support British imperialism less blatantly. Even novels that are frequently characterised as "domestic" like Jane Austen's oeuvre contain references to colonialism. Edward Said's influential study *Culture and Imperialism* (1993) includes a chapter on Jane Austen and the Empire, specifically based on a postcolonial reading of *Mansfield Park.* He writes that "[p]erhaps then Austen, and indeed, pre-imperialist novels generally, will appear to be more implicated in the rationale for imperialist expansion than at first sight they have been" (106). Said reads *Mansfield Park* as "a series of dislocations and relocations" (106). He further writes "[t]he novel steadily, if unobtrusively, opens up a broad expanse of domestic imperialist culture without which Britain's subsequent acquisition of territory would not have been possible" (120). These interpretations are an example of Said's contrapuntal reading, a methodology that "entails … examining [texts] … for the metropolitan history and experience they represent and include, and … also for the colonial history and experience they shut out or idealise" (McCarthy 113). Accordingly, Said's analyses, specifically of pre-Victorian texts, rely on a reading of infrequent references, implications, and meaningful gaps and silences in the novels. However, if colonial and imperial discourses are relegated to absences, however, (as with Mr Thomas Bertram) or to the attic (as with *Jane Eyre's* Bertha), they are not quantitatively dominant and will be missed by quantitative readings which makes the inclusion of a postcolonial perspective even more challenging than a feminist one.

Despite a rising awareness of the blind spots of the English canon, I (and others) encounter difficulties when trying to find ways to include those texts that were formerly excluded. In his preface to *The English Novel – An Introduction*, Terry Eagleton writes

> I must apologize for confining myself so high-mindedly to the literary canon, but this was determined by the need to discuss authors whom students are at present most likely to encounter in their work. It should not, needless to say, be taken to imply that only those English novelists presented between these covers are worth reading. (ix)

Similarly, the selection of prose fiction covered in this study does not and cannot represent the full breadth of literary publications published during the early 18th to early 19th

century. As mentioned in the preceding sub-chapter, my corpus displays a gender imbalance, featuring more texts by male than female writers. Moreover, many of the texts that do explicitly address colonialism in their settings have been ruled out based on my selection criteria. I will not change the constructed corpora, because they were constructed aiming for inter-subjective criteria. However, I will highlight women's writing and colonial discourses in the course of the following chapters. I will investigate Crusoe's construction of the island and the construction of the "home" in *Moll Flanders* in contrast to *Robinson Crusoe*. I will also briefly highlight that the underlying idea of expansion permeates the mobility configurations of numerous fictions of the 18th and 19th century.

5. Case Study II: Mobility in Prose Fiction

The following case study makes use of the PROSE FICTION corpus compiled in chapter 4 to investigate individual 18th- and early 19th-century novels and their representation of mobility. The following corpus analysis allows me to observe structural and grammatical differences between texts which in turn, as is my claim, represent differences in the conception of mobility and locations in these texts. While my case study fundamentally relies on the corpus, I will highlight a smaller set of texts to exemplify how lexical assessments of corpora can guide the analysis of literary texts themselves. As I have discussed in the preceding chapter, the process of corpus construction significantly impacts the results of the study at hand. Therefore, I aimed at an inter-subjective set of criteria to select texts that form both the corpus PROSE FICTION and GOTHIC FICTION. After this selection process, the next important variable is the methodology by which data is generated and afterwards analysed and interpreted. The methods I pursue in this chapter share some aspects with both Burrows's approach and more recent linguistic and stylistic analyses of prose fiction.

This chapter relies on the corpus analysis software *AntConc*, one of the two "most widely used general-purpose offline corpus analysis toolkits" (Anthony 264). *AntConc* is a freeware tool that is provided for download online by Dr Laurence Anthony, who is a professor in the Faculty of Science and Engineering at Waseda University in Japan ("Resume").[49] Similar to other corpus software tools, *AntConc* facilitates "the task of analysing large amounts of corpus data" ("What Can Corpus Software Do" 260) and has been "specifically designed to … [provide] researchers with qualitative and quantitative information on a wide range of features and patterns in text-based and multi-modal corpora" (260). These tools supply "information on the frequency of occurrence and dispersion of single words and … multi-word units … and can be used to identify which words commonly co-occur with other words in the same corpus … and which words appear unusually frequently compared to their frequency in a reference corpus" (260). Apart from the analysis itself, corpus tools offer a wide range of possibilities to visualise the collected and processed data. Results can be displayed as tables, lists, and, in the case of *AntConc*, as dispersion plots and word clouds. Compared to other (specifically online) software, *AntConc* offers its users the possibility to customise the selected target and reference corpora; it provides raw data that allows for further analysis with different software and displays

[49] Anthony, whose qualifications include a master's degree in the teaching of English as a second or foreign language, a Bachelor of Science in mathematical physics and a Ph. D. in applied linguistics, has widely published in the areas of corpus linguistics and educational technology ("Resume"). His degrees show how an overlapping expertise in sciences and humanities can be helpful in the development of quantitative analyses of literature and language.

the complete results of all queries that are processed through *AntConc*'s tools. Thus, results are collected in a transparent manner and can then be put to further use. Last, but not least, *AntConc* is easy to use, ties in with other software offered on the *AntLab* website and is available for free.[50] Where Burrows's study needed years of time-consuming analysis, today's corpus tools simplify the process of data collection and guide statistical evaluations. The interpretation, however, still lies with the scholar. In this chapter, I will employ some of *AntConc*'s main tools: I will make use of word frequency lists and keyword analysis and supplement these investigations by using the KWIC tab (i.e., keyword in context). Occasionally, I will reference collocates and clusters to pinpoint patterns in word usage in individual novels. Lastly, dispersion plots will aid me in visualising data but also serve as grounds for subsequent analysis. I will briefly introduce the functions of each of these tools whenever I use them.

This chapter is guided by the following twofold research concerns. On the textual level, I will carry out a corpus analysis to indicate central topics in the 18th- and 19th-century novel. I will then investigate how literary texts negotiate mobility and how this mobility discourse impacts the lexis of the individual prose texts. On the methodological level, I contend that differences in word frequency and the distribution of these words can help to substantiate readings about not only lexis in general or generic conventions (which is how these methodologies are often applied) but also about a specific topic. This claim relies on the assumption that corpus tools can present central topics and discourses and the idea that word frequency and importance are interconnected. While I will present individual short readings of *Robinson Crusoe*, *Moll Flanders*, *A Sentimental Journey*, *Pride and Prejudice*, *Evelina* and *Caleb Williams*, my overarching aim is to demonstrate that the novels' concern for mobility can be inferred from the prominence of frequent words and phrases and how corpus analysis tools can serve as a promising entry point to literary analysis.

5.1. Lexis I: Word Frequency

I will begin by analysing commonly used words in the selected primary texts. There are two main approaches to analysing word frequency in corpora: word frequency lists and keyword analysis. Since word frequency lists "give useful initial indications about corpus data and provide starting points which we can then follow up on" (C. Jones 304), I will begin with this basic analysis tool. Word frequency lists rank individual word tokens in a corpus or text based on the number of occurrences. Years ago, these investigations would have demanded an arduous

[50] In addition to the software itself, introductions to the tool can be accessed via *AntConc*'s website https://www.laurenceanthony.net/software/antconc/ or through Laurence Anthony's series of tutorials on YouTube ("AntConc 4 (ver. 4.2) - Getting started").

reading and manual tagging of every single word in a text. Today, I can employ corpus analysis tools to calculate frequencies within seconds. Using *AntConc*'s word list function, I will begin by listing the most frequent words both in each text and in PROSE FICTION as a whole.
The word frequency tool in *AntConc* produces the following results:

Types 50745/50745 **Tokens** 6243690/6243690

	Type	Rank	Freq	Range
1	the	1	293860	41
2	to	2	212211	41
3	and	3	189918	41
4	of	4	189836	41
5	i	5	137509	41
6	a	6	118409	41
7	in	7	96744	41
8	that	8	83950	41
9	he	9	77367	41
10	was	10	71499	41

Types 50745/50745 **Tokens** 6243690/6243690

	Type	Rank	Freq	Range
1500	princess	1499	379	23
1501	blessed	1501	378	32
1502	dressed	1501	378	40
1503	fashion	1501	378	37
1504	freedom	1501	378	35
1505	gate	1501	378	39
1506	prudence	1501	378	36
1507	difference	1507	377	36
1508	excited	1507	377	33
1509	trembled	1507	377	37

Figure 10: *AntConc*: Frequent Words in Prose Fiction [ranks 1-10 and 1,499-1,507]

In corpus analysis, the term "tokens" refers to the total number of words in the text corpus. "Types" indicate distinct words. The "frequency" counts the occurrences of each individual type. The "range" expresses the number of texts that contain a certain type. The screenshot on the right, for example, shows the 1,500th through 1,509th most frequently occurring words. The type "princess" appears 379 times in the entire corpus (frequency). These 379 cases appear in 23 of the 41 novels (range) that form PROSE FICTION. Consequently, 18 novels do not contain the word "princess". The most frequent words appear numerous times in every single text. "The", for example, makes up nearly 5% of all tokens – that means that, on average, every 20th word is "the". Oakey remarks that "word frequencies in different corpora, whatever size, display similar distributions: A very small number of words occurs very frequently, a lot more words occur infrequently and around half the words occur only once" (Oakey 416). This observation holds true for PROSE FICTION. The entire corpus consists of 6,243,690 tokens. These 6,243,690 tokens are made up of a total of 50,745 different words (or types) that are repeated throughout these texts. Of these ca 50,000 types (i.e., distinct words), 17,490 types do occur

only once[51]; 5,636 appear twice. The chart below showcases how this pattern continues. Most words (17,490) occur only once, 5,636 words appear twice, 3,213 three times, 2,277 four times etc. On the other end of the spectrum, it is rare for words to occur very frequently. There are 587 distinct types that are repeated more than 1,000 times each throughout the entire corpus.

PROSE FICTION	
Total tokens	6,243,690
Total types	50,745
Types that occur with a frequency of 1	17,490
Types that occur with a frequency of 2	5,636
Types that occur with a frequency of 3	3,213
Types that occur with a frequency of 4	2,277
…	
Types that occur with a frequency of 1,000 or more	587
Types that occur with a frequency of 5,000 or more	141
Types that occur with a frequency of 10,000 or more	76
Types that occur with a frequency of 50,000 or more	21

Table 10: Frequency of Tokens in PROSE FICTION

The most frequent word "the" already makes up 5% of the entire corpus, adding the second word "to", cumulatively adds up to 8%, etc. A third of the novels are the same 20 very frequent words. The most frequent 100 words already make up 56% of the entire text. The 1,000 most frequent words cumulatively account for 80% of the complete corpus. Accordingly, it makes sense to investigate specifically the very frequent words in the corpus since they make up a large majority of the corpus.[52]

When displaying those words in PROSE FICTION, not surprisingly, this list begins with similar words as Burrows identified in his case study on Austen in 1987. The twenty most frequent words ("the", "to", "and", "of", "I", "a", "in", "that", "he", "was", "her", "my", "it",

[51] While Oakey predicts that half of the types appear only once, in the case of PROSE FICTION, only a third of all types appear a single time. A potential reason might be that all texts share many similarities based on their genre and the time period they were written in. Moreover, the texts are generally very long, suggesting that many words occur frequently within each individual text. Several of the novels of the corpus, when considered individually, do not confirm Oakey's claim, either. *Clarissa* for example, consists of 18593 different types, 12052 of which (i.e. two thirds) occur more than once.

[52] This analysis includes *Clarissa* as part of the entire corpus. Since *Clarissa* is nearly 1 million words long, it makes up 15% of all words. Therefore, it is possible that *Clarissa* skews the results of the analysis. Comparing PROSE FICTION and the same corpus after excluding *Clarissa*, most of the 1000 most frequent words remain the same. Only 90 types are unique to either *Clarissa*'s list or the list compiled based on PROSE FICTION.

"his", "with", "for", "you", "as", "not", "had") are dominated by function words, specifically articles, prepositions, pronouns, conjunctions and the past tense of "to be". Burrows's study clearly demonstrated that an analysis of function words can be fruitful and point to interesting differences between the language of Austen's individual characters. Nonetheless, I will concentrate on verbs, nouns, and adjectives since they allow for more inferences about themes and discourses that permeate the novels. The following chart lists the most common nouns, verbs, and adjectives in PROSE FICTION as categorised using *TagAnt*.

Nouns	Rank	Verbs	Rank	Adjectives	Rank
mr	61	was	10	such	65
man	75	had	20	other	80
time	76	be	22	good	84
sir	86	have	25	little	93
lady	104	is	27	great	97
mrs	106	would	38	dear	123
father	118	said	40	young	136
heart	127	will	41	same	157
nothing	128	were	48	last	158
day	134	could	50	many	165
house	139	been	55	poor	169
life	140	are	57	old	197
way	143	should	64	whole	202
thing	153	do	70	better	212
letter	156	am	72	sure	222
hand	167	own	73	least	231
world	170	has	77	few	232
part	172	may	78	new	279
place	178	can	79	happy	293
friend	179	must	83	short	301

Table 11: Frequent Nouns, Verbs and Adjectives in PROSE FICTION

When categorising this word list by type of speech many words can fulfil different functions within a sentence and therefore cannot be assigned a p-o-s-tag outside the context in which they appear in the text. For instance, "other", which is the 80th word on the list can be used as an adjective, adverb, verb, noun, and pronoun[53]. Moreover, many of the nouns in the text are part of proper nouns and the names of characters ("Mr", "Mrs" and "Lady" all appear within the top 150 words and are generally used as parts of characters' names.) To avoid subjective decisions, I used *TagAnt* to determine parts of speech whenever possible.[54]

[53] adjective: "taller than the other boys", noun: "the others came later", pronoun: "something or other", adverb: "was unable to see them other than by going to their home", verb: "being othered and dehumanized"; examples taken from https://www.merriam-webster.com/dictionary/other.

[54] While *TagAnt* allows a relatively quick analysis, a problem occurs in an investigation of wordlists rather than complete texts. In a wordlist, the individual words are removed from their lexical context and occur in isolation.

In the chart above, the list of nouns highlights the importance of characters ("Mr", "man", "other", "sir", "miss", "lady", "mrs", "father", "dear") but also contains references to time and place ("time", "day", "house", "life", "way", "world", "place"). Among the verbs, the most prominent words are auxiliary verbs[55]. The only two frequent verbs that are not auxiliary verbs are "said" and "own" (which can also be used as an adjective or pronoun). Excluding all auxiliary verbs, the first 20 verbs are the following:

Verb	Rank	Word type	Verb	Rank	Word Type
said	40	verb	give	129	verb
own	73	adj./verb/pronoun	let	130	verb
made	90	verb	take	132	verb
know	95	verb	like	133	verb/preposition/conj.
miss	101	noun/verb	go	141	verb/noun
see	103	verb	come	146	verb
think	107	verb	found	150	verb
make	112	verb	love	155	noun/verb
say	115	verb	came	161	verb
thought	119	verb/noun	told	164	verb

Table 12: 20 Most Frequent Verbs in PROSE FICTION (Excluding Auxiliary Verbs)

This list of verbs highlights the dialogical aspects of these novels ("said", "say"), the characters' perception and thoughts ("know", "miss"[56], "see", "think", "like", "love"), and the movement of characters ("go", "come", "came"). In comparison to this analysis of a larger corpus of texts, analyses of the lexis of individual texts allows us to notice differences and potential patterns in the way those novels deal with mobility.

When analysing each novel in PROSE FICTION individually, *AntConc* provides word lists that can then be compared and contrasted regarding their lexis. Many of the results of this analysis are intuitively to be expected. Not surprisingly, apart from function words, character names feature prominently among the most frequent words (in *Pride and Prejudice*, for example, "Elizabeth" is the 32nd most prominent token and appears 634 times in the course of the novel, "Darcy" is mentioned 419 times; in *The Female Quixote*, "Arabella" is the 25th most prominent word that occurs 996 times). Apart from names, other proper nouns like settings are mentioned frequently. This is true for the following novels:

Taggers that use surrounding words to conduct a type-of-speech-tagging therefore produce mistakes that have to be corrected manually. Generally, I have added further potential tags to the ones provided by *TagAnt*.

[55] Auxiliary verbs include forms of "have" (has, have, had), "do" (does, do, did), and "be" (be, am, is, are, was, were, being, been) as well as the nine modal auxiliary verbs can, could, will, would, shall, should, may, might, and must.

[56] "Miss" is one of the instances in which a word can be used as different parts of speech. Whenever this was the case, I added all potential tags to the word.

Novel	Locations, mentioned among the 250 Most Frequent Words
Camilla	Cleves
Castle of Otranto	Otranto
Emma	Hartfield, Highbury, Randalls,
Frankenstein	Geneva
Headlong Hall	Headlong (name + location)
Humphrey Clinker	Bath, London
Hermsprong	Grondale
Ivanhoe	England
Justified Sinner	Dalcastle (name + location)
Monk	St. Clare, Madrid
Old Manor House	London, Rayland (name + location),
Pride and Prejudice	Longbourn, Netherfield
Rackrent	Ireland, Rackrent (name + location)
Sentimental Journey	Calais, France, Paris,
Sicilian Romance	Mazzini (name + location)
The Old English Baron	Lovel (name + location)
Vathek	Samarah
Waverley	Scotland, Veolan

Table 13: Locations among the 250 Most Frequent Words

All other novels only mention less specific references to settings like “castle” (as in *The Castle of Otranto*, *Rackrent*, *Ivanhoe*, *Sicilian Romance*, *The Monk*, *The Old English Baron*, *The Mysteries of Udolpho*) or “town” (in *Betty Thoughtless*, *Fanny Hill*, *Evelina*, *Roderick Random*, *Rackrent*, *Humphrey Clinker*, *Pride and Prejudice*, *Vicar of Wakefield*).

Another unsurprising result is a genre-typical vocabulary that can be identified in many of the texts. In *Clarissa*, for example, this is the complete list of verbs and nouns that occur within the most frequent 250 words.

Word	**Rank**	**Word**	**Rank**	**Word**	**Rank**
will	24	family	129	clarissa	193
man	54	tell	130	uncle	194
mr	59	go	133	wish	195
own	63	brother	134	lord	202
can	64	friend	135	leave	203
letter	65	last	137	body	205
think	74	creature	138	doubt	207
said	76	father	139	believe	209
miss	77	come	142	present	213
say	79	told	143	occasion	215
see	81	madam	148	cousin	217
know	82	way	152	came	218
lady	88	woman	153	set	219
make	90	mind	161	power	221
let	92	life	162	part	222

time	98	house	166	letters	223
give	100	favour	169	long	224
heart	103	like	171	taken	226
thought	106	put	173	women	227
made	107	given	175	sex	230
harlowe	109	honour	178	word	231
mother	112	hand	179	account	233
sir	113	write	181	subject	235
take	115	day	182	place	238
love	116	world	186	jack	239
mrs	117	reason	188	heard	239
howe	122	answer	189	call	242
hope	124	friends	190	case	247
might	126	find	191	knew	248
thing	127	person	192	pleased	250

Table 14: Frequent Verbs and Nouns in *Clarissa*

Observing this list, it becomes clear that the genre and mode significantly influences the dominance of words; due to the epistolary style, the words "letter" (65[57]), "letters" (224), "dear" (83), "account" (233), "answer" (189), "write" (181) and "subject" (235) feature prominently. The discourse about family is also ubiquitous in the novel's lexis: "brother" (134), "cousin" (217), "family" (129), "father" (139), "mother" (112), "uncle" (194) appear within the analysed set of words. Love is another prominent topic ("heart" (103), "love" (116)) as well as discourse about gendered norms and values and references to characters' agency ("honour" (178), "man" (54), "power" (221), "reason" (118), "sex" (230), "woman" (153), "women" (227)). Gothic fiction, on the other hand, frequently repeats adjectives and nouns that convey the gloomy atmosphere. This Gothic vocabulary appears in the form of gothic, remote, often Catholic settings (e.g., "castle", "woods", "convent", "abbey" "church"[58]), a heightened focus on characters' sensations ("fear", "felt", "feel", "hear", feeling", "silence", "sound"); a description of characters' emotions and specifically sadness and fear ("tears", "melancholy", "fear", "terror", "horror", "despair", "passion", "cried"). Lastly, dangerous events in the plot that threaten the characters' minds and bodies are referenced frequently ("death", "secret", "inquisition", "death", "blood", "horrible").

These observations prove that prominent discourses and modes in the novels are identifiable by investigating a texts' lexis. Accordingly, my claim that 18th and 19th-century fiction is prominently concerned with mobility and travelling can be assessed by investigating the novels' lexis.

[57] Numbers in brackets indicate the rank on the list of frequent words.
[58] These examples refer to different Gothic texts. The respective ranks of these words vary slightly depending on the text.

5.1.1 A Lexis of Mobility in Prose Fiction

In the corpus PROSE FICTION, mobility is expressed in different ways; a simple method of detecting mobility and movement is by observing the verbs and nouns used in the novels. Therefore, I examined the 250 most frequent words in all 41 novels and marked the terms that reference mobility and settings.

Category	Words
Setting, fictional	Longbourn, Otranto, Netherfield, Hartfield, Highbury, Randalls, Rackrent, Hermsprong, Veolan, Grondale
Setting, building	Abbey, castle, château, church, cottage, country, convent, court, estate, home, house, monastery, tower, palace, lodge, hotel
Setting, nature	cave, mountain, mountains, sea, shore, valley
Setting, inside	apartment, cell, chamber, chambre, gallery, hall, room
Setting, other	country, kingdom, land, parish, town, island
Setting, real	Bath, Calais, England, English, France, French, Geneva, Ireland, London, Madrid, Scotland, Paris, Highland
Mobility, means	boat, chaise, coach, horse, ship, board, remise
Mobility, general	distance, length, milestone, way, place, voyage, visit, steps, side, journey
Mobility, basic verbs	go/went/gone/going, walk, pass/passed ran, hastened come/came/coming arrived, entered, reached return/returned, leave/left, flight, escape pursued, followed/following
Mobility, with object	bring/brought, carried, sent
Mobility, lack of	stay, remained

Table 15: Mobility Words in PROSE FICTION

Comparing the occurrences of these words in all 41 texts yields the following graph that highlights differences in the use of different mobility terms:

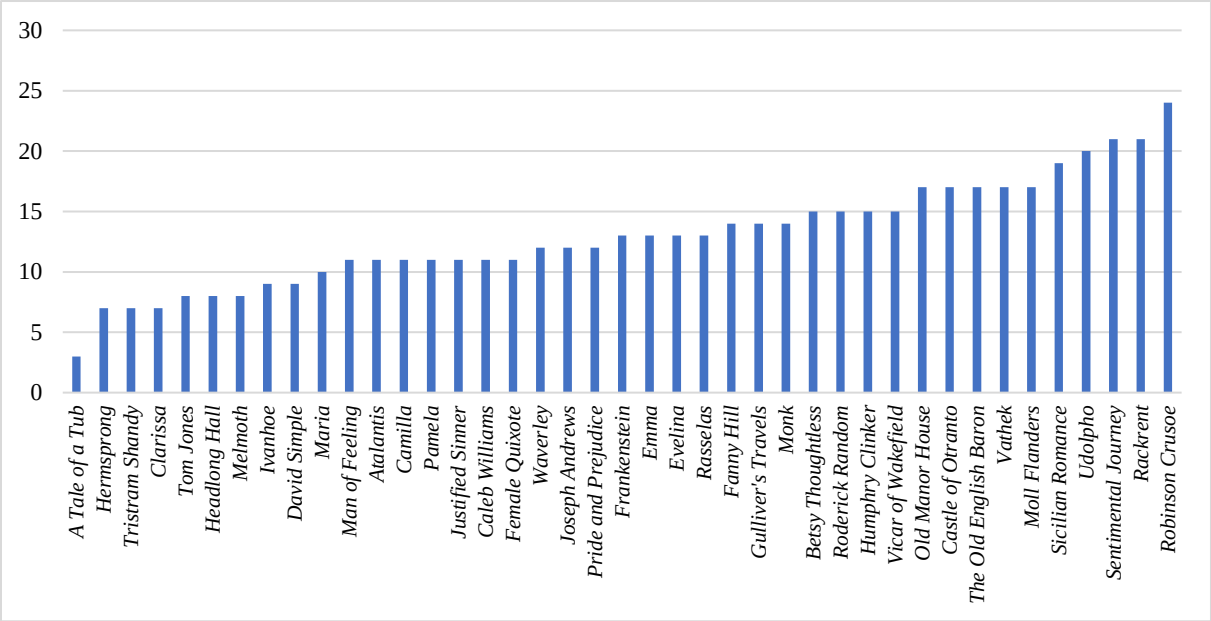


Figure 11: References to Mobility and Locations in PROSE FICTION

Among those texts, the most frequent references to mobility terms and locations can be found in *Robinson Crusoe*, *Rackrent*, *Sentimental Journey*, *The Mysteries of Udolpho* and *The Sicilian Romance.* The fact that, with *Robinson Crusoe*, a colonial story is among the most prominent texts is not surprising, considering that the complete title of the novel is *The Life and Strange Surprizing Adventures of Robinson Crusoe, of York, Mariner: Who lived Eight and Twenty Years, all alone in an un-inhabited Island on the Coast of America, near the Mouth of the Great River of Oroonoque; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With An Account how he was at last as strangely deliver'd by Pyrates. Written by Himself*. This title already prominently features a lexis that highlights locations (York, Island, Coast of America, River of Oroonoque, Shore). On the other hand, Laurence Sterne's *A Sentimental Journey Through France and Italy* similarly ranks highly and also references travelling and settings in the title.[59] The other three texts are perhaps more surprising. Maria Edgeworths's short novel *Castle Rackrent* chronicles several generations of Anglo-Irish landlords and their mismanagement of the eponymous estate. The narrator both narrates the coming and going ("came", "come", "coming", "go", "going", "went", "left", "sent") of different landlords and is concerned with descriptions of the estate itself ("estate", "country", "castle", "land", "Ireland", "house", "land", "lodge", "rackrent"). In this case, it is not the narrator who travels, but other characters whose arrivals and departures are related by the stationary steward, Thady Quirk. The two remaining texts in the top 5 are both Gothic novels written by Ann Radcliffe that feature not only the typical Gothic vocabulary discussed above

[59] The novel does not, in fact, feature any episodes set in Italy since Sterne's death prevented the continuation of his character's journeys after the beginning of his tour in France in the first and second volume.

but also a pre-occupation with movement and mobility as I will delineate further in chapter 6. On the following pages, I will turn to some further readings that are prompted by the lists of frequent words. I will begin by discussing the collocations of the types "island", "country" and "home" in *Robinson Crusoe*; and subsequently contrast this analysis with some observations about the construction of the "home" in *Moll Flanders.* Later, I will highlight *A Sentimental Journey* and its use of the "remise".

5.1.2 *Robinson Crusoe* and *Moll Flanders*

With *Robinson Crusoe* (1719) and *Moll Flanders* (1722), two very early novels by Daniel Defoe appear in the highest positions regarding their frequency of mobility terms. *Robinson Crusoe*, on the one hand, is a colonial text that is occasionally euphemistically referred to as an adventure story. As (one of) the first realist English novel(s) (cf. Watt), *Robinson Crusoe* is deeply rooted in the historical developments of the early 18th century. Through the construction of its eponymous middle-class merchant protagonist, the novel negotiates bourgeois values, protestant work ethics, religious discourses and colonial practices and how these themes interact. The picaresque fiction *Moll Flanders,* on the other hand, features a female protagonist, who grows up as an orphan and through marriage, petty crime and transportation to the American colonies variously rises and falls through the ranks of the British early 18th-century society. Both adventure fiction and picaresque texts generally represent their characters' mobility. In these novels, "the [protagonist] conventionally undergoes a series of testing and episodic adventures, often involving travel to colourful and exotic locations" (Cuddon 2).[60] The generically related picaresque novel "is commonly an autobiographical account of the picaroon's fortunes, misfortunes, punishments and opportunism. The tales are episodic, frequently arranged as journeys" (Childs, Fowler 174).

In the choice of words of these respective texts *Robinson Crusoe* and *Moll Flanders* frequently make use of the following mobile verbs and nouns (see Table 16).

Robinson Crusoe		*Moll Flanders*		*A Sentimental Journey*	
came	284	came	314	paris	73
shore	269	come	297	way	67
boat	245	go	271	go	57
ship	243	went	201	door	49
go	229	house	200	left	39
went	210	way	195	french	38

[60] While this definition highlights the mobility of those texts, it also downplays the inherent colonialism that is connected to the "travel[ling] to colourful and exotic locations".

way	205	brought	135	going	37
place	200	place	125	came	36
come	198	going	123	hotel	33
island	185	left	122	side	33
sea	183	leave	80	turn	33
side	124	room	80	went	30
brought	118	gone	77	room	29
left	97	country	75	come	27
country	82	sent	74	france	26
going	79	coach	71	bed	25
home	77	home	71	chambre	25
carried	75			house	24
board	73			pass	24
bring	69			remise	23
land	67			return	23
cave	62			walk	23
ran	59			sat	21
voyage	58			calais	21
				chaise	21

Table 16: Frequent Mobility Words in *RC*, *MF* and *SJ*

While there are differences between these texts, both novels negotiate the contrasts between "home" and abroad. *Robinson Crusoe* references sea travel ("boat", "ship", "voyage", "sea", "board", "island", "shore") and highlights the importance of objects being moved ("brought", "carried", "bring"). The number of words describing mobility, movement and locations are a testament to Crusoe's work of documenting his travels and his stay on the island. *AntConc* provides the feature "Cluster" that presents frequent co-texts (i.e. the linguistic environments) in which certain words occur. For example, the co-text for the word "island" in *Robinson Crusoe* yields the following frequent constructions:

	Cluster	Rank	Freq	Range
1	side of the island	1	22	1
2	part of the island	2	10	1
3	point of the island	3	5	1
4	end of the island	4	4	1
5	island and i had	5	2	1
6	island i found the	5	2	1
7	island where i had	5	2	1
8	came to this island	5	2	1
9	centre of the island	5	2	1
10	my side the island	5	2	1
11	of the whole island	5	2	1
12	residence in this island	5	2	1
13	seen in the island	5	2	1
14	sides of the island	5	2	1

Table 17: *AntConc*: "Island" Clusters in *Robinson Crusoe*

The most prominent cluster in which Crusoe's island occurs is "side of the island", which appears in the following ways in the course of the novel:

Left Context	Hit	Right Context
scarcity; for had I happened to be on the other	side of the island,	I might have had hundreds of
that I had taken up my lot on the worst	side of the island,	for here, indeed, the shore was
was practicable to get it about. As to the east	side of the island,	which I had gone round, I
but to think of it; and as to the other	side of the island,	I did not know how it
another periagua or canoe, and so have one for one	side of the island,	and one for the other. You
a foot; that as I lived quite on the other	side of the island,	he would never have been so
and removed my boat, which I had on the other	side of the island,	and carried it down to the
sight put me into, especially seeing them come on my	side of the island,	and so near to me; but
Friday.—Yes, I have been here (points to the NW.	side of the island,	which, it seems, was their side).
being upon the top of the hill at the east	side of the island,	from whence, as I have said,
carried him to my frigate, which lay on the other	side of the island,	and having cleared it of water (
these considerations, I walked very leisurely forward. I found that	side of the island	where I now was much pleasanter
the next journey I took should be on the other	side of the island	east from my dwelling, and so
was a special providence that I was cast upon the	side of the island	where the savages never came, I
too far out at sea, to shoot over to that	side of the island	for harbour: likewise, as they often
not upon any account fire my gun, especially near that	side of the island	where they usually came, lest I
my gun in my hand, and ran towards the south	side of the island	to the rocks where I had
had nothing to do but to keep to the north	side of the island	in my return, and I should
prospect of land which I had seen from the other	side of the island;	and I was not without secret
very glad to have had my boat again on my	side of the island;	but I knew not how it
side; but, to my great affliction, it was on my	side of the island.	I was indeed terribly surprised at
had an opening quite to the sea, on the other	side of the island.	I now resolved to travel quite

Figure 12: KWIC: "side of the island" in *Robinson Crusoe*

This shows the presence of specific descriptions of locations even on an island that lacks formally established maps. Occasionally, these descriptions are combined with cardinal directions to offer more detailed information. ("As to the East side of the island…"[61], "points to the NW side of the island", "upon the top of the hill at the East side of the island", "on the other side of the island eat from my dwelling", "towards the South side of the island", "keep to the North side of the island"). Other frequent clusters differentiate between Crusoe's side of the island ("on my side of the island and so near to me", "had my boat again on my side of the island", "it was on the other side of the island") and the other side of the island ("I happened to be on the other side of the island", "as to the other side of the island", …). This demonstrates that the text frequently constructs a difference between self and other (as is done between the bourgeois Robinson Crusoe and the so-called "savages" he encounters). The island itself is

[61] In the following chapters, text references to the primary texts are based on the results provided by *AntConc* and therefore do not carry page references.

	Cluster	Rank	Freq	Range
1	the country	1	34	1
2	my country	2	9	1
3	own country	3	7	1
4	that country	3	7	1
5	their country	5	4	1
6	inhabited country	6	3	1
7	whole country	6	3	1
8	his country	8	2	1

Table 18: *AntConc*: Clusters "country" in *Robinson Crusoe*

framed as Crusoe's possession ("my island"). He appoints himself king of said island and considers it his country. ("I was lord of the whole manor; or, if I pleased, I might call myself king or emperor over the whole country which I had possession of"). The frequent occurrences of both "the country" (34 instances) and "my country" (9 instances) refer both to European nations and the island Robinson has annexed in an act of colonisation. The difference between "my country" and "that/their/his country" again indicates a contrast between self and other.

Lastly, Robinson uses the word "home" to refer to his fortification on his island. The word "home" occurs 77 times; many of these instances are used in constructions that indicate the retrieval of objects, like "carry home" (and "carried home"), "bring home" (and "brought home", "bringing home"); others refer to a "return home" (without the explicit mention of objects that are taken along).

Left Context	Hit	Right Context
taken them all down, and carried the most of them	home to	my cave, than it began to rain; and
belong to some officer. Well, however, I lugged this money	home to	my cave, and laid it up, as I
or could suffer. In this frame of thankfulness I went	home to	my castle, and began to be much easier
had got in my new cave, and not carry it	home to	my castle. After refreshing myself, I got all
my foot upon dry land again, I would go directly	home to	my father, and never set it into a
resolved that I would, like a true repenting prodigal, go	home to	my father. These wise and sober thoughts continued
a man perfectly confused and out of myself, I came	home to	my fortification, not feeling, as we say, the
at length very well. The next day, after I came	home to	my hutch with him, I began to consider
high water it blew a storm. But I had got	home to	my little tent, where I lay, with all
story. As my new patron, or master, had taken me	home to	his house, so I was in hopes that
soon as I got some fish I should bring it	home to	his house; all which I prepared to do.
were lost in his ship; he having been shipwrecked coming	home to	Lisbon, about eleven years after my having the
was very anxious about their escape, lest, carrying the news	home to	their people, they should come back perhaps with

Figure 13: AntConc: KWIC - "home to" in *Robinson Crusoe*

Home, in *Robinson Crusoe*, rarely occurs alone and is often followed by a clarification of what he considers his home to be. Especially constructions of "home" and "to" are used in this manner and followed by descriptions of his house as a "cave", "castle", "fortification", "hutch" and "little tent". The home, in these cases, is associated with shelter, with protection

("fortification") and contradictorily presented both as small and humble ("hutch", "little tent") and as a marker of power ("castle").

Considering the frequent mobility words, references to movement in *Robinson Crusoe* are functional and associated with the transport of goods, rather than leisure or entertainment. Moreover, the use of "island" and "country" indicate the ways in which the novel represents colonial practises: Crusoe enters an island that he perceives to be uninhabited and begins to map the space in an act of appropriation. At the same time, Crusoe's conceptualisation of the island constructs differences between "self" and "other". This shows that mobility and representation of space, as analysed on the basis of word lists, are strongly related to the colonialism of the 18th century.

In the case of Defoe's other novel, *Moll Flanders*, the complete title again recounts the enormous amount of social and physical mobility of the protagonist: *The Fortunes and Misfortunes of the Famous Moll Flanders, &c. Who was Born in Newgate, and during a Life of continu'd Variety for Threescore Years, besides her Childhood, was Twelve Year a Whore, five times a Wife (whereof once to her own Brother), Twelve Year a Thief, Eight Year a Transported Felon in Virginia, at last grew Rich, liv'd Honest, and died a Penitent. Written from her own Memorandums.* Accordingly, the eponymous protagonist survives episodes of poverty and delinquency and marries repeatedly in the course of the novel. This sense of restlessness connected to the construction of the term "home" in the novel. The combination of "home to my + noun" that is particularly prominent in *Robinson Crusoe*, occurs much less frequently in this novel. While Crusoe not only has a home but also one that offers protection and power, Moll Flanders associates "home" with other characters. Flanders's account references "home" primarily in the context of her governess and other characters, often combining "home" with third-person possessive pronouns like "his" or "her". The combination of "my home" never occurs in the course of the entire narrative.

	Cluster	Rank	Freq	Range
1	home to my governess	1	4	1
2	home to his house	2	2	1
3	home to her house	3	1	1
4	home to her lodging	3	1	1
5	home to him and	3	1	1
6	home to him with	3	1	1
7	home to his wife	3	1	1
8	home to me about	3	1	1
9	home to me in	3	1	1
10	home to my lodging	3	1	1
11	home to the fact	3	1	1
12	home to the house	3	1	1

Table 19: *AntConc*: *Moll Flanders* "home" Clusters

Movement in *Moll Flanders* is frequently framed as moving away from someone or something with "leave" and "left" appearing within the frequent words. Considering the word "leave", many of the instances refer to the expressions "give leave to", "leave off doing

something" and "take leave of someone" and thus do not refer to physical movement after all. On the other hand, "leave" is used when mentioning other characters who abandon Moll (especially her lovers or husbands) or whenever Moll reports that she leaves her children behind. These uses indicate the episodic structure of the novel, showcasing how characters enter and leave (metaphorically) the main narrative.

Moreover, mobility features metaphorically as part of the narrative situation. *Moll Flanders* is presented as an edited version of a genuine account of true events in the life of the protagonist instead of being a work of fiction. This claim is supported in the preface in which the fictional editor justifies the publication of Moll Flanders's "memorandums". This narrative frame allows for a protagonist who is constructed as a conscious and active narrator of her own story. In the structure of said memorandums, Moll as a narrator makes use of meta-commentary about the writing progress and engages actively with both the writing progress and the implied audience of her work. For example, she writes "The moral, indeed, of all my history is *left* to be gathered by the senses and judgment of the reader; I am not qualified to preach to them. Let the experience of one creature completely wicked, and completely miserable, be a storehouse of useful warning to those that read" and "But I *leave* the reader to improve these thoughts, as no doubt they will see cause, and I *go* on to the fact." In both instances, words associated with movement are used to relate to the relationship between author and text, and reader and text.

In conclusion, the differences between *Robinson Crusoe* and *Moll Flanders* highlight that mobility is used much more metaphorically in the latter. While both novels feature protagonists that are removed from the concept of a home, Robinson arranges himself with his living situation on the island and proceeds to characterise this island as a new-found home and country that he declares himself the ruler of. Moll Flanders lacks this concept of a home that belongs to her. Instead, "home" in this novel is generally associated with other characters, highlighting the dependence of Moll Flanders's situation. Mobility words in this novel are connected to the process of storytelling. The episodic structure of the novel is framed by the arrival and departure of characters (specifically husbands and children).

5.1.3 *A Sentimental Journey*

Laurence Sterne's *A Sentimental Journey through France and Italy*; a novel that carries references to a journey in its title, is also among the texts that mention mobility frequently. Nonetheless, the novel has generally sparked more responses concerning its sentimentality than the travelling that takes place in it. Arguing that "Sterne is rarely concerned to document outward details of the journey itself" (xi), Goring considers *A Sentimental Journey* "an inward

voyage into the emotional life of the central character and narrator" (xi). Accordingly, research on physical details of Sterne's characters' journeys is sparse.[62] I argue that mobility is still a central topic as evidenced by the frequent mobility words in Sterne's text. Although Sterne's narrator repeatedly plays with the conventions of travel writing, they are still prominent enough to be very visible in the frequent words. Among them, Yorick mentions not only "Paris" and "Calais" (and "French" and "France") as stations of his journey but also the means of transportation (the "remise" in which the chaise is kept, "chaise", "walk").

To investigate the use of said mobility terms, I will consider the collocations and clusters of the terms "remise" and "chaise".

	File	Left Context	Hit	Right Context
1	Corpus_Sent...	n mine, and with our faces turned towards the door	of the Remise,	and said he would be back in
2	Corpus_Sent...	ger they wove themselves into my brain.—I got out	of the remise,	and went towards him. He was begirt
3	Corpus_Sent...	about, and long before we had got to the door	of the Remise,	Fancy had finished the whole head, and
4	Corpus_Sent...	just as the lady was returning back to the door	of the Remise,	he introduced himself to my acquaintance, and
5	Corpus_Sent...	break with thee. When we had got to the door	of the Remise,	she withdrew her hand from across her
6	Corpus_Sent...	stopping as soon as they came up to the door	of the Remise,	the one of them who was the
7	Corpus_Sent...	caught my eye, as Mons. Dessein open'd the door	of the Remise,	was another old tatter'd désobligeant; and
8	Corpus_Sent...	and took a short turn or two before the door	of the Remise,	whilst she walk'd musing on one
9	Corpus_Sent...	captain left us, Mons. Dessein came up with the key	of the Remise	in his hand, and forthwith let us
10	Corpus_Sent...	and with our faces both turned closer to the door	of the Remise	than what was absolutely necessary. THE REMISE
11	Corpus_Sent...	without reserve,—and I led her up to the door	of the Remise.	Monsieur Dessein had diabled the key above

Table 20: *AntConc: Sentimental Journey* KWIC: "of the remise"

One of the most frequent clusters in which "remise" occurs is "of the remise" usually in combination with "the door", positioning the protagonist before rather than during movement and placing vehicles as stationary inside the remise rather than outside. Similar tendencies also apply to carriages in the novel.

A Sentimental Journey is divided into short chapters, whose names refer to significant characters or objects and contain a description of a setting. Whereas some of these titles feature place names such as Calais, or Paris, the preface in particular is set "In the Desobligeant" (*SJ* 11). Thus, the layout suggests that the Desobligeant, a French chaise that was designed to carry

[62] Even so, *A Sentimental Journey* is mentioned in several works on travel writing. In Hulme and Youngs's *Cambridge Companion to Travel Writing*, Yorick's *Sentimental Journey* is used as an example of "difficult-to-categorise" texts (6). In Casey Blanton's *Travel Writing: The Self and the World*, Sterne is mentioned only on one page. Blanton summarises the argument between Smollett, whose *Travels through France and Italy* is full of complaints about foreign customs and Sterne's parody that valued the traveller's receptivity to feelings over "stunning adventures or exquisite views" (14). Blanton argues that the Sterne/Smollett argument "reveals for the first time that the travel book is accepted as a genre, even one worth arguing about" (14).

one passenger, is positioned on the same level as “Paris” or “Calais”. The carriage becomes a closed space, separated from its geographical position. And not only the carriage appears to be indifferent of its surroundings. Sterne flouts the genre conventions of travel writing and disregards the specifics of the French setting. In doing so, the importance of the journey and the environment is downplayed to an extent at which it is questionable whether large parts of the travelogue could not have taken place similarly in England or other European countries.

Another means of transportation that occurs repeatedly is the “chaise”. While the chaise never serves as a chapter title, it is still never portrayed in motion but rather in the act of entering and existing. The characters are “let … out of the chaise”, get “out of the chaise” and “into your chaise” repeatedly. Still, the chaise itself remains immobile and is never described in motion.

Left Context	Hit	Right Context
Monsieur Dessein came back to let us out of the	chaise,	and acquaint the lady, the count de L—, her
of sensibility mixed with concern, she got out of the	chaise,—	and bid adieu. IN THE STREET. CALAIS. I never
being no travelling through France and Italy without a	chaise,—	and nature generally prompting us to the thing we
compound at the door, before you can get into your	chaise;	and that is with the sons and daughters of
EUIL. I had once lost my portmanteau from behind my	chaise,	and twice got out in the rain, and one
of this distressed lady to accept of half of my	chaise?—	and what mighty mischief could ensue? Every dirty pas
his other fore foot. I then got out of the	chaise	in good earnest; and seeing a house about a
with more ease than ever I got into a post-	chaise	in my life; and La Fleur having got one
of my mouth when the Count de L—'s post-	chaise,	with his sister in it, drove hastily by: she
settled all these little matters, I got into my post-	chaise	with more ease than ever I got into a
have ask'd one for himself: he stood by the	chaise	a little without the circle, and wiped a tear
had thrown away the nails, and the hammer in the	chaise	box being of no great use without them, I
the buyer (if it be but of a sorry post-	chaise)	cannot go forth with the seller thereof into the
pair of breeches, and bid him fasten all upon the	chaise,—	get the horses put to,—and desire the landlord
were getting ready; as I continued sitting in the post-	chaise,	I could see and hear over their heads. —He
ed no alternative but taking La Fleur either behind the	chaise,	or into it.— I preferred the latter, and in
a couple of mules, and convoy me in my own	chaise	safe to Turin, through Savoy. Poor, patient, quiet, hones
ntrymen, are you going?— We are only looking at this	chaise,	said they.—Your most obedient servant, said I, skipping

Figure 14: *AntConc:* KWIC "chaise" in *A Sentimental Journey*

These observations demonstrate what word frequency lists in combination with an analysis of collocations and keywords in context can offer to literary scholars. Mobility terms show that *Robinson Crusoe* participates in othering in the process of characterising himself and his island; they let readers infer the construction of Crusoe’s island as land that is to be explored and

described (use of directions), that is a meeting point for self and other and that is related to the concepts of country (as something to be ruled) and home (to provide protection, security and power). *Moll Flanders*, on the other hand, is never shown to be connected to a home. In this novel, homes are always the possession of others and often, subsequently, left behind. This lack of "home" and the dominance of the verb "leave" imply Moll's restlessness as a character and her strive for physical or metaphorical mobility. Lastly, *A Sentimental Journey* makes use of a vocabulary that associates the text with the genre of travel writing, frequently featuring references to location (in France) and means of transportation. Nevertheless, carriages are never constructed in motion but rather as a stable setting or an object to open (remise door), enter or exit. All of these interpretations rely exclusively on one individual novel. *AntConc* was used as a means to determine frequent words that subsequently allowed for an analysis of aspects that would have been much more difficult in a traditional reading of a physical book. Whenever I discussed texts in comparison to other novels, I compared relative word frequency to establish a hierarchy of how much individual texts deal with mobility. This analysis alone cannot, however, provide accurate comparisons. Nor can it substantiate that mobility is more central than other topics. Therefore, I will turn to keyword analysis in the next sub-chapter as a means of offering a better comparison between individual texts and individual topics.

5.2. Lexis II: Keyword Analysis

Another possibility to investigate the lexis of individual texts works not in isolation (as in the form of frequent words) but by comparing individual texts to a corpus of other texts that share specific features (e.g., genre, time period, author, etc). Instead of highlighting words that are frequent within one text, *keywords* are words that are frequent even if compared to other texts. Therefore, "keywords are words that are typical of the corpus of interest when compared to another corpus" (Brezina 80). Keyword analysis relies on the same assumption as word frequency analysis, namely, that (relative) word frequency can serve as an indicator of importance. In this chapter I will make use of keyword analysis to generate lists of prominent words which I will in turn use to investigate the construction of various estates in *Pride and Prejudice*. I claim that keywords and collocates highlight a difference between the respective stability or instability of different settings.

To determine keywords, corpus tools compare the word frequency within one text to the frequency of words in a larger corpus. Afterwards these programs make use of statistical analyses to determine whether those differences in word frequency are coincidental or statistically significant. For the following analysis, I will rely on *AntConc* and its keywords

tool. To conduct these analyses, one needs at least two texts or sets of texts. In this first example, I will compare each individual novel in PROSE FICTION to the entirety of that corpus.

5.2.1 Keywords in *Pride and Prejudice*

The example below illustrates this process for the novel *Pride and Prejudice.* Here, Austen's text serves as the target corpus; PROSE FICTION functions as the reference corpus. Previously, I have listed frequent words in *Pride and Prejudice*. As mentioned above, this list prominently features function words. However, since the word "the" is prominent in all of the novels in this corpus (and generally in most written and spoken communication), one would not expect the word "the" as part of the list of keywords. Keyness always indicates frequency in relation to a norm that is established by a reference corpus (here PROSEFICTION). Figure 15 exemplifies the differences between a word list (here: "the", "to", "of", "and", "her", "I", "a", "in", "was", "she", "that", "it", "not", "you", "he") and the first 15 keywords generated by comparing *Pride and Prejudice* to a larger corpus of PROSE FICTION.

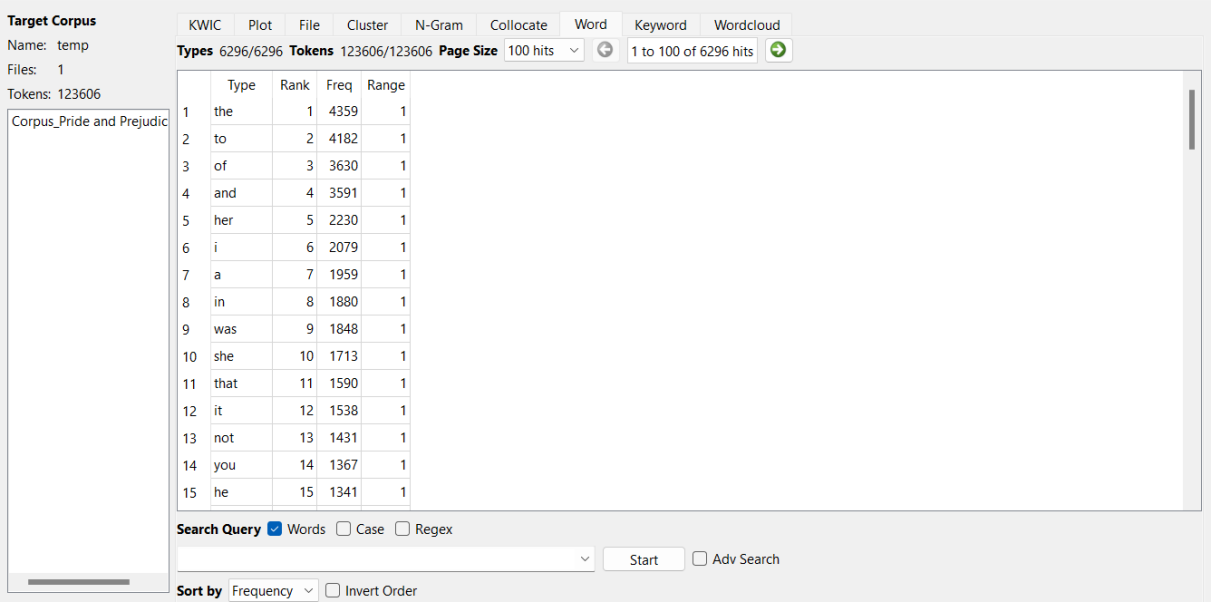
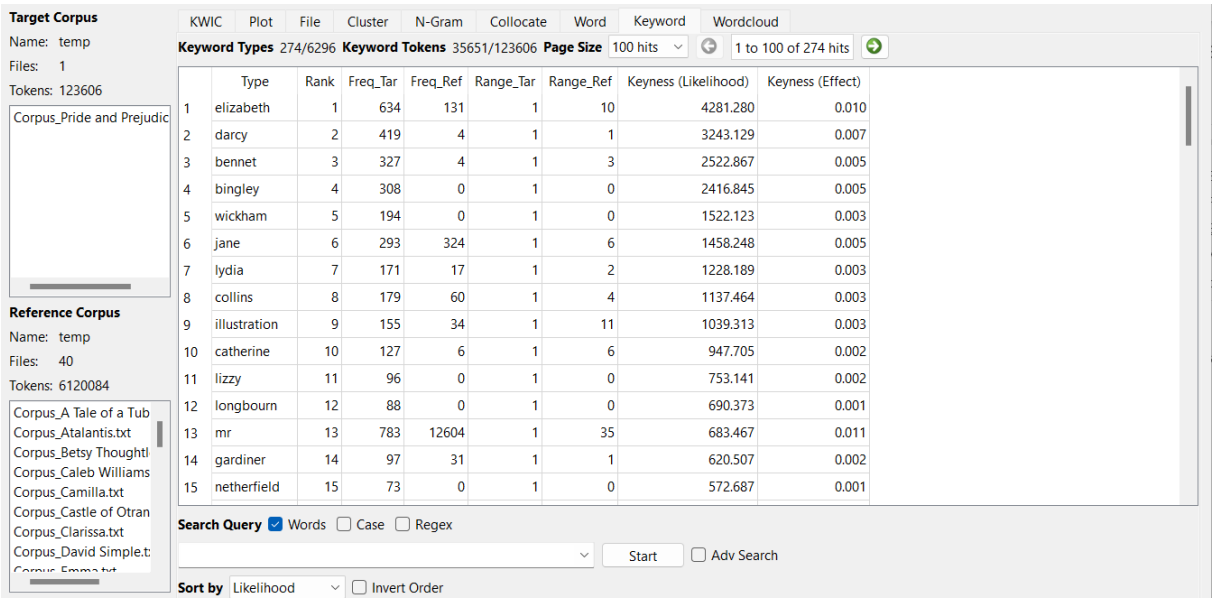


Figure 15: Word Frequency in *Pride and Prejudice*

This comparison produces the following list, beginning with the fifteen words "Elizabeth", "Darcy", "Bennet", "Bingley", "Wickham", "Jane", "Lydia", "Collins", "illustration", "Catherine", "Lizzy", "Longbourn", "Mr, Gardiner", "Netherfield". This list consists (almost[63]) entirely of names and locations that are mentioned in the text. This result was to be expected.

[63] The word "illustration" occurs frequently not because of its importance in the novel, but because of the specific version of *Pride and Prejudice* used in this analysis. Since the edition that is available of *Project Gutenberg* is illustrated, the raw text file used in these analyses contains numbered captions for each of these illustrations. These captions contain the word "illustration" and thus lift this term into the list of highly ranked keywords in the novel.

The fact that the names “Elizabeth” and “Darcy” are repeated very frequently in *Pride and Prejudice* but do not occur at all in the majority of the PROSE FICTION corpus, automatically brings them to the top of the list of keywords.



	Type	Rank	Freq_Tar	Freq_Ref	Range_Tar	Range_Ref	Keyness (Likelihood)	Keyness (Effect)
1	elizabeth	1	634	131	1	10	4281.280	0.010
2	darcy	2	419	4	1	1	3243.129	0.007
3	bennet	3	327	4	1	3	2522.867	0.005
4	bingley	4	308	0	1	0	2416.845	0.005
5	wickham	5	194	0	1	0	1522.123	0.003
6	jane	6	293	324	1	6	1458.248	0.005
7	lydia	7	171	17	1	2	1228.189	0.003
8	collins	8	179	60	1	4	1137.464	0.003
9	illustration	9	155	34	1	11	1039.313	0.003
10	catherine	10	127	6	1	6	947.705	0.002
11	lizzy	11	96	0	1	0	753.141	0.002
12	longbourn	12	88	0	1	0	690.373	0.001
13	mr	13	783	12604	1	35	683.467	0.011
14	gardiner	14	97	31	1	1	620.507	0.002
15	netherfield	15	73	0	1	0	572.687	0.001

Figure 16: Keywords in *Pride and Prejudice*

The list of names, of course, asks for an analysis. For example, the fact that Elizabeth is referenced using her first name, while Fitzwilliam, Darcy’s first name, does not make the list, is mostly a testament to the fact that *Pride and Prejudice* focuses on the perspectives of the Bennet sisters and thus includes dialogue between the sisters who are intimately acquainted and, of course, refer to one another using only their first names. Darcy on the other hand is mostly portrayed from a more distant perspective – leading to the use of the last name. Moreover, to differentiate between the different Miss Bennets, first names have to be used more often than with Mr Darcy. Nonetheless, this difference in naming conventions implies a perceived closeness between readers and Elizabeth Bennet that does not equally exist between readers and Fitzwilliam Darcy.

Looking beyond the first 15 keywords, these prominent patterns continue. While word lists that are sorted by frequency can be extended at will, ending with a long list of words that only occur once within a tested corpus, keyword lists are based on statistical measures that indicate whether the keyness of a specific word can be assumed to be significant or not; only those words whose keyness is determined to be significant will be displayed in *AntConc*’s key word lists.

Keywords can be visualised in various manners. Apart from the usual lists, *AntConc* offers a feature that constructs word clouds based on the keyness score of individual types in a

corpus. The word cloud for *Pride and Prejudice* as target, and PROSE FICTION as reference corpus can be found below.

Figure 17: Word Cloud: Keywords in *Pride and Prejudice*

Both colour values (here along a gradient between a light grey and black) and size of words indicate keyness and immediately illustrate differences in relative frequency between the individual words. Alternatively, the table 21 displays all 274 words that *AntConc* considers key in *Pride and Prejudice.*

The number of words that qualify as keywords depends on the similarity between reference and target corpus. Similar texts that make use of a largely similar lexis will generate fewer keywords than a comparison between texts that vary in genre, period etc. Therefore, the selection of reference corpus for each target corpus impacts the list of keywords significantly.

> The corpora must be comparable to make keyness searches worthwhile, and it is important to be clear about what we are comparing and why. For example, if we compare the USTC data with another corpus of spoken learner data, we need to ensure it contains data similar to interactive spoken exams and not monologues. (James 307)

Rank	*Type*	*Keyness*	*Rank*	*Type*	*Keyness*	*Rank*	*Type*	*Keyness*	*Rank*	*Type*	*Keyness*	*Rank*	*Type*	*Keyness*	*Rank*	*Type*	*Keyness*
1	elizabeth	4.281.280	51	been	113.724	101	inquiries	54.701	151	importance	36.757	201	admire	25.888	251	depend	20.604
2	darcy	3.243.129	52	william	111.926	102	there	54.524	152	visitors	36.606	202	behaviour	25.835	252	engaged	20.554
3	bennet	2.522.867	53	lucases	109.824	103	upstairs	54.403	153	astonishment	36.225	203	etc	25.725	253	joined	20.551
4	bingley	2.416.845	54	civility	108.729	104	scarcely	54.284	154	neighbourhood	36.103	204	sure	25.668	254	respectability	20.527
5	wickham	1.522.123	55	daughters	108.522	105	george	53.579	155	daughter	35.933	205	evident	25.613	255	danced	20.510
6	jane	1.458.248	56	girls	104.633	106	they	52.215	156	their	35.924	206	seeing	25.341	256	summer	20.470
7	lydia	1.228.189	57	georgiana	98.272	107	married	51.243	157	fortnight	35.780	207	pleasing	24.896	257	flirt	20.448
8	collins	1.137.464	58	could	96.872	108	liked	49.755	158	insufficient	35.764	208	surprise	24.875	258	particularly	20.388
9	illustration	1.039.313	59	were	95.462	109	younger	48.874	159	congratulations	35.604	209	wishes	24.858	259	cousin	20.370
10	catherine	947.705	60	miss	94.699	110	it	48.454	160	away	35.242	210	uncommonly	24.748	260	receiving	20.361
11	lizzy	753.141	61	denny	94.135	111	amiable	48.197	161	ladyship	34.669	211	militia	24.632	261	felicity	20.337
12	longbourn	690.373	62	be	92.539	112	talked	48.157	162	likely	34.606	212	is	24.630	262	looked	20.303
13	mr	683.467	63	parsonage	90.697	113	collinses	47.067	163	pleasure	34.418	213	breakfast	24.617	263	advisable	20.273
14	gardiner	620.507	64	really	89.470	114	much	46.433	164	eldest	34.238	214	information	24.532	264	ago	20.004
15	netherfield	572.687	65	on	86.648	115	dance	46.318	165	comprehend	34.122	215	had	24.392	265	renewal	19.845
16	kitty	492.788	66	oh	85.330	116	s	45.897	166	know	34.041	216	course	24.277	266	sensible	19.843
17	her	450.991	67	aunt	83.651	117	manners	45.847	167	dancing	33.045	217	news	24.162	267	highly	19.809
18	meryton	447.160	68	attentions	79.672	118	regiment	44.972	168	always	32.924	218	object	24.077	268	income	19.793
19	lucas	428.177	69	room	78.755	119	again	44.845	169	them	32.771	219	park	24.042	269	assure	19.705
20	pemberley	415.778	70	bennets	78.445	120	added	44.392	170	youngest	31.901	220	wedding	24.011	270	before	19.630
21	she	412.195	71	lambton	78.445	121	you	44.282	171	compliment	31.478	221	regard	23.893	271	week	19.628
22	charlotte	390.384	72	anybody	77.879	122	caroline	42.661	172	clapham	31.378	222	lakes	23.888	272	gratified	19.605
23	rosings	384.397	73	settled	76.036	123	mother	42.306	173	dinnertime	31.378	223	composure	23.795	273	shortly	19.441
24	bourgh	305.946	74	must	75.298	124	perfectly	41.663	174	vestibule	30.927	224	annesley	23.533	274	spite	19.164
25	forster	305.946	75	ball	74.343	125	coming	41.489	175	enough	30.778	225	nind	23.533			
26	sister	290.639	76	connections	72.998	126	connection	40.987	176	entail	30.700	226	ramsgate	23.533			
27	fitzwilliam	290.256	77	officers	72.110	127	walk	40.967	177	town	30.550	227	likes	23.419			
28	hertfordshire	278.341	78	family	71.733	128	though	40.656	178	saturday	29.818	228	maria	23.408			
29	copyright	259.085	79	gracechurch	70.601	129	handsome	40.390	179	imprudent	29.677	229	acknowledged	23.299			
30	philips	258.876	80	quite	69.557	130	exactly	40.058	180	housekeeper	29.399	230	presentation	23.202			
31	allen	253.695	81	such	69.434	131	attachment	39.887	181	happy	29.188	231	nieces	22.832			
32	hurst	249.893	82	attention	67.606	132	evening	39.750	182	often	28.998	232	society	22.659			
33	sisters	213.996	83	marriage	67.268	133	gentlemanlike	39.608	183	credit	28.625	233	engagements	22.626			
34	mrs	197.440	84	shire	66.455	134	bingleys	39.222	184	dining	28.530	234	respectable	22.364			
35	hunsford	196.116	85	reynolds	64.520	135	merely	39.142	185	engagement	28.413	235	tolerably	22.364			
36	brighton	188.271	86	invitation	64.110	136	replied	38.793	1	ill	28.329	236	uncomfortable	22.115			
37	derbyshire	169.555	87	felt	63.452	137	marrying	38.657	187	idea	28.174	237	anxious	22.108			
38	feelings	166.677	88	exceedingly	62.750	138	ladies	38.559	188	feeling	28.076	238	match	21.984			
39	anything	145.897	89	kent	59.903	139	party	38.503	189	minutes	28.018	239	after	21.939			
40	herself	144.666	90	did	59.202	140	nothing	38.113	190	patroness	27.990	240	entailed	21.925			
41	everybody	142.521	91	yes	58.497	141	happiness	38.083	191	fun	27.726	241	commendation	21.846			
42	mary	135.712	92	am	58.265	142	agreeable	37.946	192	walking	27.470	242	hope	21.801			
43	soon	134.264	93	carriage	58.250	143	dislike	37.830	193	dances	27.464	243	partner	21.770			
44	eliza	131.905	94	do	57.555	144	interference	37.821	194	chooses	27.201	244	tête	21.768			
45	not	126.948	95	acquaintance	57.277	145	relationship	37.596	195	jenkinson	27.004	245	arrival	20.956			
46	everything	126.241	96	talking	57.241	146	affection	37.513	196	connected	26.993	246	delighted	20.910			
47	was	124.694	97	certainly	56.169	147	london	37.333	197	learnt	26.792	247	hardly	20.859			
48	colonel	123.839	98	library	56.102	148	wish	37.222	198	marry	26.719	248	imprudence	20.736			
49	anyone	116.252	99	does	55.010	149	walked	37.146	199	think	26.366	249	convinced	20.695			
50	very	114.935	100	gardiners	54.912	150	subject	36.867	200	delightful	25.947	250	pride	20.638			

Table 21: Keywords in *Pride and Prejudice*

Comparing *Pride and Prejudice* to another novel written by Jane Austen, e.g. *Emma* will presumably yield a shorter list of keywords than a comparison between texts that are written by different authors and differ more significantly in terms of genre, mode and time period. This principle can be seen in the following example. Using *Pride and Prejudice* as a target corpus, I varied the selection of reference corpora to demonstrate how this selection process impacts the resulting keywords. Therefore, I combined Austen's novel with the following reference corpora

1. Jane Austen's *Emma*
2. Jane Austen's novels *Emma*, *Sense and Sensibility*, *Northanger Abbey*, *Persuasion*, *Mansfield Park*
3. Samuel Richardson's *Clarissa*
4. James Joyce's *Ulysses*
5. PROSE FICTION
6. GOTHIC FICTION
7. BRITISH ENGLISH[64]
8. BRITISH FICTION GENERAL
9. BRITISH FICTION MYSTERY
10. BRITISH FICTION ROMANCE

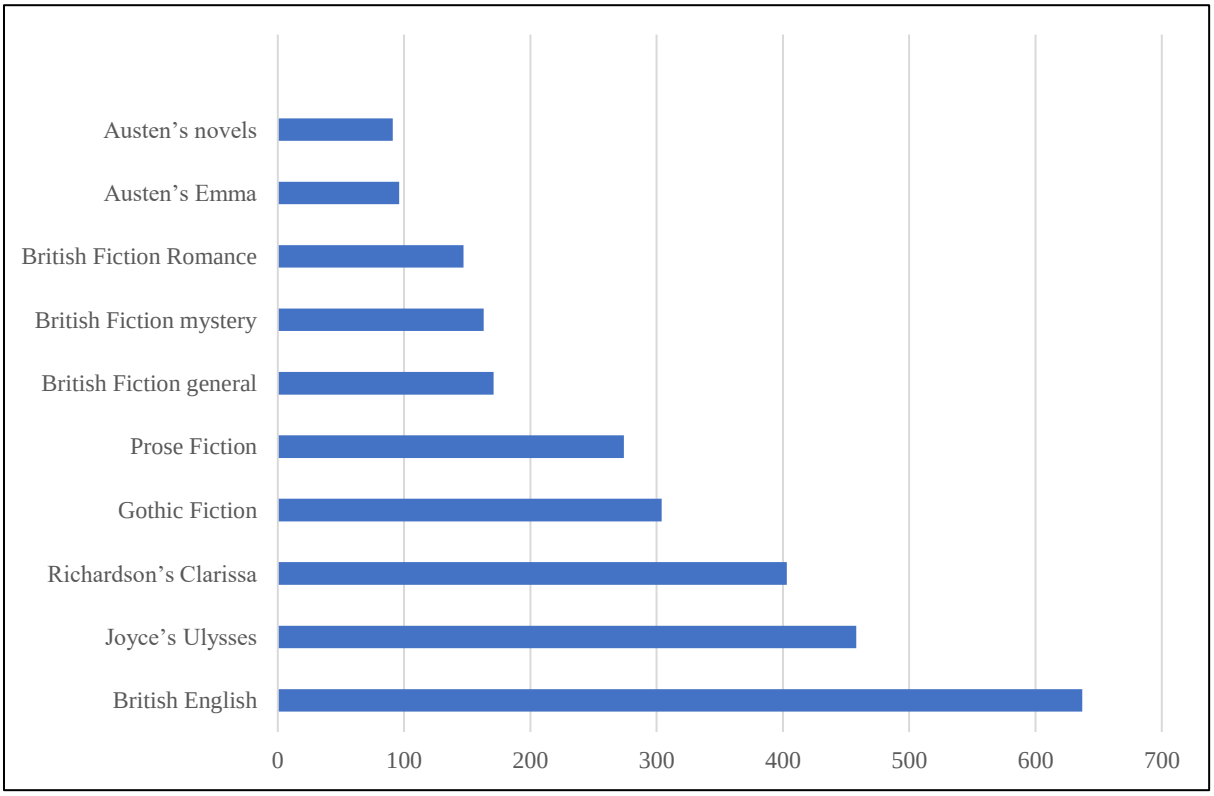


Table 22. Number of Keywords with a Variety of Reference Corpora

[64] The corpora BRITISH ENGLISH, BRITISH FICTION GENERAL, BRITISH FICTION MYSTERY, BRITISH FICTION ROMANCE are already included as reference corpora when downloading *AntConc*.

Table 22 indicates the different numbers of keywords when comparing *Pride and Prejudice* to varying reference corpora. Not surprisingly, both a comparison with *Emma* and with Austen's oeuvre as a whole yield only very few keywords. Three of the pre-installed *AntConc* corpora are positioned in the middle, along with both PROSE FICTION and GOTHIC FICTION, indicating that *Pride and Prejudice* differs more distinctly from the latter than the former. Lastly, a comparison between Austen's novel and *Clarissa* shows that, although both novels are written within one century, the differences in genre, mode and the authors' style clearly impact the differences between texts. Joyce's *Ulysses*, as a text that only shares very few formal features with *Pride and Prejudice* generates even more keywords. Finally, the corpus of BRITISH ENGLISH that contains both fictional and non-fictional texts results in the longest list of keywords. This short demonstration has shown how keyness can indicate similarity and dissimilarity between corpora and how it can confirm or refute intuitive ideas about the classification of texts.

The following case study will focus on a selected condensed corpus of prose fiction and prove that keywords can help in an understanding of mobility in English novels. The following list displays a selection of keywords[65] for this condensed corpus consisting of *Robinson Crusoe*, *A Sentimental Journey*, *Frankenstein*, *Pride and Prejudice*, *Mysteries of Udolpho, The Female Quixote.*

	Pride and Prejudice	*Sentimental Journey*	*Franken-stein*	*Robinson Crusoe*	*Udolpho*	*Evelina*	*Female Quixote*
1	elizabeth	fleur	my	i	emily	orville	arabella
2	darcy	d[66]	i	shore	montoni	duval	glanville
3	bennet	la	clerval	boat	valancourt	mirvan	her
4	bingley	monsieur	justine	ship	annette	i	lucy
5	wickham	paris	felix	friday	aubert	lord	george
6	jane	de	ice	island	she	clement	charles
7	lydia	dessein	geneva	them	count	branghton	cousin
8	collins	it	elizabeth	sea	the	selwyn	selvin
9	illustration	remise	safie	my	ludovico	madame	bella
10	catherine	said	frankenstein	savages	st	evelina	madam
11	lizzy	hotel	and	two	her	anville	sydimiris
12	longbourn	le	feelings	water	château	cried	sir
13	mr	fille	cottage	gun	madame	howard	tinsel
14	gardiner	count	agatha	killed	amselle	me	interrupted
15	netherfield	chambre	me	we	signor	villars	haply

[65] In the following pages, I will concentrate only on the terms that are high on the list of keyness, excluding all words that are, strictly speaking, still key but appear towards the lower end of the list.
[66] Single letters or invalid letter combinations like "d", "t" or "st" are part of contractions that are automatically divided by *AntConc*. I will therefore exclude those types. The letter "i" refers to the first-person singular pronoun.

16	kitty	sous	until	and	blanche	you	princess
17	her	i	fiend	corn	morano	sir	questionless
18	meryton	notary	cottagers	cave	woods	captain	you
19	lucas	calais	miserable	or	ma	t	replied
20	pemberley	tis	victor	powder	cheron	macartney	lover
21	she	got	ingolstadt	three	dorothée	beaumont	she
22	charlotte	french	misery	came	castle	du	resumed
23	rosings	out	monster	found	theresa	belmont	oroondates
24	bourgh	twas	the	had	quesnel	merton	lady
25	forster	passport	science	pieces	chamber	bois	extremely

Table 23: The First 25 Keywords in 6 Novels

While word frequency lists are dominated by function words, these lists of keywords contain a large proportion of proper nouns, such as character names. This dominance of proper nouns is to be expected since they are unique to the individual texts. Nonetheless, even despite this expectation, in *Pride and Prejudice*, proper nouns are surprisingly dominant among the highest ranked keywords. Out of the most significant 25 keywords, only three are not proper nouns. Both "she" and "her" are pronouns, and "mr" is generally used as part of proper nouns. None of the other texts feature proper nouns quite as prominently; *Robinson Crusoe* only features the name of Friday; the eponymous first-person narrator does not enter the list of keywords. *Pride and Prejudice*'s list of keywords indicates the much vaster cast of characters featured in Austen's novel compared to the isolation of Robinson on his island. Interestingly, *The Female Quixote* makes references both to the fictional characters that feature in Arabella's romances and the characters that are part of the plot of Lennox's novel, highlighting how both levels of the plot – the action that happens in the course of the main plot and the intertextual references to continental romances – blend together from the protagonist's point of view.

5.2.2 Estates in Austen's Novels

With regard to settings and mobility, *Pride and Prejudice* is quite striking. In between character names, this list contains numerous references to the main estates in the novel: Longbourn, Netherfield, Meryton, Pemberley and Rosings. I claim that the density of both characters and specific settings in these keyword lists is meaningful. In Austen's novels, estates generally serve as the main settings and as the sites of departure or arrival for the journeys undertaken in the novels. Compared to *Frankenstein* or *The Mysteries of Udolpho*, novels whose characters travel not only in one but several countries, it is remarkable that in Austen's *Pride and Prejudice*, these points of departure or arrival appear more prominently. This observation prompts further research into the construction and function that these estates serve for the plot of the individual novels. Subsequent keyword analysis of Austen's novels (with PROSE FICTION as reference

corpus) stresses that the density of proper nouns remains (nearly) equally high in the other five novels.

	Pride and Prejudice	*Emma*	*Persuasion*	*Northanger Abbey*	*Mansfield Park*	*Sense and Sensibility*	*Austen*
1	elizabeth	emma	anne	catherine	fanny	elinor	fanny
2	darcy	harriet	elliot	tilney	crawford	marianne	crawford
3	bennet	weston	wentworth	morland	bertram	dashwood	marianne
4	bingley	knightley	russell	thorpe	edmund	jennings	elinor
5	wickham	elton	musgrove	allen	thomas	willoughby	her
6	jane	woodhouse	walter	henry	rushworth	brandon	she
7	lydia	mr	captain	isabella	norris	edward	anne
8	collins	fairfax	mary	eleanor	mansfield	ferrars	catherine
9	illustration	very	charles	her	her	lucy	mrs
10	catherine	jane	uppercross	general	henry	her	emma
11	lizzy	churchill	harville	bath	grant	middleton	very
12	longbourn	frank	kellynch	northanger	she	mrs	elizabeth
13	mr	mrs	henrietta	she	william	colonel	elliot
14	gardiner	hartfield	benwick	fullerton	yates	barton	bertram
15	netherfield	bates	lyme	james	price	sister	jane
16	kitty	she	louisa	woodston	everything	palmer	dashwood
17	her	highbury	admiral	Tilneys	maria	norland	jennings
18	meryton	quite	Croft	very	susan	john	tilney
19	lucas	miss	Bath	anything	sotherton	she	rushworth
20	pemberley	randalls	Clay	room	julia	steele	be
21	she	be	musgroves	abbey	anything	dashwoods	could
22	charlotte	thing	hayter	not	be	mother	wentworth
23	rosings	not	had	pulteney	could	delaford	harriet
24	bourgh	it	been	pump	feelings	steeles	quite
25	forster	perry	wallis	thorpes	was	cleveland	mr

Table 24: 25 Keywords in JANE AUSTEN
(blue = character names; yellow = pronouns and other references to characters; green = settings)

Generally, the most prominent keyword in all novels consists of the name of the female protagonist (Elizabeth, Emma, Anne, Catherine, Fanny and Elinor respectively), closely followed by the protagonists' female companions (sisters and friends) or the respective love interests (Darcy, Knightley, Wentworth, Tilney, Edmund Bertram, Edward Ferrars). With the exception of *Mansfield Park*, all novels mention at least three settings (often estates) frequently enough to raise them into the uppermost part of the keyword lists. This shows that the pattern in the example of *Pride and Prejudice* is replicated throughout Austen's entire oeuvre.

To further understand this pattern, I will again make use of the collocates feature in *AntConc*. The visualisation below displays collocates that occur at least twice in the context of each individual estate.

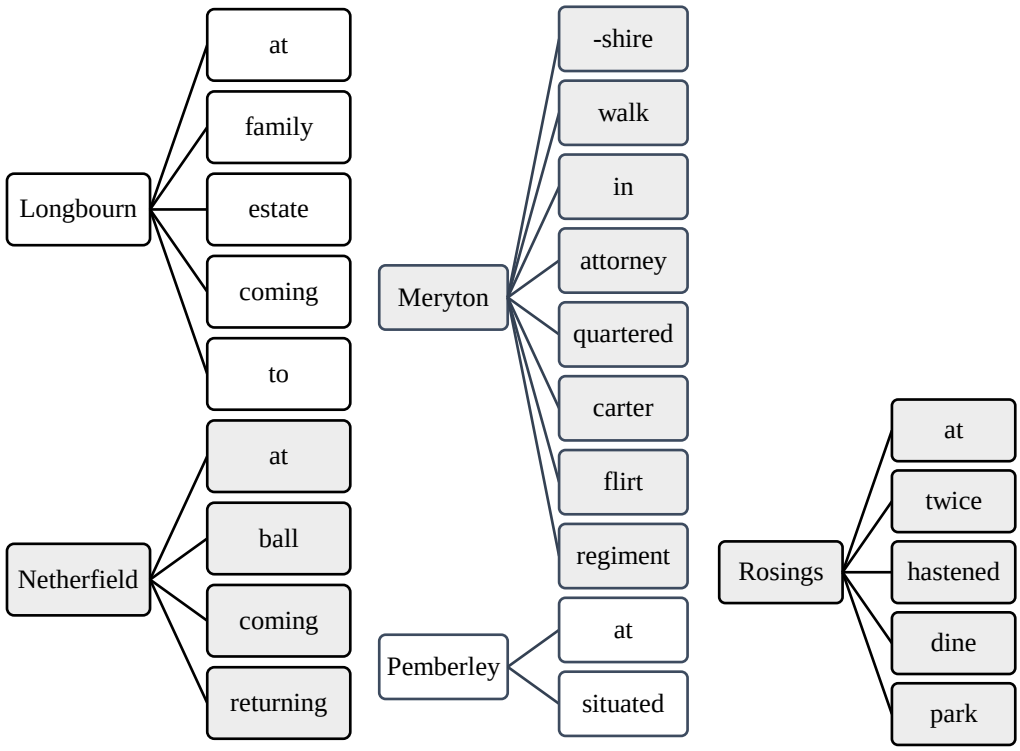


Figure 18: Collocates of Different Estates in *Pride and Prejudice*

These collocates indicate the function that individual estates serve. I argue that these collocates imply that settings do not only fulfil social functions in the novel, but also serve as a means of negotiating stability and instability. In *The Atlas of the European Novel*, Moretti points out that the marriage market in Austen's novels can be mapped onto Regency England as a whole and how this mapping participates in the construction of England as a nation. He argues that Austen's plots "take a local gentry, like the Bennets of *Pride and Prejudice*, and join it to the national elite of Darcy and his ilks. They take the strange, harsh novelty of the modern state – and turn it into a large, exquisite home." (18). This marriage market, while carrying national implications, is made explicit in Meryton, the transitional setting that supports a network of estates in *Pride and Prejudice*. While Longbourn is associated with "coming" and going and seen as a place that characters travel "to", Meryton serves as a knot in this local system. Numerous collocates suggest the centrality of the militia that is stationed in Meryton; "-shire", "quartered", "Carter" (the name of a soldier) and "regiment" co-occur with Meryton; as does the collocate "flirt". The proximity with the word "walk" highlights the accessibility of the village for all characters; even those who can only walk there. Netherfield, on the other hand, is associated with coming and, specifically, returning, signalling a sense of (temporary) arrival for the characters. Moreover, its frequent co-occurrence with "ball" signals its social function in the plot. At Rosings, this social function is realised in the form of invitations to dine with Lady Catherine de Bourgh and the outside park that allows for a convenient place where

Elizabeth Bennett and Fitzwilliam Darcy can (quite literally) cross paths. The collocate "hastened" implies an urgency of speediness in the movements to and from Rosings. Lastly and crucially, Pemberley is the only place that is not associated with movements towards or from the estate. Instead, both "at" and "situated" indicate a stability that other settings lack. Characters come to Longbourn, come to and return from Netherfield, walk around Meryton and hasten towards Rosings. Only the descriptions of Pemberley indicate immobility and, at the same time, stability. This frames Pemberley, both metaphorically and literally, as the end of Elizabeth Bennet's journey.

Considering the clusters in which these estates occur in the text, Longbourn, Netherfield, Meryton and Rosings are used as points of arrival and departure. Generally, these estates are used most frequently with the preposition "at" (and "in" in the case of Meryton). Additionally, prepositions that signal movement from and towards the locations can be found among the cluster. In the case of Longbourn, "to" occurs 25 times, "from" 4 times in combination with the name of the estate. "[T]o Netherfield" and "from Netherfield" are listed 12 times, and twice respectively and, similarly, "to Meryton" is mentioned 12 times, "from Meryton" 4 times. Rosings is used twice as often with "to" (8 times) as it is with "from" (4 times). Only Pemberley does not form a cluster that contains the preposition "from". Moreover, it is the only word for which "to" is not the most frequent collocation after "at". This substantiates the results of the analysis of Pemberley's collocates above and frames Pemberley not as an intermediate location that characters visit and leave repeatedly but rather as a place that is separated from movement and that serves as a place of stability and permanence.

	Cluster	Rank	Freq	Range
1	at longbourn	1	32	1
2	to longbourn	2	25	1
3	of longbourn	3	9	1
4	the longbourn	3	9	1
5	from longbourn	5	4	1
6	left longbourn	6	2	1

	Cluster	Rank	Freq	Range
1	at netherfield	1	28	1
2	to netherfield	2	12	1
3	the netherfield	3	7	1
4	from netherfield	4	5	1
5	and netherfield	5	2	1
6	left netherfield	5	2	1
7	of netherfield	5	2	1
8	that netherfield	5	2	1

	Cluster	Rank	Freq	Range
1	in meryton	1	16	1
2	to meryton	2	13	1
3	at meryton	3	7	1
4	from meryton	4	4	1
5	and meryton	5	2	1
6	left meryton	5	2	1

	Cluster	Rank	Freq	Range
1	at pemberley	1	23	1
2	of pemberley	2	8	1
3	the pemberley	3	4	1
4	to pemberley	3	4	1
5	seen pemberley	5	2	1

	Cluster	Rank	Freq	Range
1	at rosings	1	20	1
2	to rosings	2	8	1
3	of rosings	3	7	1
4	from rosings	4	4	1
5	and rosings	5	2	1
6	with rosings	5	2	1

Figure 19*: AntConc:* Clusters – Estates in *Pride and Prejudice*

As indicated in chapter 4, *Pride and Prejudice* takes its female protagonist from Longbourn both to Netherfield and Rosings for extended stays but ends with an acceleration due to a jump in story time to provide readers with a resolution. After their respective marriages, both Elizabeth Bennett and her sister Jane leave Longbourn and, together with their husbands, move towards the North of England. The last pages of the novel construct Pemberley as a destination and Elizabeth as immovably fixed there. We learn that Mr Bennett "delighted in going to Pemberley, especially when he was least expected" and "Kitty, to her very material advantage, spent the chief of her time with her two elder sisters" (364) where she is subsequently changed by the superior social connections. "She was not of so ungovernable a temper as Lydia; and, removed from the influence of Lydia's example, she became, by proper attention and management, less irritable, less ignorant, and less insipid" (364-5). Similarly, Georgiana has found a home and companionship at Pemberley and from Elizabeth, "her mind received knowledge which had never before fallen in her way" (366). Even Lady Catherine de Bourgh "condescended to wait on [Elizabeth and Fitzwilliam Darcy] at Pemberley, in spite of that pollution which its woods had received" (367). On the final pages of *Pride and Prejudice* and with its ultimate conclusion at Pemberley, the restlessness of Austen's female characters gives way to tranquillity, order, stability and happiness, contrasted only by the agitation of Lydia Bennet and her husband. "Their manner of living, even when the restoration of peace dismissed them to a home, was unsettled in the extreme. They were always moving from place to place in quest of a cheap situation, and always spending more than they ought" (365). Austen's novel thus contrasts the unsettled and restless mobility of Lydia and her husband with the calming

respectability of Pemberley. I have shown that an analysis of the novels' lexis can prove that the text negotiates stability and instability through the construction of the individual estates. This conclusion also substantiates my claim in chapter 3 that the novels follow underlying conceptual metaphors that tie physical movement to mental or psychological progression. Moreover, the fact that Pemberley is constructed as a place of stability is indicative of the ambivalent construction of Elizabeth Bennet as a protagonist. With her longer solitary walks and far-ranging mobility, the protagonist displays an extraordinary amount of agency and freedom. This mobility finds its end in marriage and a stability that is rooted in patriarchal structures. The ending also ties physical mobility to social mobility: Pemberley as a metonymy for a financially secure position in the affluent landed gentry is both the destination of her physical journeys and her social upward mobility within the higher ranks of the British class structure.

5.3. Lexis III: Word Distribution

Both word lists and lists of keywords can be calculated on the basis of one or two corpora without greater influence of the scholar who carries out the analysis. The resulting words can then be investigated by analysing their verbal context in the corpus. Above, I have done so by investigating n-grams and collocations of keywords to describe how the word "island" is used in *Robinson Crusoe*, how *Moll Flanders* constructs the concept of the "home" and how different estates in *Pride and Prejudice* are associated with restlessness or stability, respectively. The collocation and cluster tools of *AntConc* can thus be put to use to consider a word within its co-text. Based on the features of *AntConc* that have facilitated my analysis so far, I have answered how often words are used (word frequency), whether they are used more often than expected (keywords) and how they are used in the corpus or individual novel (collocations, clusters).

Another angle of investigation is the distribution of words. Rather than asking how often *Pride and Prejudice* explicitly mentions distances in miles, one could ask *where* exactly these references occur in the text. In *AntConc*, dispersion plots can provide an answer to these questions. A dispersion plot shows

> search results plotted in a 'barcode' format, with the length of the text normalized to the width of the bar and each hit shown as a vertical line within the bar. This allows you to see the position where search results appear in the individual texts of a corpus. An example of the use of the Plot Tool is in determining where specific content words appear in a technical paper, or where an actor or story character appears through a play or novel. ("Help 4.2.4")

The following example shows the dispersion of the word "walk" in *Emma* and *Clarissa*.

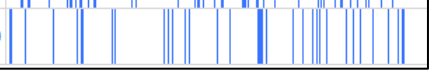
Row	FileID	FilePath	FileTokens	Freq	NormFreq	Dispersion	Plot
1	0	Corpus_Clarissa.txt	953213	59	61.896	10.000	
2	1	Corpus_Emma.txt	161973	56	345.737	10.000	

Figure 20: Dispersion Plots of "walk" in *Clarissa* and *Emma* (normalised)

The plots display that both texts contain the word “walk” with a similar frequency (i.e., 59 times in *Clarissa* and 56 times in *Emma*) and visualise that the word is used consistently throughout the entire plot. Here, the measure “dispersion” indicates whether a token is used evenly based on a range of 0 through 10 (10 being the most evenly spread out).

What the plot above can show is whether words occur evenly in the course of the plot or whether they occur particularly frequently in specific parts of the text. However, the plot above normalises the length of all texts in the corpus. That means that *Emma*, a ca 160.000-word novel that features the word “walk” ca 60 times and *Clarissa*, a 950.000-word novel that contains the same word with the same frequency will yield very similar plots. The measure NormFreq shows, however, that “walk” appears much more frequently in *Emma* when compared to the total number of words.[67] To showcase this difference, *AntConc* has a setting that does not normalise the length of texts within a corpus. For the example above, without normalisation, the results look as follows.

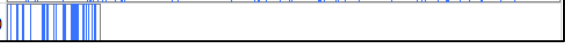
Row	FileID	FilePath	FileTokens	Freq	NormFreq	Dispersion	Plot
1	0	Corpus_Clarissa.txt	953213	59	61.896	10.000	
2	1	Corpus_Emma.txt	161973	56	345.737	10.000	

Figure 21. Dispersion Plots of "walk" in *Clarissa* and *Emma* (not normalised)

Figure 21 shows the difference in length between *Emma* and *Clarissa* and thus displays more clearly, how densely the word “walk” appears in *Emma* whereas Richardson’s novel does not feature the word for long episodes. On the following pages, I will utilise dispersion plots to analyse the frequency and distribution of specific mobility words in the plot. I will explore how dispersion plots can make episodes of immobility and mobility visible and how said im/mobility serves as a central device for the selected novels.

I will begin by returning to the dispersion plots for “walk” (and different inflected forms of the verb)

[67] The measure Normfreq is the frequency of the target item divided by the total number of tokens in the text as a whole, multiplied by the scaling factor 1,000,000. Here, this means that if both *Emma* and *Clarissa* were both exactly 1,000,000 words long, the word “walk” would occur 62 times in *Clarissa* and 346 times in *Emma*.

Row	FileID	FilePath	FileTokens	Freq	NormFreq	Dispersion	Plot
1	20	Corpus_Man of Feeling.txt	36708	40	1089.681	0.764	
2	27	Corpus_Pride and Prejudice.txt	123606	125	1011.278	0.825	
3	8	Corpus_Emma.txt	161973	157	969.297	0.837	
4	9	Corpus_Evelina.txt	158055	142	898.421	0.816	
5	32	Corpus_Sentimental Journey.txt	41356	37	894.671	0.860	
6	14	Corpus_Headlong Hall.txt	28067	18	641.323	0.579	
7	25	Corpus_Old Manor House.txt	220227	132	599.382	0.892	
8	13	Corpus_Gulliver's Travels.txt	105465	62	587.873	0.817	
9	26	Corpus_Pamela.txt	225416	119	527.913	0.787	
10	37	Corpus_Udolpho.txt	293699	154	524.346	0.878	

Figure 22*:* Dispersion Plots: "walk" in 10 Novels (High Frequency)

The 10 novels that contain the most frequent references to walking (relative to their file length) are displayed in figure 20. On the upper end, we find *A Man of Feeling*, followed by two Austen novels, *Evelina*, and *A Sentimental Journey.* In chapter 3, I have already argued that Austen's female protagonists are mobile characters and that mobility is a central plot device in her fiction. This claim is further proven by the plots above that highlight the large number of references to walking. If one notes this quotidian short-scale-mobility, as I have done earlier, even the presumably immobile characters in *Emma* walk or refer to walking in their conversations much more than Yorrick does in the course of his journey through France. On the other end of the spectrum, some novels contain very few references to walking.

32	38	Corpus_Vathek.txt	36200	8	220.994	0.688	
33	31	Corpus_Roderick Random.txt	193043	42	217.568	0.730	
34	17	Corpus_Ivanhoe.txt	187262	37	197.584	0.815	
35	21	Corpus_Maria.txt	45698	9	196.945	0.692	
36	33	Corpus_Sicilian Romance.txt	67963	10	147.139	0.578	
37	10	Corpus_Fanny Hill.txt	85119	11	129.231	0.788	
38	24	Corpus_Monk.txt	138413	16	115.596	0.768	
39	6	Corpus_Clarissa.txt	953213	103	108.056	0.831	
40	3	Corpus_Caleb Williams.txt	144634	14	96.796	0.714	
41	5	Corpus_Castle of Otranto.txt	36387	1	27.482	0.000	

Figure 23*:* Dispersion Plots "walk" in 10 Novels (Low Frequency)

The Castle of Otranto, for example, mentions "walking" only in a single instance. *Caleb Williams*, *Clarissa*, *The Monk*, and *Fanny Hill* also rarely refer to "walking".

Left Context	Hit	Right Context
torch before her. When they came to Manfred, who was	walking	impatiently about the gallery, he started, and said hastily— "

Figure 24. *AntConc*: "walking" in *The Castle of Otranto*

5.3.1 Mobility and Immobility in *Caleb Williams* and *Evelina*

William Godwin's *Caleb Williams* narrates the flight and pursuit of the eponymous protagonist who is fleeing from prosecution after having been framed for a crime he did not commit. The protagonist follows a mobility pattern that is reminiscent of both the episodic structure of picaresque novels and the urgent, often forced mobility of Gothic novels: from the point of the initial incarceration, he repeatedly escapes the prison system or other pursuers and is then recaptured after his attempted flight. During the flight episodes, the protagonist reaches unnamed locations such as a remotely located cottage, vague settings such as Wales and specifically named cities like London, where he spends time in different parts of the city. Several of the escaping episodes take place on foot. Nonetheless, "walking" appears only very rarely in the novel.

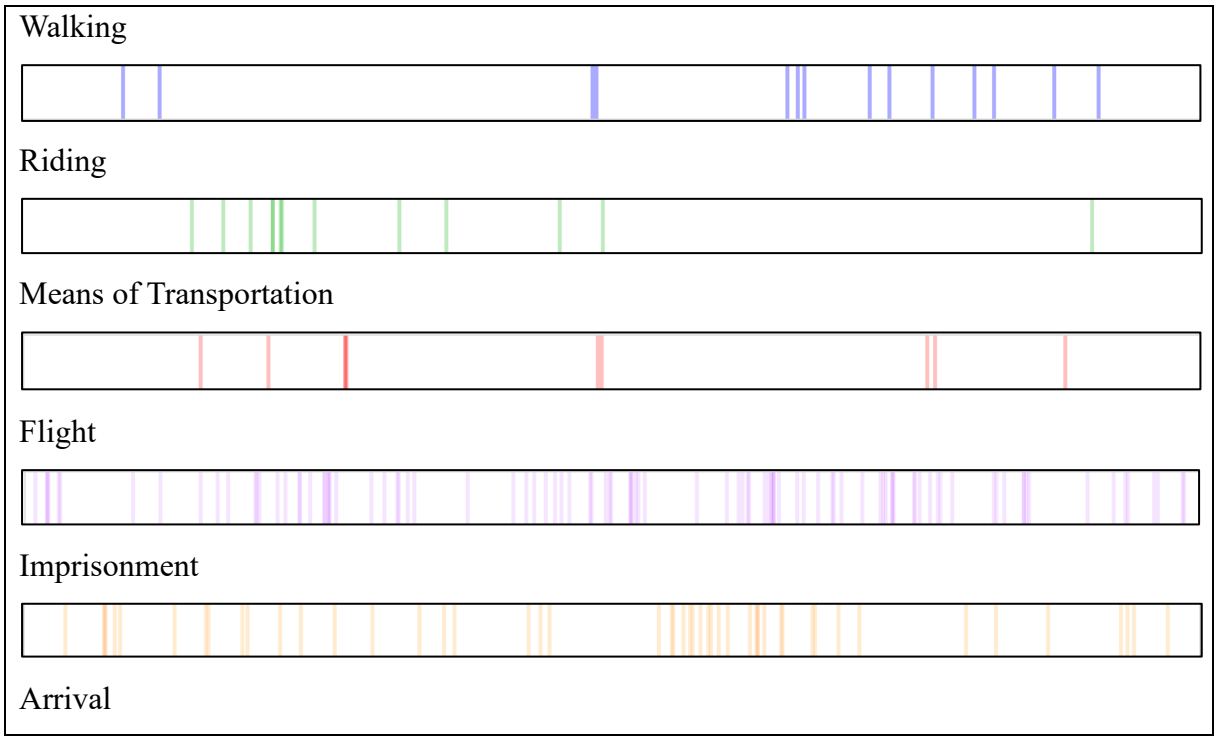
Left Context	Hit	Right Context
crossed the garden, to a gate that intersected an elm-	walk	and a private horse-path on the outside. I
you are damnably out of luck. They say dead men	walk,	and you see there is some truth in it."—"
by the dignified composure of her new partner. Mr. Tyrrel	walked	away without answering a word. He muttered curses as
my calculations. I roused myself in a partial degree, and	walked	away without uttering a word. I had not gone
instantly on board, resolved that I would not unnecessarily, by	walking	the streets of the town, expose myself to any
the same manner that he had treated the inns. He	walked	the streets, and examined with a curious and inquisitive
was thoroughly imbued with the principles of affectionate civility. We	walked	about three quarters of a mile, and that not
midst of hunger, poverty, and universal desertion! I had now	walked	at least six miles. At first I carefully avoided
would never once have occurred that he was dying. He	walked,	he reasoned, he jested, in a way that argued
the scene of my late imprisonment. After about two hours	walking	I arrived at the termination of this ruder scene,
distress, during the whole of this nocturnal expedition. After a	walk	of three hours, I arrived, without accident, at the
neither man nor beast, nor habitation of any kind. I	walked	on, measuring at every turn the path it would
me with greater alarm and apprehension than ever. I was	walking	out one evening, after a long visitation of languor,
inhabitants, as affording some degree of security. I was still	walking	with my mind thus full of suspicion and forecast,

Figure 25: *AntConc*: "walk" in *Caleb Williams*

The plot displays how these references to walking are interspersed with long episodes in which the token does not appear at all. Does that mean that these parts of the novel characterise the protagonist as immobile and stationary? Or does the novel make use of other

verbs to indicate mobility? A subsequent analysis of different plots will aim to answer these questions. Below, I have conducted several search queries for the following word lists:

- walk, walks, walking, walked (dark blue)
- ride, rides, riding, rode, ridden (green)
- means of transportation: coach; chaise; gig; curricle; chariot; barouche; landaulette; phaeton; barouche-landau (red)[68]
- flight: escape, escaped, escaping, escapes, fly, flies, flying, flew, flown, flight, flee, flees, fled, fleeing (purple)
- imprisonment: imprison, imprisons, imprisoned, imprisoning, isolate, isolates, isolating, isolated, isolation, confine, confines, confined, confining, confinement, restrain, restrains, restraining, restrained, restraint, restriction, restricted, restrict, restricts, restricting (orange)
- arrival: arrive, arrives, arrived, arriving, arrival, reaches, reached, reach, reaching, come, coming, comes, came (pink)
- arrival: arrive, arrives, arrived, arriving, arrival, reaches, reached, reach, reaching (brown)
- departure: depart, departs, departed, departing, departure, leave, leaves, left, leaving (light blue).



[68] I excluded both the terms “chair” and “carriage” since both are generally not used as means of transportation but most frequently as a seat or demeanour, respectively.

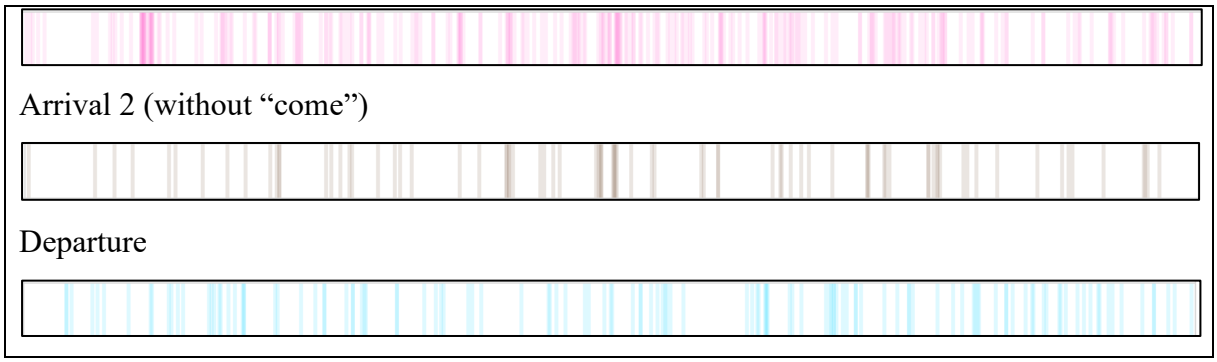


Figure 26: *AntConc*: Dispersion Plots
"walking", "riding", "means of transportation", "flight", "imprisonment", "arrival", “ departure” in *Caleb Williams*

These plots indicate that episodes that appear static, based on the use of “walk”, still make use of other mobile verbs. A cross-reference with terms indicating isolation and imprisonment (see orange plot above) does, however, imply the existence and position of fewer mobile episodes in the novel. Verbs of departure and arrival (here, in pink/brown and light blue) highlight mobility. The plots above can therefore provide an overview over the mobility that takes place in the text and also indicate the potential function that these journeys serve. On the following pages, I will compare the use and distribution of mobility words in *Caleb Williams* to *Evelina*, one of the texts that very prominently makes use of references to “walking”.

Frances Burney’s *Evelina* has been read as a novel of initiation that follows the eponymous protagonist on her first journeys through England. The epistolary novel begins with an invitation to Evelina to spend time with the Howard family at Howard’s Grove. This suggestion leads to “apprehension and terrors which overpower” Arthur Villars, the protagonist’s guardian, who has cared for her for 16 years and isolated her in an effort to protect her. Nonetheless, Evelina is allowed to leave. This initial journey sets in motion numerous further journeys that transport her first to England’s capital where she stays for several weeks and later to Bristol, Bath and Clifton.

As implied by the categorisation of “novel of initiation”, *Evelina* contains a progress by which the female protagonist who is initially ignorant of upper-class urban values and norms is slowly initiated into society. Consistent with conceptual metaphors that associate travelled distance with mental development, gained life experience, and the acquisition of knowledge, *Evelina* uncovers her family history and gains both a position of power and wealth, and a husband. Apart from this representation of social upward mobility, the element of physical movement permeates the entire novel: Evelina frequently describes existing English and French locations (e.g., different addresses within London) and shows a preoccupation with carriages and their class implications.

Generically and particularly in terms of narrative situation, *Evelina* and *Caleb Williams* differ significantly: While *Caleb Williams* is narrated by a first-person-narrator and several embedded narratives, *Evelina* overwhelmingly consists of letters written by the female protagonist herself and the characters surrounding her. Large episodes of the novel are narrated in continuous letters by Evelina that are addressed to her guardian Reverend Arthur Villars. Despite these differences, the frequent word lists in chapter 5.1 places both novels around the middle regarding mobility or locations. Their use of "walk" however, positions them on opposite ends of a spectrum. Clearly, then, both *Evelina* and *Caleb Williams* refer to mobility with a similar frequency but do so using a very different lexis. In the case of *Evelina*, earlier word frequency analysis has singled out the following mobility words as appearing with a high frequency: "came", "come", "go", "house", "leave", "left", "place", "return", "returned", "room", "town", "way", "went". For *Caleb Williams*, the tokens "way", "room", "place", "length", "left", "house", "go", "entered", "come", "came", "brought" occur frequently.

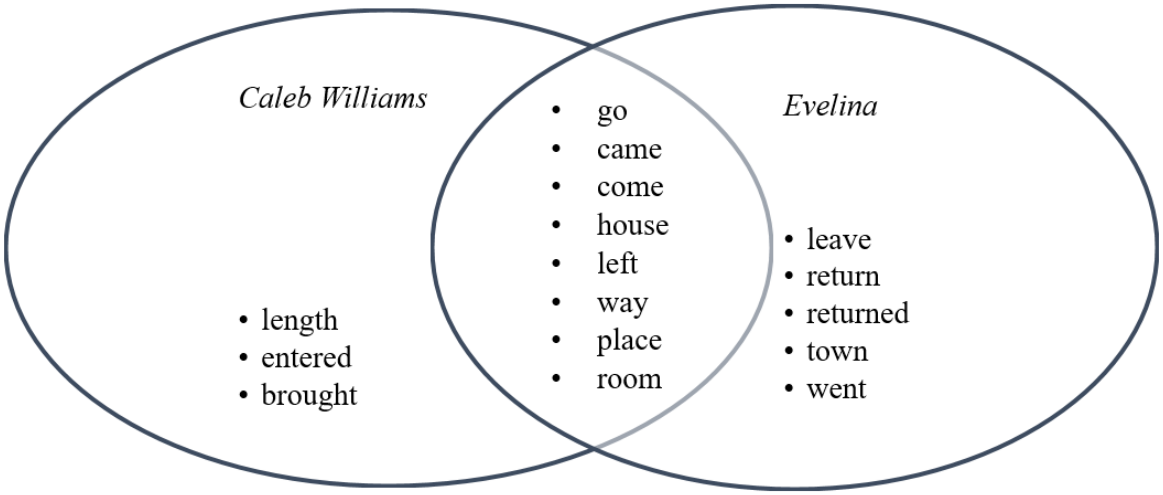


Figure 27: Frequent Mobility Words in *Caleb Williams* and *Evelina*

On the following pages, I will determine in how far the construction of mobility differs between *Caleb Williams* and *Evelina.* Subsequently, I will investigate how mobility and immobility are framed in both novels. For that purpose, I will refer both to dispersion plots, to keywords in context (KWIC), collocates and clusters.

FilePath	FileTokens	Freq	NormFreq	Dispersion	Plot
Corpus_Evelina.txt	158055	142	898.421	0.816	
Corpus_Caleb Williams.txt	144634	14	96.796	0.714	

Figure 28: Dispersion Plot: "walk", "walks", "walking", "walked"

FilePath	FileTokens	Freq	NormFreq	Dispersion	Plot
Corpus_Evelina.txt	158055	182	1151.498	0.799	
Corpus_Caleb Williams.txt	144634	50	345.700	0.655	

Figure 29: Dispersion Plot: "ride"
"ride", "rides", "rode", "ridden", "riding", "horse", "horseback", "horses", "coach", "chaise", "gig", "curricle", "chariot", "barouche", "landaulette", "phaeton", "barouche-landau"

FilePath	FileTokens	Freq	NormFreq	Dispersion	Plot
Corpus_Caleb Williams.txt	144634	98	677.572	0.880	
Corpus_Evelina.txt	158055	59	373.288	0.835	

Figure 30: Dispersion Plot: "escape"
"escape", "escaped", "escaping", "escapes", "fly", "flies", "flying", "flew", "flown", "flight", "flee", "flees", "fled", "fleeing"

Observing references to walking and riding, *Evelina* clearly references mobility much more frequently than *Caleb Williams* does. In Burney's novel, the dispersion plots highlight clusters of mobility in which "walking" or "riding" respectively are very prominently mentioned. Based on the clusters in which the word "walk" occurs, many of the walks the protagonist takes are of relatively short length. She is walking "in the garden", "to the window" or "up and down". The walks in the garden often serve social functions.

	Cluster	Rank	Freq	Range
1	walk in the garden	1	3	1
2	walking in the garden	1	3	1
3	walk up and down	3	2	1
4	walked in the garden	3	2	1
5	walked to the window	3	2	1
6	walked up and down	3	2	1

Table 25: walking in Evelina Clusters of size=4

Evelina observes others taking walks ("This morning I saw from my window, that Lord Orville was walking in the garden") and often walks together in groups. Walking "up and down" is frequently mentioned in scenes in which characters are in an emotional state – the movement here becomes an outwards manifestation of the emotional restlessness of the characters. This conclusion ties in with my analysis of the conceptual metaphor "Mental Development is a Journey" (see chapter 3). Here, rather than long-term psychological development, instances of great emotional turmoil manifest through movement.

"his agitation increased every moment; he walked up and down the room in a quick but unsteady pace, seeming equally distressed and irresolute; and, at length, with a deep sigh, he flung himself into a chair."

"Then, letting loose my gown, he put his hand to his forehead, and walked up and down the room in a hasty and agitated manner."

"I could only walk up and down the room, repeating to myself, "Good God, is it possible? - am I then loved by Lord Orville?"

Lastly, walks are frequently used in proximity to the word "dark". These examples reference a scene in which two young men are reported to have made two women "walk up and down the dark walks by absolute force, and as fast as ever they could tear her along".[69]

Left Context	Hit	Right Context
frightened, and declared she would never go into the dark	walks	again. Her father, leaving her with us, went in
suppose we were to take a turn in the dark	walks!" "	Aye, do," answered she; "and then we'll hide
had been making her walk up and down the dark	walks	by absolute force, and as fast as ever they
here?-Is this a place for Miss Anville?-these dark	walks!-	no party! no companion!-by all that's good
used, and that two young men had been making her	walk	up and down the dark walks by absolute force,

Figure 31: "dark walks" in *Evelina*

This connection between darkness, walking and the lack of agency that these characters describe imply that mobility (here, specifically female mobility) can be dangerous and threatening. This is a pattern that occurs frequently in the novel. Especially when characters have no agency over their mobility, travelling and movement becomes threatening and restrictive. In this way, the forceful movement of characters and the steering of coaches can serve as instruments of power.

In an attempt to declare his love for Evelina, Sir Clement uses his carriage ride with her as a means of subtly expressing his power over Evelina. Using Evelina's haste and temporary confusion, he "handed [her] into his chariot, called out 'Queen-Ann-street,' and then jumped in himself" (98). Having manipulated the situation to find himself in proximity to Evelina, he then goes even further and directs the coachman as to deliberately prolong the journey. In this scene, the coach serves both as a means of transportation but, at the same time, restricts the protagonists' agency over her movement. Evelina describes herself as being concerned about her improper situation, unwilling to trust Sir Clement and embarrassed by his approaches. In her letter XXI, she describes Sir Clement's following approaches: "How often, how assiduously have I sought an opportunity to speak to you, without the presence of that brute Captain Mirvan! Fortune has now kindly favoured me with one, and permit me,' (again seizing my hand) 'permit me to use it, in telling you that I adore you!' (Burney 98-99) This declaration and her dependence on Sir Clement nearly frighten Evelina into a rash and dangerous attempt of escaping the chariot: "I now began to apprehend that he had himself ordered the man to go a wrong way, and I was so much alarmed at the idea, that, the very instant it occurred to me, I let down the glass, and made a sudden effort to open the chariot-door myself, with a view of jumping into the street" (99-100). Later in the novel, Madame Duval and Evelina find

[69] All quotations were compiled using *AntConc's* KWIC tool and thus do not carry page numbers.

themselves in a mock robbery and kidnapping; after Madame Duval has been dragged from the carriage; Sir Clement again makes use of the private and restricted space of the vehicle to accost Evelina and to again "pour forth [his] soul into [her] gentle ears" (147).

These scenes highlight the dangers of mobility and the lack of agency that can arise when characters cannot control the carriages, they are seated in. In a comparable situation, *Emma*'s Mr Elliot makes use of a short ride in a carriage to confess his feelings to the female protagonist. Similar to Evelina, Emma finds herself alone in a carriage with a man, "the door … lawfully shut on them" (*Emma* 122). Mr Eliot then seizes the opportunity and makes "violent love to her" (123). In *Northanger Abbey*, Mr Thorpe does not go quite as far as to propose in a carriage. However, he still makes use of Catherine's inability to leave and uses the carriage to demonstrate his power over her by refusing to stop the carriage when she demands it of him "'Stop, stop, Mr. Thorpe,' she impatiently cried … 'Stop, stop, I will get out this moment' … But to what purpose did she speak? – Thorpe only lashed his horse into a brisker trot" (83). After she again asks him to halt, he "only laughed, smacked his whip, encouraged his horse, made odd noises, and drove on." (*NA* 84). These dangers appear relatively mild compared to the imagined threats that *The Female Quixote*'s Arabella expects at every turn. What these scenes have in common is the fact that carriages are usually ordered or controlled by male characters.

Based on these examples, the pattern shows that the imprisonment in a chamber, cell, castle or other abode of the Gothic novel is not the only form of confinement that female characters experience in the prose of the eighteenth century. In fact, despite *Evelina*'s frequent references to mobility, the novel's protagonist lacks agency when it comes to her mobility. As shown above, walking usually does not allow the protagonist much movement; many of the mentioned walks take place indoors or in the confinement of a garden or park. Most references to walks mention other characters, showing how walking in *Evelina* is only safe whenever she is in the company of others. Forced or solitary walks are characterised as suspicious and potentially dangerous as shown in the example of the "dark walk" and both her and Lady Duval experience threatening situations in carriages

In *Caleb Williams* on the other hand, the dispersion plots above show that references to walking and vehicles are relatively rare. Only references to riding and horses appear slightly more frequently.[70] However, a frequent form in which movement is expressed in *Caleb Williams* is through the act of escaping. In the keywords for *Caleb Williams* both discourses about

[70] Only 5 of the references to carriages refer to the vehicle; the other 7 instances use "carriage" as a synonym for "demeanour".

incarceration ("prison" (40), "jail" (76), "dungeon" (87), "gallows" (170)) and the persecution that the young man experiences ("persecution" (43), "pursuit" (193), "pursuers" (212), "retreat" (257), and "persecutors" (270) feature very prominently.

While *Evelina* often uses these tokens metaphorically (e.g., "escape" of involuntary utterances "an involuntary scream escaped me"), *Caleb Williams*'s eponymous protagonist has to flee quite literally. The collocates show how frequent these flights are.

	Collocate	Rank	FreqLR	FreqL	FreqR	Range	Likelihood	Effect
1	from	1	30	7	23	1	56.757	2.542
2	my	2	42	26	16	1	33.056	1.479
3	pursuit	3	4	0	4	1	17.405	4.505
4	assist	4	3	3	0	1	15.419	5.090
5	fortnight	5	2	1	1	1	13.362	6.205
6	face	6	4	0	4	1	12.769	3.620

Table 26: Collocates: Flight in *Caleb Williams*

As indicated in table 26, "fleeing", "flying "and "escaping" are frequently used with the preposition "from".

Left Context	Hit	Right Context
no alternative. The little money with which I had escaped	from	the blood-hunters was almost expended. After the minutest
bitterness of my soul, upon the different means of escaping	from	the load of existence. What had I to do
objects. The first determination of my mind was to escape	from	the lynx-eyed jealousy and despotism of Mr. Falkland;
not how to invent a refuge. I dared neither fly	from	the observation of Mr. Falkland, nor continue exposed to
of all the necessaries of life. He had lived there,	from	the period of his flight, in so private a
close upon you. You might as well think of escaping	from	the power of the omnipresent God, as from mine!
There is now, however, little hope that I shall escape	from	the toils that universally beset me. I am incited
studied as Mr. Falkland himself. I was glad to escape	from	the uneasiness of my reflections; and, while engaged with
we consider the efforts it had cost me to escape	from	the walls of my prison, or the dangers and
temporary oblivion of the reproaches of his conscience. Sleep fled	from	my eyes. No walls could hide me from the
to the most miserable thing that lives; sleep has fled	from	my eyes; joy has been a stranger to my
that my mind, ever eager in inventing means to escape	from	my misery, suggested. In my haste to withdraw myself
thing against which I was thus solemnly warned, and fly	from	my patron's house. I could not enter into
event of my trial. I determined once more to escape	from	my prison; nor did I doubt of my ability
that had befallen me, in my late attempt to escape	from	my pursuers by sea, deterred me from the thought
master that Miss Melville was lost, the moment after fled	from	his presence with the most dreadful apprehensions. Presently he
idea was insupportably mortifying and oppressive to my imagination. Escape	from	his pursuit, freedom from his tyranny, were objects upon
and oppressive to my imagination. Escape from his pursuit, freedom	from	his tyranny, were objects upon which my whole soul

Figure 32: KWIC: Fleeing "from" in *Caleb Williams*

While some instances make use of fleeing in a metaphorical manner (e.g., "sleep fled from my eyes") most examples describe the protagonist's attempts to evade his pursuers.

Left Context	Hit	Right Context
to be driven out a fugitive; I even rejoiced in	my	escape, and cheerfully went out into the world destitute
former lodgings had been searched on the very evening of	my	escape, and that Mrs. Marney had been sent to
five or six weeks before, in which, after having completed	my	escape, I was obliged to yield myself up, without
I had just stated. If he would assist me in	my	escape, it could have no other effect than to
moment only increased the unspeakable eagerness with which I meditated	my	escape. The hours usually observed by our family in
one hour more, the space was sufficient to admit of	my	escape. The pile of bricks I had left in
who had visited me in prison about a fortnight before	my	escape. My best resource in this crisis was composure

Figure 33: KWIC: “my escape” in *Caleb Williams*

Secondly, the set of tokens often collocates with “my” as in “I even rejoiced in my escape, and cheerfully went out into the world”.

Both *Evelina* and *Caleb Williams* feature mobile characters; a combination of dispersion plots, keyword analysis and the observation of keywords in context highlights how both texts differ in their construction of mobility. While *Evelina* frequently walks for the sake of walking, *Caleb Williams* verbally stresses the act of escaping over the means of said escape. Accordingly, although Caleb Williams does walk further than Evelina does, the lexis in Godwin’s novel emphasises the act of being pursued rather than the act of walking. However, despite the higher frequency of leisurely walks in *Evelina*, mobility is not without its dangers in either novel. Throughout Burney’s fiction, female protagonists frequently lack agency over their movements; they depend on others to order carriages and find themselves in situations that they cannot easily escape. Thus, carriages and carriage rides function as a tool of wielding power over other characters. In *Evelina*, this power hierarchy generally exists along gendered lines: men frequently own carriages and distribute women into carriages in ways that are advantageous to them. In *Caleb Williams*, episodes of escape are also the result of a power hierarchy in which the protagonist finds himself in the inferior position. Godwin’s novel highlights the lack of agency resulting from power hierarchies based on class, reputation and social capital. Apart from the references to forced movement, *Caleb Williams* negotiates both power structures and particularly the contemporary prison system through episodes of immobility and imprisonment.

Figure 34: Dispersion Plots: Imprisonment

The plots above showcase the distribution of a lexis concerned with imprisonment in both novels. In the case of *Caleb Williams*, these references do appear occasionally in the first half of the novel and are clustered much more strongly in the second half of the novel. The first smaller cluster (Vol. I, C. X) indicates the arrest of Emily (full name) who subsequently dies in

prison. The second cluster (Vol. II, C. X ff.) has formed around Caleb William's imprisonment. An analysis of collocates demonstrates that words of imprisonment frequently co-occur in proximity with "from" pointing again the protagonist's attempts of escape.

	Collocate	Rank	FreqLR	FreqL	FreqR	Range	Likelihood	Effect
1	weeks	1	5	3	2	1	25.282	5.026
2	county	2	5	5	0	1	24.804	4.955
3	enumerate	3	2	1	1	1	18.698	8.026
4	from	4	17	10	7	1	14.166	1.543
5	prison	5	4	2	2	1	12.328	3.534

Figure 35: Imprisonment in *Caleb Williams*

Based on these observations about mobility and immobility, it becomes apparent that both novels discuss characters who, for different reasons, cannot actively determine their own movements and mobility. As Caleb Williams flees from wrongful persecution, his movements are characterised as being pushed. Caleb does not walk or ride *to* a certain place, but is consistently pushed to flee *from* prison and different threatening situations. His movements and locations are, at least partially determined by his pursuers. Evelina, on the other hand, begins with her first journey to the country's capital where her mobility is initially framed as leisurely; walking dominates over other forms of mobility. While *Caleb Williams* is constantly pursued and persecuted, Evelina's dangers are literal. However, as a female protagonist, Evelina remains dependent on male characters to ensure that mobility does not become threatening. Episodes of flight and even imprisonment are represented as two different ways in which patriarchal power in *Evelina* and economic power in *Caleb Williams* manifest in the construction of the protagonists' mobility and travelling.

In this chapter, I have demonstrated that mobility and immobility can be analysed with the help of the corpus analysis software *AntConc*. I have introduced the function of some of the programme's main features and provided examples of how these tools can substitute or at least supplement a close reading of literary texts. I have shown that corpus analysis cannot only answer questions of style but can also facilitate readings about specific topics or discourses in a large set of texts. Based on word frequency, I was able to prove that the prose fiction of the 18th and early 19th century prominently features journeys and movements. I subsequently highlighted how the investigation of im/mobility can yield interesting findings about the characterisation of protagonists, about plot development, and the representations of power

structures. I will further elaborate on some of these ideas in the following chapter, in which I will apply all of the presented tools to inquire into representations of mobility in Gothic fiction.

6. Case Study III: Mobility in Gothic Fiction

In the previous chapter I analysed the construction of different settings and movement patterns in prose texts from the 18th and early 19th century. Using data generated by *AntConc*, I was able to show that individual texts by Daniel Defoe differ in their representation of the home, and that *Pride and Prejudice* is arranged around a set of estates that suggest either instability or stability. Finally, I investigated *Evelina* and *Caleb Williams* to prove that both novels negotiate restricted agency and societal power hierarchies through the characters' mobility. While I have already briefly referenced the importance of genre and that travelling can often be seen as a defining part of certain generic conventions (e.g., in picaresque fiction or adventure fiction), I have generally focused more on individual texts rather than reading them in the generic context they exist in.

This chapter will turn to genres more explicitly. I claim that mobility patterns generally vary depending on the novel's genre and that these patterns are expressed in the lexis of literary texts to such an extent that it is possible to pinpoint the mobility patterns of both individual authors and genres. For this purpose, I will focus on Gothic novels since they exhibited a large amount of mobile lexis in the previous chapter.

I will begin by contrasting the use and quantity of frequent mobile words in Gothic texts and other genres to prove the prominence of mobility in the Gothic genre. For that aim, I will not only investigate the novels in PROSE FICTION, but compare them to the corpora GOTHIC FICTION, AUSTEN and PROSE WITHOUT GOTHIC, a corpus that contains all 30 texts from PROSE FICTION that cannot be classified as Gothic. Based on this selection, I will show that Gothic novels tend to feature references to mobility and movement more frequently than other genres. I will then proceed with an analysis of the representation of settings and the portrayal of movement based on a keyword analysis that contrasts the different established corpora.

I claim that Gothic texts foreground the motivation and direction of mobility, portraying movements generally as forced, contrasting with the self-determined leasurly mobility in other prose genres. In addition to the construction of movement as extrinsically determined, another conspicuous aspect is the absence of the home. Gothic texts frequently feature episodes that correspond to other genres or modes such as travelogues or sentimental narratives. Particularly Gothic episodes are marked by the lacking references to the home, indicating that Gothic action is spatially distanced from the home which is a place of stability and safety. Based on these patterns, most Gothic texts stand out against other genres in a way that is recognizable based on keyword analysis and word frequency. Thus, corpus analysis can provide grounds for genre distinction and categorisation.

6.1 Generic Representations of Mobility in Gothic Fiction

The relationship between the Gothic mode and mobility is one that has been discussed previously. In "Gothic Travels", Mark Bennett observes a relationship between the development of the Gothic form and the popular travel-literature of the 18th century. He writes:

> Published travelogues are frequently noted as a resource for novelists, providing descriptive set pieces through which to convey settings that are politically and ideologically, as well as geographically, distant and distinct from the contemporary British present. (Chard 1986: xix; Davidson 2009: 93; Norton 1999: 73). At the same time, travel has been recognised as a characteristic feature of a certain kind of Gothic narrative, in which novelists represent (accurately or otherwise) the experience of contemporary travel" (224)

This relationship between travel writing and the Gothic mode differs between individual texts, but generally, the following mobility patterns can be observed in Gothic fiction. They are frequently set in temporally or spatially remote settings in the medieval past or contemporary Italy and Spain. These spatial and temporal displacements can fulfil different functions. Lake argues that "[b]y setting Otranto in the murky medieval past, Walpole would seem to remove characters and readers alike from the empiricist ideologies of the Enlightenment and the demands of realist fiction, facilitating the Gothic's unbelievable plot devices and sentimental effects" (Lake 489). At the same time, Gothic novels frequently question the legitimacy of power of those who rule the castles. Both Walpole's genre-defining *Castle of Otranto* and Clara Reeve's *The Old English Baron*[71] are set primarily at an old castle that is haunted after its rightful owner has been killed and both novels end by restoring the rights of the legitimate heirs. This plot development allows both for conservative and progressive readings. Cooper writes that "a sublime story – about supernatural intervention to preserve dynastic purity – might be conservative, reinforcing the divine placement of the nobility, so the novel might be the message of an author loyal to his king and eager to establish English Gothic as a legitimate source of national aesthetic pride" (724). Conversely, since those plots are interspersed with supernatural elements and placed in the past or spatial distance, one can argue that Gothic texts connect the belief system that sees authority and nobility as innate and divinely ordained with the unbelievable plots of Gothic fictions, thus suggesting that the ideologies of dynastic purity and the "divine placement of the nobility" are equally obsolete, contrasting the mysticism of medieval Catholicism with newly developing ideas about the middle classes, about

[71] According to her preface to the 1778 novel, "this Story is the literary offspring of *The Castle of Otranto*, written upon the same plan, with a design to unite the most attractive and interesting circumstances of the ancient Romance and modern Novel, at the same time it assumes a character and manner of its own, that differs from both; it is distinguished by the appellation of a Gothic Story, being a picture of Gothic times and manners."

individualism and the enlightenment (cf. Cooper). In *Northanger Abbey,* Henry Tilney contrasts the mysticism, secrecy and ignorance of the medieval past and Mediterranean settings with the temporal setting of the novel and argues that these outdated ideas are no longer compatible with Regency Britain. When Catherine Morland suspects his father, General Tilney, of the crimes she has read about in Radcliffe's novels, Tilney chastises her

> Dear Miss Morland, consider the dreadful nature of the suspicions you have entertained. … Remember that we are English, that we are Christians. Consult your own understanding, your own sense of the probable, your own observation of what is passing around you – Does our education prepare us for such atrocities? Do our laws connive at them? Could they be perpetrated without being known, in a country like this, where social and literary intercourse is on such a footing; where every man is surrounded by a neighbourhood of voluntary spies, and where roads and newspapers lay every thing open? (186)

These Southern European settings are the same ones that protagonists of travelogues frequently visit as part of the Grand Tour. While some Gothic novels like Matthew Lewis's *The Monk* position the monstrous plots in urban Spain, many Gothic novels explore the vast landscapes of different countries. Here, the connections between the Gothic, the Romantic, the picturesque, and the sublime become apparent; particularly, the description of landscapes and the characterisation of nature is reminiscent of other contemporary modes, specifically the travelogue and Romantic poetry. In Gothic texts, landscapes become mood-invested spaces that can be both comforting and threating to their observers. Especially *Frankenstein*'s descriptions of the Swiss mountains and Northern Ice are evocative of what Burke describes as *sublime* in his *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*. In this treatise, Burke argues that the observation of natural monuments can prompt in the onlookers feelings of terror and the sublime. Especially views of vastness, great depth and height can overwhelm the minds and cause not only admiration, reverence and respect but also fear (101, 114). These emotions are also evoked by literature that describes these sights. Accordingly, the Gothic that seeks to instil terror or horror[72] makes use of these overwhelmingly vast settings in the form of mountain ranges, deserts and the sea.

[72] The distinction between terror and horror was famously characterised by Ann Radcliffe in her essay "On the Supernatural in Poetry". She writes "Terror and Horror are so far opposite, that the first expands the soul and awakens the faculties to a high degree of life; the other contracts, freezes and nearly annihilates them. I apprehend, that neither Shakespeare nor Milton by their fictions, nor Mr. Burke by his reasoning, anywhere looked to positive horror as a source of the sublime, though they all agree that terror is a very high one; and where lies the great difference between horror and terror, but in uncertainty and obscurity, that accompany the first, respecting the dreaded evil?"

Lastly, Gothic texts frequently restrict the mobility or the agency over mobility for their (often female) protagonists. In her parodic poem "A Receipt for Writing a Novel," Mary Alcock[73] describes how writers (and Gothic villains) determine their female heroine's physical freedom.

> And keep her always in a fright,
> But in a *carriage* when you get her,
> Be sure you fairly *overset her*;
> If she will break her bones – why let her:
> Again, if e'er she *walks abroad*,
> Of course you bring some wicked lord,
> Who with three ruffians snaps his prey,
> And *to a castle* speeds away;
> Those close *confin'd* in haunted tower,
> You leave your *captive* in his power,
> Till dead with horror and dismay,
> She scales the walls and *flies* away. (emphasis added)

This humorous description highlights how mobility in the novel (here, the Gothic novel) is represented as dangerous (being overset in a carriage and being kidnapped) and that the heroine's movements are restricted by male "wicked" villains. Examples for similar plots are everywhere in 18th-century Gothic fiction. In Lewis's *The Monk*, the eponymous monk Ambrosio drugs the young and beautiful Antonia and abducts her to an underground crypt located underneath the convent. Wollstonecraft's *Maria* combines the tales of different characters whose agency and freedom of movement are unjustly restricted. Both the male and female protagonist are wrongfully detained in an insane asylum. Their attendant Jemima has also experienced episodes in which her lack of agency and her restricted freedom of movement have put her in positions of grave danger. Both the titular Maria and Jemima cannot flee from their circumstances because they are confined by power structures that restrict them. Maria was, at first, *metaphorically* imprisoned in an unhappy and abuse marriage; her attempts to flee together with her new-born child, however, ultimately lead to her *literal* incarceration in the asylum. Jemima is also metaphorically imprisoned in the novel: several times, her financial instability forces her to endure suffering and abuse.

[73] The complete "Receipt" traces the history of the hero's and heroine's love and marriage, including the conventions of picaresque, sentimental and Gothic fiction. The speaker introduces the heroine and describes her encounters with the Gothic horrors cited above. (89-90). Then, both lovers meet only to be separated by obstacles outside of their control (authoritarian fathers, storms or supernatural intervention) Finally, they are briefly made to believe that they are siblings, before a nun can clear up their mistaken identities and brings about the heroes' marriage and thus, the conclusion of the tale. The complete poem can be found in the appendix.

A text that combines many of the generic connections between the Gothic and mobility is Ann Radcliffe's novel *The Mysteries of Udolpho*. Bennett argues

> *The Mysteries of Udolpho* (1794) is, at its core, a sequence of European journeys. Its heroine proceeds from discursive, companionate and scenic travel in France and Switzerland, through the withdrawn interiority of a distorted metropolitan 'Grand' tourism controlled by the villain, Montoni, to isolation and enclosure within Udolpho itself, a site that actively resists the discourses of contemporary tourism. (236)

The novel begins during the idyllic youth of Emily St. Aubert in Gascony that comes to an abrupt ending when her mother tragically dies. Following this dramatic experience, the protagonist and her father set out on a touristic European journey through France[74] during which Emily meets Valancourt, her suitor. After Emily tragically loses her father, she becomes dependent on her aunt Madame Cheron, moves in with her in Toulouse and through her she becomes acquainted with Montoni, the stereotypical Gothic villain. Montoni marries Madame Cheron, prevents Emily's and Valancourt's courtship and takes both the protagonist and her aunt to Venice and later to the titular Udolpho. This setting features many prototypical Gothic elements and serves as a background for Gothic events: Udolpho appears maze-like and disconcerting; a secret door leading into her room enables episodes in which Emily is threatened by Count Morano who attempts to abduct her. While servants relate supernatural stories that become believable due to an oppressive atmosphere, Emily repeatedly lives through real dangers: the pursuit and attempted rape by Morano, the presence of banditi and the pressures of Montoni who imprisons his wife to force her to sign her properties in Toulouse over to him. Aided by Du Pont, another imprisoned suitor of the protagonist, Emily ultimately succeeds to flee and is finally reunited with her lover Valancourt. She manages to restore her fortunes and takes possession of her property.

The novel can be divided into different major episodes that vary not only in their character configuration but also in their setting and partially conflicting mobility patterns. While the beginning contains strong elements of travel writing, the middle part negotiates the protagonist's isolation and restriction of movement in the eponymous castle that corresponds to the Gothic conventions started by Walpole's *Castle of Otranto*. Once the protagonist flees, the novel opens up spatially and allows the characters more freedom of movement.

The plot of *The Mysteries of Udolpho* demonstrates the connection between mobility and plot development. On the following pages I aim to investigate how Gothic novels construct space and mobility and what functions the language of mobility serves in the context of the

[74] Their carriage journey begins in Gascony and leads the characters through the Pyrenees and towards Langedoc Roussillon.

genre. Based on the scholarly consensus that has pointed out a connection between Gothic and travel writing and the plot description of *The Mysteries of Udolpho*, it can be expected that a conventional Gothic vocabulary overlaps at least partially with the vocabulary of movements and locations highlighted in chapter 5. To test this hypothesis, I will begin by comparing the individual texts in the corpus GOTHIC FICTION with the ones in the PROSE FICTION and AUSTEN corpora. In chapter 5, I have ranked different texts based on the number of mobility words they contain. The diagram below displays such a raking of mobility words and highlights the position of Gothic texts (green) in this line up of novels.

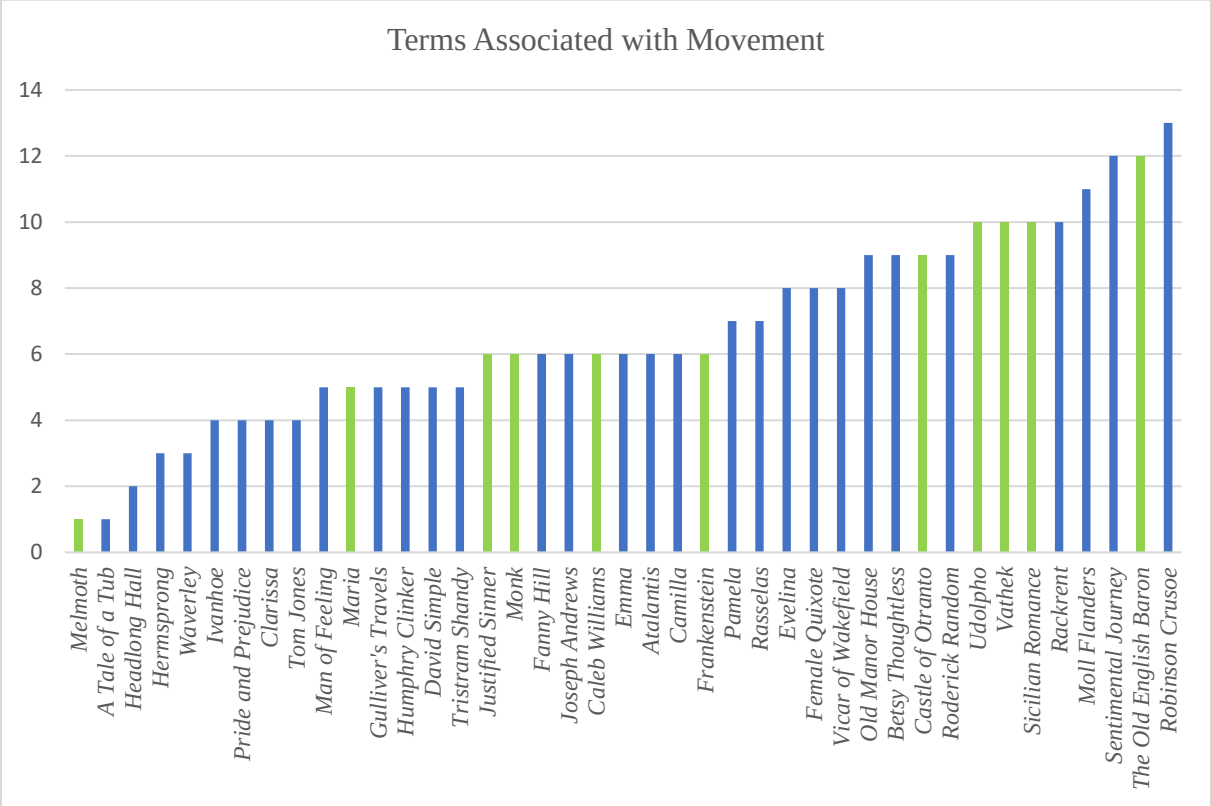


Figure 36: Frequent Words: Terms Associated with Mobility

This bar chart shows that half of the 10 highest placed texts, and therefore most mobile texts, are Gothic in genre; 4 Gothic texts are positioned in the middle of the diagram. Curiously, *Melmoth the Wanderer* contains the least frequent words concerned with mobility. The graph above only considers the corpus PROSE FICTION. To further substantiate the claims about the presence of mobility in Gothic texts, I will add additional texts from AUSTEN and GOTHIC FICTION. I will also

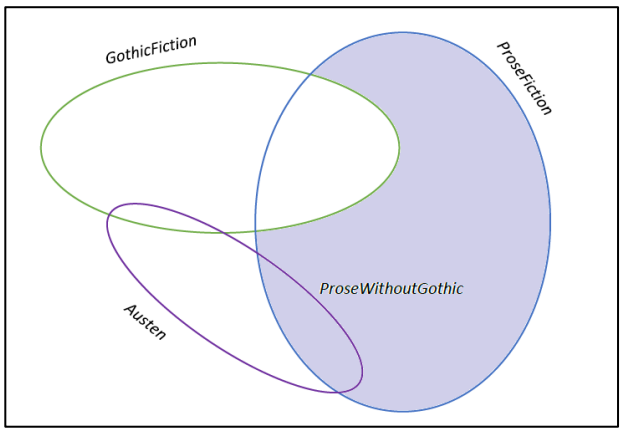


Figure 37: Overlaps Between Corpora

include a comparison of mobile vocabulary in different genre-based corpora, AUSTEN, GOTHIC FICTION, PROSE FICTION, and PROSE WITHOUT GOTHIC. The corpora GOTHIC FICTION, PROSE FICTION and AUSTEN overlap in some respects; PROSE WITHOUT GOTHIC contains all texts from the PROSE FICTION corpus without those texts that are also part of GOTHIC FICTION.

As shown in the table below, the corpus of GOTHIC FICTION contains 8 frequent terms that mention movement and an additional 6 references to locations. In contrast, both PROSE FICTION and AUSTEN contain these sets of words less frequently. With 8 movement words, GOTHIC FICTION as a whole would rank slightly lower than the top 10; with 6 (PROSE FICTION) and 3 (AUSTEN) those corpora would be positioned on the lower end of the spectrum.

GOTHIC FICTION		Prose FICTION		AUSTEN	
Freq words	Category	Freq words	Category	Freq words	category
came	movement	brought	movement	came	movement
castle	location	came	movement	come	movement
come	movement	come	movement	home	location
go	movement	go	movement	house	location
house	location	house	location	left	movement
leave	movement	leave	movement	place	location
left	movement	left	movement	room	location
length	location	place	location	way	location
passed	movement	room	location		
place	location	way	location		
return	movement				
room	location				
way	location				
went	movement				

Table 27*:* Frequent words in GOTHIC FICTION, PROSE FICTION and AUSTEN

The combination of the data above and the results for individual texts within these corpora can be found in figure 38. The analysis of these texts shows that, as a general tendency, Gothic novels tend to feature a larger amount of language that discusses mobility. At the same time, Austen's novels are generally located towards the middle of the spectrum here. There are, however instances that do not correspond to this general pattern. *Count Fathom* and *Nightmare Abbey*, for instance, are two Gothic texts that only rarely make reference to the characters' mobility. *Northanger Abbey* which is Austen's only novel that partially utilises and parodies Gothic conventions is Austen's most mobile text, supporting my claim that Gothic elements do relate to mobility.

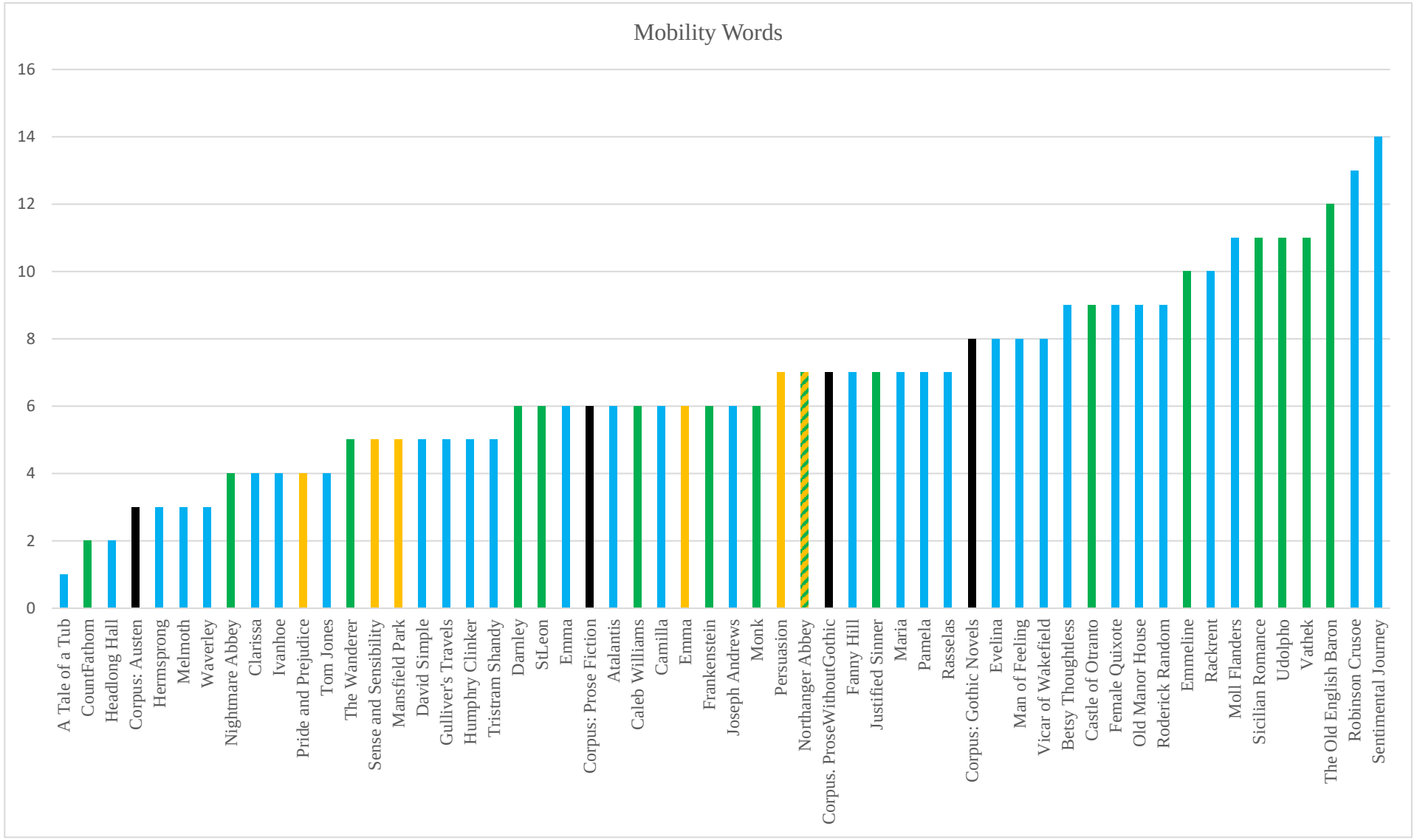


Figure 38: Mobility Words in Texts and Corpora

6.2. The Motivation and Direction of Gothic Mobility

The investigations above have shown that while Gothic texts tend to feature references to mobility slightly more prominently, many other prose texts do not adhere to this tendency. Therefore, I claim that Gothic texts and other prose fictions do not only differ in the amount of mobility featured but also in the lexis used to describe journeys and settings, suggesting that there is a certain mobile vocabulary that is particularly prominent in Gothic texts when compared to other contemporary novels. This mobility is frequently characterised by its direction and speed and implicitly negotiates the agency of characters' movement. This claim can be proven by comparing both the positive and negative keywords that are generated when comparing GOTHIC FICTION (as target corpus) and PROSE WITHOUT GOTHIC as reference corpus.

To investigate keyness, scholars compare the frequency of an item in one corpus to the frequency in another reference corpus. Positive keywords are words that occur significantly more frequently in the target corpus. Reversely, negative keywords are words that appear significantly less frequently in the target corpus (Jones 306). In the table below, positive keywords, such as "castle" are those items that are particularly frequent in GOTHIC FICTION when compared to PROSE WITHOUT GOTHIC. Negative keywords like "coach" are very infrequent in GOTHIC FICTION compared to other prose genres. Since both corpora are very large (PROSE WITHOUT GOTHIC contains 30 novels and a total of 5,022,864 tokens; GOTHIC FICTION contains 18 novels and 2,399,975 tokens), the resulting lists of positive and negative keywords are too long to discuss in their entirety. In total, *AntConc* determines a list of 1,972 positive and 884 negative keywords in a comparison of both corpora. For the following discussion, I will only consider the first 500 positive and negative keywords, respectively. Among them, I will again concentrate on nouns (including numerous proper nouns) and verbs that reference movement, travelling and locations in the novels. This focus on the first 500 keywords and on those that reference mobility generates the following lists of words.

Positive Keywords (Movement and Locations) between GOTHIC and PROSE WITHOUT GOTHIC (as reference corpus)			Negative Keywords (Movement and Locations) between GOTHIC and PROSE WITHOUT GOTHIC (as reference corpus)		
Type	Rank	Keyness (Likelihood)	Type	Rank	Keyness (Likelihood)
castle	24	826.099	coach	109	206.604
convent	40	621.249	ship	157	151.600
appeared	42	601.370	town	169	141.707
château	46	569.716	parish	195	119.030
cottage	75	423.300	going	236	100.328
length	84	370.837	carry	237	99.655

steps	94	357.513	chariot	243	96.847
apartment	96	350.459	house	254	90.804
chamber	125	288.395	park	272	85.401
passed	145	247.324	island	273	84.891
quitted	148	244.555	home	288	80.054
madrid	150	243.616	went	310	74.102
spot	158	234.085	estate	311	73.778
brighthelmstone[75]	160	232.125	run	335	67.531
mountains	170	221.915	highland	337	67.249
abbey	184	206.872	coachman	343	66.171
france	187	203.449	came	355	62.629
reached	188	202.517	bring	382	59.414
corridor	198	194.208	carried	393	58.195
approached	207	188.408	ways	435	50.973
vallée	211	185.175	lodgings	443	49.799
followed	213	184.817	scotland	461	46.904
monastery	223	176.898	coming	475	45.283
entered	228	174.321	london	485	44.331
udolpho	237	167.834			
escape	244	162.932			
terrace	258	155.222			
distant	263	154.059			
spain	269	151.909			
dungeon	306	134.328			
venice	311	132.341			
prison	317	129.794			
hastened	323	128.066			
mortimer	326	126.069			
wandered	354	119.598			
cliffs	357	119.193			
languedoc	358	118.890			
remain	361	118.414			
descended	373	116.150			
advanced	375	115.406			
stood	380	113.557			
thoulouse	384	112.911			
gallery	408	106.909			
concealed	411	106.071			
concealment	415	105.192			
residence	416	104.816			
wanderer	425	103.066			
approaching	433	101.858			
alpin	441	99.413			
approach	454	97.118			
shores	458	97.036			

[75] In the Domesdaybook, Brighton was originally referred to as Brighthelmstone (Brown n.p.). I therefore assume that these occurences of the name refer to the same city and thus to a real historical setting.

vault	463	95.799
quit	466	95.304
tower	486	91.908
disappeared	487	91.860

Table 28: Positive and Negative Keywords: GOTHIC and PROSE FICTION

Based on this list, I can infer that Gothic texts reference mobility more frequently and with a wider variety of words than other prose texts do. Other differences pertain to the items that are used on both sides.

Category	Positive Keywords (i.e. significantly more frequent in GOTHIC FICTION)	Negative Keywords (i.e. significantly less frequent in GOTHIC FICTION)
Setting, fictional	Udolpho[76], St. Alpin, Mortimer[77],	
Setting, building	castle, château, cottage, convent, abbey, monastery, prison, tower	home, estate, house
Setting, nature	cliffs, shores, mountains	
Setting, inside	dungeon, corridor, chamber, gallery, apartment, vault	
Setting, other	Residence, spot, terrace	town, parish, lodgings, island, park
Setting, real	France, Spain, Madrid, Brighthelmstone, Venice, Thoulouse, Languedoc, La Vallée	Scotland, London, Highland
Mobility, means		coach, ship, chariot
Mobility, general	length, steps wanderer, wandered	coachman, ways
Mobility, basic verbs	approaching/approach/approached advanced reached/entered/appeared quit/quitted/disappeared passed descended followed	going/went came/coming run
Mobility, with object		carry/carried, bring
Mobility, lack of	stood, remain concealed/concealment	
Mobility, urgent	escape, hastened	

Table 29: Categorisation of Positive and Negative Keywords
(PROSE WITHOUT GOTHIC vs GOTHIC)

The table above classifies the references to mobility based on the categories introduced in chapter 6. The comparison shows that certain fictional settings are much more frequent in the

[76] "Udolpho" is to the eponymous castle in Radcliffe's *The Myseries of Udolpho.*
[77] Mortimer refers to Mortimer Castle, a setting in *Melmoth the Wanderer.*

corpus of Gothic texts. This is to be expected since proper nouns and names of estates and settings were already positioned prominently on the keyword lists provided in the previous chapter.

Regarding unnamed buildings, Gothic texts contain many settings that are related to religion ("convent", "abbey", "monastery") and medieval nobility ("château", "castle") rather than the "estates" of the 18th century middle and upper classes that can be found in other prose fictions. Additionally, the references to incarceration ("prison") are representative of the Gothic mode. Gothic castles are famous for their large maze-like structures[78]; not surprisingly then; gothic novels repeatedly specify concrete locations within the building in which the novels are set. Characters reference vaults and dungeons, chambers and apartments, galleries and corridors. Other prose texts do also mention inside settings (e.g. "drawing-rooms" or "kitchens"). Those references are, however not particularly frequent and do not appear on the list of keywords. Gothic novels often mention isolated named buildings (such as the eponymous castles in several titles of Gothic novels) rather than the communities and networks of estates that underlie Austen's spatial structures. Novels often refer to fictional towns and parishes while Gothic texts often make use of the contradictions between remote, isolated settings and the relative anonymity in larger (often Mediterranean) cities. Based on the keywords, nature appears as orderly ("park") rather than in the form of sublime and rough mountains, cliffs and shores. The selected prose fictions are mostly set within the English nation state and rarely leave the British Isles. The few references to Scotland and the Highlands generally stem from Scott's novels *Waverley* and *Ivanhoe* but also Smollett's *Roderick Random* and *Humphry Clinker*.

When it comes to movement rather than settings, I have shown earlier how different novels, and particularly Austen's texts, make use of carriages and coaches. So much so, that the lack of references to these means of transportation is marked as significant by *AntConc*. Whereas other prose texts mention coaches, chariots, coachmen and ships, Gothic texts do not prominently reference any means of transportation. Rather than stressing the means by which journeys are accomplished, the lexis in gothic texts highlights the functions of journeys. PROSE FICTION's characters "go", "come" and occasionally "run". The movement of gothic characters, conversely, is often characterised through the direction and motivation of journeys. Here, characters "approach", "advance" and "reach" different locations, highlighting the destination instead of the journey itself. Characters also "quit" locations; they "disappear" and "escape." Other verbs highlight immobility, stressing characters who "remain", or "stand" still. Gothic

[78] In *The Caste of Otranto*, even characters that are familiar with the set-up of the castle are shown to encounter problems when trying to find the way: "The lower part of the castle was hollowed into several intricate cloisters; and it was not easy for one under so much anxiety to find the door that opened into the cavern" (Walpole 26).

mobility is frequently framed as urgent ("hastened", "escape"). If the function of journeys in PROSE WITHOUT GOTHIC are mentioned at all, then they usually refer to the movement of objects ("carry" and "bring").

A comparison between GOTHIC FICTION and Austen's novels yields similar results.

Category	Positive Keywords (i.e. significantly more frequent in AUSTEN than GOTHIC)	Negative Keywords (i.e. significantly less frequent in AUSTEN than GOTHIC)
Setting, fictional	Mansfield, Hartfield, Highbury, Randalls, Longbourn, Uppercross, Kellynch, Netherfield, Meryton, Sotherton, Norland, Pemberley, Rosings, Donwell, Enscombe Delaford, Hunsford, Cleveland, Allenham, Combe [Magna], [Combe] Magna, [Maple] Grove, Allenham, Everingham, [Abbey] Mill [Farm], Northanger, Kingston, Longstaple, Monkford, Winthrop, Ecclesford, Lambton	
Setting, building	home, house, vicarage, parsonage	castle, convent, prison, palace, church, estates, cave
Setting, outside/nature	grounds, park, dockyard	wood/woods, forest, shore, rocks, cliffs, field, lake, mountains, fields, landscape, ruins, coast, scenery, bank/banks
Setting, inside	room/rooms	chamber, apartment/apartments, cell, hall, closet, passage, terrace, casement, vault/vaults, staircase
Setting, other	town, street, neighbourhood, parish	heaven, Earth, city, tower/towers, land, isle, habitation, lodging, courts, spot
Setting, real	Bath, Lyme, Hertfordshire, Portsmouth, London, Brighton, Derbyshire, Northamptonshire, Exeter, Devonshire, Plymouth, Somersetshire, Northampton, Antigua, Oxford, Camden [Place in Bath], Westgate [Buildings in Bath], Gracechurch [Street in London], Surry [=Surrey], Spithead, Berkeley [Street in London], Brunswick [Square in	France, Venice, Italy, England, Europe

	London], Wimpole [Street in London]	
Mobility, means	carriage, barouche, carriages, curricle,	boat, sail, mounted
Mobility, general	miles, way	road, path step voyage, expedition departure travellers/traveller destined
Mobility, basic verbs	coming/come walk/walking/walked go/gone invitation/visit/attending parted	wandered flight/fly/flew, escape quit/quitted, withdrew/withdraw retreat, retire, depart/departed/ abandoned appeared approach/approaching/ approached, advancing arrived pursue, follow/followed accompany/accompanied, conducted, led, guide entered proceed started disappeared flung summoned
Mobility, with object		deliver/delivered
Mobility, lack of	stay/staying	refuge, retired/retiring, stood, resided, remained, hide, concealed, discover/discovered
Mobility, urgent		rushed, hasten

Table 30*:* Categorisation of Positive and Negative Keywords
(AUSTEN vs GOTHIC)

The keywords above further substantiate some of the claims I have made in earlier chapters. The table shows that estates and locations are very important compared to other texts. In chapter 5, I argued that co-text surrounding Austen's estates highlights their function in creating instability and stability. My case study identified a prominence of individual fictional estates in a comparison between *Pride and Prejudice* and other prose texts. Moreover, my analyses in chapter 3 investigated the importance of carriages, of distances and of travelling in general. The prominence of these topics can also be gleaned from the chart above. In comparison to Gothic texts, Austen's novels make numerous references to existing locations on the British Isles and

display a level of precision (e.g. in the form of specific addresses in London and Bath) that is absent from other texts. Carriages also feature in the list of keywords generated by *AntConc*. Specifically, the barouches mentioned in *Emma* and the curricles that are prominent in *Northanger Abbey* feature on the list. Austen's novels make less frequent references to the purpose of journeys than Gothic texts. As in the comparison between GOTHIC FICTION and PROSE WITHOUT GOTHIC, the non-Gothic texts refer comparatively rarely to flights, hasty movement or, conversely, to the restriction of mobility in the form of incarceration or isolation. I claim that different genres (and potentially authors) can be classified based on their representation of im/mobility. I am not suggesting that either Austen's novels or Gothic texts are more or less mobile – rather, I claim that keyword analysis can be used as a means of determining patterns and functions of im/mobility. I will exemplify these patterns through an investigation of collocates and clusters of central mobility words in either corpus, beginning by analysing how the choice of verbs and their surrounding clusters characterise the mobility in different texts in terms of direction, motivation, speed and agency.

In chapter 5.3, I argued that coaches in *Emma* and *Evelina* can serve similar functions to the direct references to the prison system in *Caleb Williams.* In fact, both novels characterise the protagonists' mobility as pushed and lacking in agency. In the case of Godwin's protagonist, mobility and immobility are extrinsically determined; both through episodes of flight and the literal incarceration of the protagonist. *Evelina* contains some leisurely mobility in the country's capital but nonetheless revolves around a protagonist whose movements are fundamentally determined by external forces: Evelina travels mostly in the company of other characters that decide over her movements and is impacted by Mme Duval who threatens to take her to Paris. While the novel does not mention literal incarceration, I have shown how moving coaches can similarly restrict the protagonists' agency and thus metaphorically imprison them. On the following pages, I will explore in how far these patterns are applicable to larger sets of texts and specifically Gothic novels as a genre.

To relate the movements of characters, Gothic novels frequently contain verbs that construct movement in terms of its motivation and speed. One central theme that can be observed in the keywords above, particularly when compared to AUSTEN, is that of the pursuit and flight. But even a comparison with PROSE WITHOUT GOTHIC presents the words "escape" and "followed" as keywords.

	Collocate	Rank	FreqLR	FreqL	FreqR	Range	Likelihood	Effect
1	observation	1	7	0	7	3	40.316	5.557
2	from	2	19	3	16	6	22.142	1.888
3	her	3	49	19	30	6	20.119	1.021
4	notice	4	5	0	5	4	19.386	4.154
5	sigh	5	3	3	0	3	15.367	5.089
6	card	6	3	1	2	2	14.900	4.974
7	escape	7	3	1	2	1	14.366	4.842
8	freedom	8	2	2	0	1	14.114	6.504

Table 31: Collocates: “fleeing” in AUSTEN

In AUSTEN, the word field of fleeing generally only appears in the metaphorical sense. In *Sense and Sensibility*, changes in Elinor’s demeanour do not *escape* Marianne’s observation. In *Pride and Prejudice*, Elizabeth rejoices when she finds that her family’s behaviour had *escaped* the notice of Bingley and his sister. A sigh *escapes* Fanny Price, Marianne Dashwood and Catherine Morland. When characters literally need to escape, then generally in a non-threatening context.

She had thought only of avoiding Captain Wentworth; but an	escape	from being appealed to as umpire was now added
the danger of falling into such an error herself. Her	escape	from being one of the party to Clifton was
absence had given was now become absolutely necessary. She must	escape	from him and Mansfield as soon as possible, and
for one morning. Why, child, I have but this moment	escaped	from his horrible mother. Such a penance as I
him to make that offer, which might give himself an	escape	from it; and if so, she had soon afterwards
upon the possibility, without seeming very rude, of making her	escape	from Jane Fairfax’s letter, and had almost resolved
brother by surprise, and hurrying off as if eager to	escape	from Mrs. Bennet’s civilities. The prospect of the
s heart is open, you know, when they have recently	escaped	from severe pain, or are recovering the blessing of
regret. But that he was for ever inconsolable, that he	fled	from society, or contracted an habitual gloom of temper,
loss to her of any possible good but as an	escape	from the worst and most irremediable of all evils,

Figure 39: KWIC: “escaping” in GOTHIC FICTION

In Gothic novels, these collocates differ significantly from the examples above. While characters still occasionally escape from only minor unpleasant or inconvenient situations as in Austen’s novels, often these flights are occasioned by much severer circumstances. Characters escape from “the hands” or “the power” of their adversaries or from the unwanted attention of unrequited suitors. Frequently, the escaping in these circumstances is very physical – involving an attempt to leave buildings or even cities. The examples below showcase this pattern, featuring many instances of characters fleeing (or considering potential flights) from castles.

the brink of destruction, and that if she could not	escape	from the castle, she was in danger in a
time, again looked round, in search of a possibility of	escape	from the castle, and conversed with Emily on the
trembling still more, than before she had understood, that her	escape	from the castle, depended upon the present moment; while
imps, or swallow them yourself. I have but this moment	escaped	from the hands of the Inquisition, and a million
sweat, cold as the damp of death. Gulchenrouz, who had	escaped	from the hands of Babababalouk, and was that instant
send instantly for the marchioness and my son.' Ferdinand, in	escaping	from the hands of the banditti, it was now
mother than he exclaimed, "Hah! you have then, I perceive,	escaped	from the flames; I was not, however, altogether out
with her. She was awake, and busy in a moment	escaping	from the flames; and she dramatized the whole scene
much respect for the law to assist any prisoners to	escape	from the house of a magistrate. Let me in
shift for myself among the looms, determined that I should	escape	from the house with nothing. After he and his
and comforting himself that he might be able soon to	escape	from the observation of his family, and put his
knew not how to invent a refuge. I dared neither	fly	from the observation of Mr. Falkland, nor continue exposed
will close upon you. You might as well think of	escaping	from the power of the omnipresent God, as from
could not resolve to disappoint him. Perhaps the prospect of	escaping	from the power of my mother-in-law, and
of his fall; and she then entreated Du Pont to	escape	from the room, before Montoni, or his party, should
aunt, while neither her own danger, nor an idea of	escaping	from the room, immediately occurred. When her recollection was
united to confirm a fear of treachery and surrender. To	escape	from the abbey was now inpracticable, for the gates
of what he then saw, and also assist them to	escape	from the abbey. 'Ungracious boy!' replied the father, in

Figure 40: KWIC: “escape from” in GOTHIC FICTION

These patterns are characteristic for Gothic novels and cannot be observed in other prose texts to the same extend. In PROSE WITHOUT GOTHIC, characters also repeatedly express their wishes to flee. The conditions of and motivations for these escapes partially overlap with AUSTEN (i.e. metaphorical escapes or escaping from inconvenience) and with Gothic patterns (i.e., escape from explicit dangers and threats and physical flight from locations). In addition, another pattern occurs: the novels in this last corpus repeatedly reference escaping from other characters (e.g. “him”, “you”). This suggests that threats are often associated with their perpetrators. In Gothic texts, these (supernatural) dangers are instead aligned with the settings. Characters do not necessarily flee from individual characters but rather from the buildings that these characters inhabit. The fact that these flights are often rendered impossible shows how restricted the agency of Gothic characters is. If one were to account for all travelled miles in *The Myseteries of Udolpho* or even *The Old English Baron*, those novels do feature very mobile characters. However, the verbs that describe this mobility generally indicate an urgency and lack of agency that is less prominent in Austen’s novels. In Gothic fiction, the castles, vaults, abbeys or prisons literally constrict the characters’ freedom of movement and agency. Since these buildings often metonymically represent established power hierarchies, be it in the form of religious institutions, the influence of inherited rights and wealth or through legal structures, the characters’ attempts to flee can be read as challenges to these existing power structures.

6.3. The Absence of the "Home" in Gothic Fiction

In chapter 5.1, I investigated the relevance of the home in the novels *Moll Flanders* and *Robinson Crusoe*. I argued that Crusoe's imperial understanding of power leads him to consider his island both as his country to be ruled over and as a home that offers shelter and protection. Moll Flanders, as a character whose episodic life narrative rarely offers her stability or protection, associates "home" not with herself but with other characters. Comparing the frequent words in JANE AUSTEN, PROSE FICTION and the GOTHIC FICTION, suggests that the representation of the home can be a central means of distinguishing between genres and/or modes. In fact, I claim that the concept of the home is largely incompatible with the Gothic mode. Episodes in those novels that are particularly concerned with supernatural occurrences generally lack references to the home and the stability and safety in symbolises. In the corpus of PROSE WITHOUT GOTHIC, the home is mentioned 1,725 times, making it the 309th word in a ranked list. In GOTHIC FICTION, the home appears less frequently and occupies the 438th position on a list of frequent words. Comparing the relative frequency of the type "home" shows that PROSE WITHOUT GOTHIC references the word 50% more frequently than the corpus GOTHIC FICTION.

	Freq	Rank	NormFreq[79]
PROSE WITHOUT GOTHIC	1,725	309	343,430
GOTHIC FICTION	538	438	224,169
JANE AUSTEN	553	171	757,567

Table 32: Frequency of "home" in Different Corpora

Moreover, a keyword analysis that compares GOTHIC FICTION with both Austen's Novels and PROSE FICTION highlights the difference in frequency. A comparison between GOTHIC FICTION and PROSE WITHOUT GOTHIC marks the item "home" as a negative keyword, that is, a word that is particularly infrequent in GOTHIC FICTION. Among the negative keywords, "home" ranks in the 281st position. Similarly, a comparison of JANE AUSTEN as target and GOTHIC FICTION as reference corpus ranks the keyword "home" in 79th position. With this rank, it appears higher than "Bath" (108), "London" (323) or even very prominent settings like "Highbury" (84) or "Longbourn" (110). Only "Mansfield" (51) and "Hartfield" (58) are even more frequent in, and thus more characteristic of, Austen's novels.

Considering the distribution of "home" throughout all novels, the following results can be observed.

[79] Here, NormFreq refers to a comparable measure that shows how frequent individual types are, in comparison to the total number of tokens.

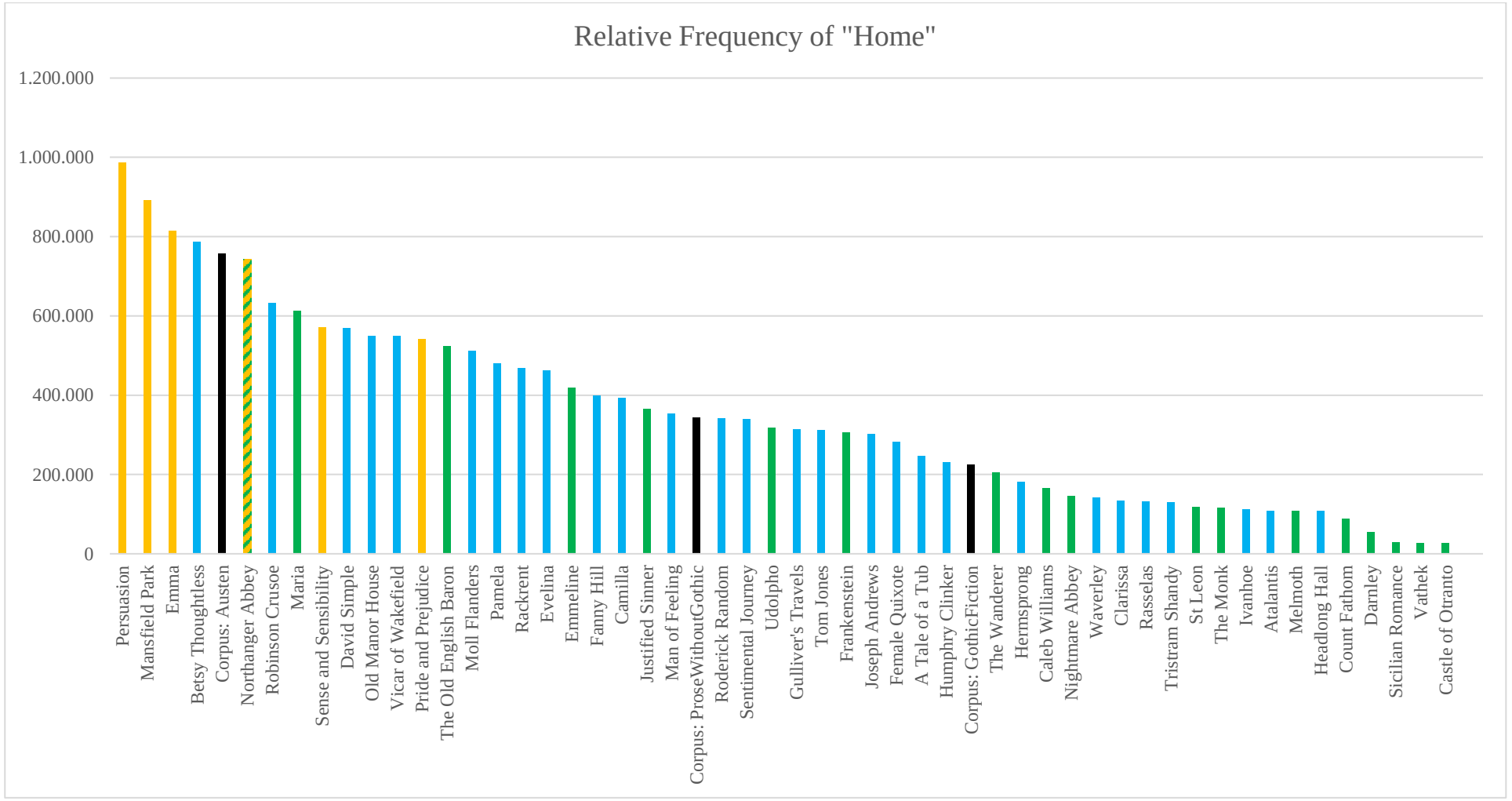


Figure 41: Relative Frequency of "Home"
(yellow = Austen, green = Gothic, blue = prose fiction)

This graph highlights how infrequently Gothic novels make references to the "home" and, on the other side of the spectrum, how prominently these repetitions are in Austen's oeuvre. Another potential pattern pertains to the author's gender. The diagram below displays all novels by female authors in yellow and all novels by male authors in blue. The black bars indicate the data that describes the frequency of "home" in complete corpora; it is therefore not possible to assign a gender to each of these data sets.

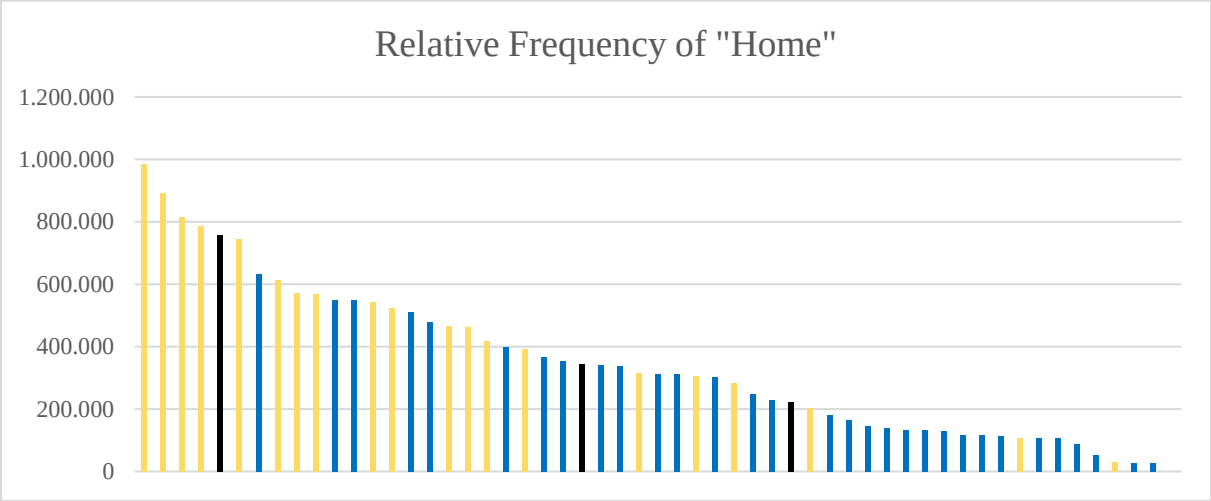


Figure 42: Relative Frequency of "Home" in Novels by Men and Women

Of course, this pattern is strongly influenced by Austen's novels; but even if one were to exclude them, would the patterns still remain visible. This data certainly allows for a psychoanalytical reading. The high frequency of the "home" could be read as a manifestation of the implicit and partially unconscious desires for (economic) safety and stability of the female authors. Alternatively, one could see these frequent references as a proof for the domesticity of these novels or their respective authors. However, since I have generally excluded author-oriented or biographical readings in this study, I will not further elaborate on the gendered differences that can be observed here. Instead, I will focus more on the generic differences between the construction of the home in different novelistic modes and genres.

I have already demonstrated that there is a significant difference in how often Gothic and non-Gothic texts refer to the "home". This difference can also be observed when analysing the dispersion plots of the different novels. All of the observations about the "home" in Gothic fiction rely on comparisons between different texts. In order to be able to highlight, how these texts construct the concept of the home, I will first need to establish grounds for comparison. I will do that by initially returning to Austen's novels and their implications about the "home" to then compare these results with the contrasting references in Gothic fiction.

6.3.1 The "Home" in Austen's Novels

Row	FileID	FilePath	FileTokens	Freq	NormFreq	Dispersion	Plot
1	1	Persuasion.docx	84146	83	986.381	0.895	
2	4	Corpus_Emma.txt	161973	132	814.951	0.878	
3	0	Mansfield Park.docx	161454	144	891.895	0.846	
4	5	Corpus_Pride and Prejudice.txt	123606	67	542.045	0.816	
5	2	Sense and Sensibility.docx	120763	69	571.367	0.804	
6	3	Corpus_Northanger Abbey.docx	78026	58	743.342	0.745	

Table 33: Dispersion Plot: "home" in JANE AUSTEN

Beginning with Austen's novels, one can see that the references to "home" in *Persuasion* and *Emma* are relatively evenly spread throughout the texts, neither displaying larger gaps or very prominent clusters in the occurrences of these words.

1	1	Persuasion.docx	84146	83	986.381	0.895	
2	4	Corpus_Emma.txt	161973	132	814.951	0.878	

Table 34: Dispersion Plot: "home" in *Persuasion, Emma*

Mansfield Park, Pride and Prejudice and *Sense and Sensibility* present a slightly less even distribution.

3	0	Mansfield Park.docx	161454	144	891.895	0.846	
4	5	Corpus_Pride and Prejudice.txt	123606	67	542.045	0.816	
5	2	Sense and Sensibility.docx	120763	69	571.367	0.804	

Table 35: Dispersion Plot: "home" in *MP, PP, SaS*

In *Mansfield Park*, the references to the "home" split the novel into at least five different episodes.

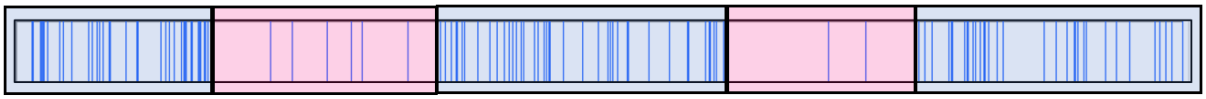


Figure 43: Dispersion Plot: "home" in *Mansfield Park*

Sense and Sensibility exhibits a similar pattern of frequent hits towards the beginnings, middle and end interspersed by episodes that rarely mention "home". In *Pride and Prejudice*, the clusters are less evenly distributed. Nonetheless, some collections of hits can be observed. The first one (indicated in red below) corresponds to chapter xxxix in the novel. In this chapter both Elizabeth Bennett and her sister Jane return to Longbourn after their respective journeys to Rosings and London. The second cluster (indicated in blue below) consists of the very last pages of the novel.

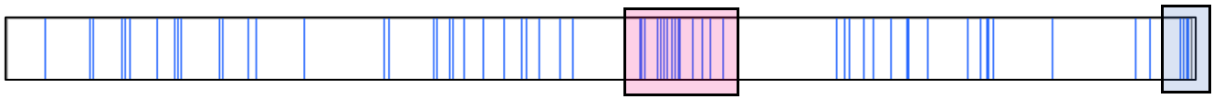


Figure 44: Dispersion Plot: “home” in *Pride and Prejudice*

Here, the home refers to various places: in the case of Mary and Mr. Bennett, home is still at Longbourn, while the last two hits contrast Lyida’s unsettled home with Pemberley as a home to Elizabeth and Georgiana.

daughter exceedingly; his affection for her drew him oftener from	home	than anything else could do. He delighted in going
her going. Mary was the only daughter who remained at	home;	and she was necessarily drawn from the pursuit of
even when the restoration of peace dismissed them to a	home,	was unsettled in the extreme. They were always moving
arrear of civility to Elizabeth. Pemberley was now Georgiana’s	home;	and the attachment of the sisters was exactly what

Figure 45: KWIC: “home” in *Pride and Prejudice*

Northanger Abbey, a text that adheres both to Austen’s conventions and to some generic features of the Gothic mode is the only novel that does not mention “home” in the beginning of the text. In JANE AUSTEN, the token “home” forms clusters and collocations in the following ways.

	Collocate	Rank	FreqLR	FreqL	FreqR	Range	Likelihood	Effect
1	at	1	220	195	25	6	435.325	2.611
2	stay	2	21	20	1	5	72.501	3.822
3	staying	3	9	9	0	4	32.746	3.966
4	again	4	28	5	23	6	32.353	1.882
5	go	5	20	17	3	6	24.459	1.948
6	from	6	45	35	10	6	20.287	1.087
7	comfortable	7	8	6	2	5	19.424	3.011
8	reached	8	7	5	2	5	18.443	3.179
9	staid	9	4	4	0	2	16.541	4.344
10	take	10	13	9	4	5	14.989	1.881
11	before	11	23	9	14	6	14.885	1.337

Table 36: "Home" in JANE AUSTEN

The token “home” collocates with the words “at”, “stay”, “stayling”, “staid” and “comfortable”. While there are some terms that imply a movement away from home (“from”) or towards home (“reached”), most collocates construct the home as a place that characters spend longer periods of time at. These observations tie in with my analysis of the different estates in chapter 5.2 and my observations about stability and instability in chapter 3. I argued that the mobility patterns in Austen’s novels make use of conceptual metaphors to combine the idea of travelling and physical movement with a process of character formation and internal conflict resolutions.

Moreover, I claimed that most of the journeys in Austen's novels form a pattern of stability and instability that corresponds to the mental development of the travelling character. The texts contain frequent references to "home" and to this place as stable through the use of the verb "stay"; and through the often initial and final position of these frequent references they construct a pattern of instability framed by episodes of stability in the beginning and the conclusion of the text. This pattern that is consistent with the genre conventions of the *Bildungsroman* is particularly strong in Austen's novels.

6.3.2 The "Home" in Gothic Fiction

As observed above, the "home" does not feature very frequenty in Gothic fiction. In fact, the five texts that contain the least instances of "home" are all Gothic texts (*Count Fathom, Darnley*, *Sicilian Romance*, *Vathek* and *Castle of Otranto*). Only Austen's *Northanger Abbey*, does diverge from this pattern.[80]

Row	FileID	FilePath	FileTokens	Freq	NormFreq	Dispersion	Plot
1	15	Corpus_The Wanderer.docx	328664	67	203.856	0.874	
2	13	Corpus_St Leon.docx	185657	22	118.498	0.868	
3	6	Corpus_Justified Sinner.txt	84766	31	365.713	0.860	
4	4	Corpus_Emmeline.docx	212882	89	418.072	0.816	
5	0	Corpus_Caleb Williams.txt	144634	24	165.936	0.783	
6	7	Corpus_Maria.txt	45698	28	612.718	0.769	
7	16	Corpus_Udolpho.txt	293699	93	316.651	0.762	
8	14	Corpus_The Old English Baron.txt	55477	29	522.739	0.756	
9	11	Corpus_Northanger Abbey.docx	78026	58	743.342	0.745	
10	5	Corpus_Frankenstein.txt	75268	23	305.575	0.703	
11	9	Corpus_Monk.txt	138413	16	115.596	0.688	
12	8	Corpus_Melmoth.txt	242321	26	107.296	0.680	
13	2	Corpus_Count Fathom.docx	159843	14	87.586	0.644	
14	10	Corpus_Nightmare Abbey.docx	27376	4	146.113	0.592	
15	3	Corpus_Darnley.docx	186701	10	53.562	0.578	
16	12	Corpus_Sicilian Romance.txt	67963	2	29.428	0.333	
17	1	Corpus_Castle of Otranto.txt	36387	1	27.482	0.000	

Table 37: "Home" Dispersion in GOTHIC FICTION

In comparison with the dispersion plots of Austen's novels above, Gothic texts rarely exhibit an even distribution of hits. Most of the plots below contain both clusters of hits and larger gaps in between clusters, indicating that the plots could again be separated into different

[80] This is expectable since Austen's novel does not adopt Gothic conventions straightforwardly. Instead, the text can be read as both a parody of Gothic traditions and a quixotic take about the readers of Gothic fiction.

episodes as I have suggested above in the case of *Mansfield Park.* A striking example in the table of plots is *The Mysteries of Udolpho.* Radcliffe's fiction features many references to "home" in the beginning of the novel and only repeatedly mentions the term again towards the ending of said text. The first larger cluster of references to "home" ends when Emily is told that "I only know that the Signor is just come home in a very ill humour, that he has had us all called out of our beds, and tells us we are all to leave Venice immediately." This marks the episode in the novel in which Emily leaves urban Italy towards the castle in which she is imprisoned for large parts of the novel. The plots below indicate how these lexical clusters divide the novel into different parts. The blue hits reference the occurrences of "home"; the red lines indicate where the novel mentions the word "castle". During the castle scenes, the Gothic mode dominates the novel. As mentioned before, Radcliffe's novel makes use of travel episodes in which supernatural elements recede into the background and romance and sentimentalism gain prominence. Contrarily, the scenes set at Udolpho are those that most strongly partake in the Gothic mode, rife with (apparently) supernatural encounters[81] and events that threaten the female protagonist's safety.

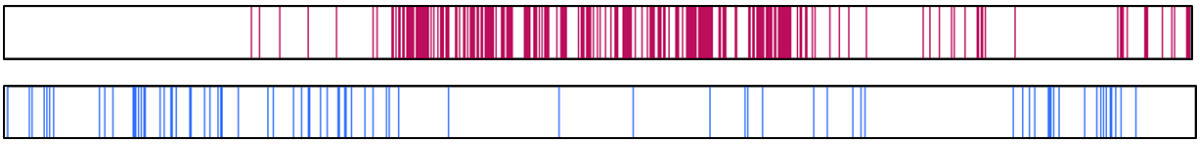


Figure 46: Dispersion Plots of "home" and "castle"

As I have shown above, in Austen, the "home" is generally associated with stability, repeatedly co-occurring with words like "stay" or "at". In Gothic novels, "home" also most frequently appears in conjunction with "at". However, apart from this preposition, the word generally does not collocate with verbs indicating stillness. Instead, it is most prominent in the context of returning ("return", "returned", "returning") and going ("go" and "went"). This difference suggests that characters are often not *at* home but spatially separated from their home and wishing or planning to return to said home and the stability it symbolises.

[81] While Radcliffe's novels do appear to contain supernatural episodes, all initially unexplainable encounters are later on resolved. The secret of the veil, for instance, that frightens both the protagonist of *MoU* and indirectly the novel's young readers in Austen's *Northanger Abbey* is only explained on the last pages of the novel. The horror that behind the veil that makes Emily faint "senseless on the floor" (236) is later revealed to consist of waxen figure that was "designed to reprove the pride of the Marquis of Udolpho" (622).

	Collocate	Rank	FreqLR	FreqL	FreqR	Range	Likelihood	Effect
1	at	1	133	113	20	16	187.935	2.119
2	return	2	36	34	2	8	128.703	3.920
3	go	3	32	26	6	10	86.233	3.228
4	returned	4	25	21	4	11	77.026	3.537
5	brought	5	24	21	3	8	73.871	3.534
6	came	6	23	22	1	11	52.123	2.878
7	went	7	19	14	5	9	46.050	3.009
8	of	8	102	54	48	13	46.013	-0.860
9	the	9	199	60	139	17	41.544	-0.598
10	returning	10	10	10	0	7	39.052	4.176

Table 38: "Home" in GOTHIC PROSE (Min Freq 3, Min Range 3; 5L to 5R)

In this chapter, I have shown that Gothic novels differ significantly from other prose fictions and specifically from Jane Austen's novels in their portrayal of mobility and settings. I have argued that the prominent Gothic mobility pattern is one of urgent forced travel rather than leisurely self-determined movement. Where other prose texts overwhelmingly make use of the same repeated verbs to describe movement (i.e. "to go" or "to come"), Gothic novels combine a larger variety of mobile terms. These words frequently characterise movement as pushed (as in the case of the flight and pursuit pattern) and urgent. I have argued in former chapters that journeys and power over carriages can constitute occasions in which patriarchal and economic power structures become apparent. In the case of *Caleb Williams*, I claimed that both externally determined movement and imprisonment are ways in which these power structures can manifest. In this chapter, I widened this perspective to include more forms of externally determined travelling in addition to the example of the carriage as a restrictive space in chapter 5. In addition, I have shown that the concept of the "home" and Gothic plot development are often mutually exclusive. Dispersion plots can then be used to highlight episodes of heightened danger to the protagonists in which they are often spatially separated from their homes. What has, however, also become apparent, is, that there are Gothic texts that do not correspond as strongly to the patterns described on these pages. *Melmoth*, for example features significantly less references to mobility than other Gothic novels do. Some novels written by women like *Maria*, on the other hand, do reference the home uncommonly often. Further analyses could explore these conspicuous texts to examine how and why they deviate from the established patterns.

7. A Typology of Mobile Novels

In chapter 6, I claimed that Gothic novels generally exhibit specific mobility patterns that can be observed in the way they construct movement as extrinsically motivated rather than intrinsically determined. I have also argued that mobility in many prose texts of the 18th century is concerned with the dichotomy between stability and instability; one that occasionally corresponds to conventional genre distinctions. I have, however, also highlighted texts that diverge from these patterns.

In this chapter, I aim to challenge the conventional generic classifications and shall propose that mobility as a concern transcends those established genre-boundaries. In addition, I will present an alternative typology that foregrounds mobility patterns to distinguish between different types of mobile novels. In chapter 6, I analysed the plot development of *The Mysteries of Udolpho* based on the references to the concept of the "home". I noted that the data and plots generated by the novel indicate different episodes that display varying mobility patterns: In the beginning of the novel, Emily St Aubert travels voluntarily as a tourist together with her father. In subsequent scenes, she loses agency over her own movements and is forced first to stay with her aunt, then to accompany her and Montoni to Venice and lastly to reside at Udolpho for large parts of the novel. After a long episode in which Emily endures the oppressive surroundings and the very real danger of the castle, she finally manages to flee.

These patterns can be observed through a corpus analysis, suggesting that investigations of lexical patterns reveal wider mobility types. I shall combine these lexical readings with a closer reading of the primary texts to develop groups of novels that adhere to the same underlying mobility structures. To develop genre categories, I will investigate one central dichotomy: expansion versus restriction or confinement. These themes permeate not only the entire novels but also individual chapters, scenes or episodes (see chapter 7.3).

I argued that novels characterise specific settings as more or less stable and reliable through the use of verbs and collocates in general. While some settings collocate with verbs that express an intention to leave, others indicate permanence and immobility (e.g., "stay"). These patterns often correspond to single settings within individual texts (like Pemberley in *Pride and Prejudice*); similar larger patterns can be observed on the bases of entire novels rather than individual shorter episodes.

Other scholars already made use of spatial and temporal patterns to classify novels; most famously in the form of the literary chronotope that was introduced by the Russian formalist Mikhail Bakhtin. In the first sub-chapter I will briefly outline the main tenets of his ideas and delineate how their usage in literary criticism has developed over the years. I argue that, while

Bakhtin's initial ideas were interesting and distinct from contemporaneous theories about time and space in novels, the concept has since lost its analytical clarity and epistemological surplus value being used in literary studies just as a synonym for setting and other literary studies categories.

7.1 The Literary Chronotope: Definitions, Typologies and Deconstructions

In my study, a major focus lies on mobility, that is, the characters' movement through space that takes place during the story time. One cannot analyse mobility, space and time in literary texts without confronting Bakhtin and his concept of the chronotope. In his seminal study *Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics* (1937),[82] he introduces this concept as follows:

> We will give the name chronotope (literally, "time space") to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature. […] In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. The intersection of axes and fusion of indicators characterizes the artistic chronotope. (84)

Bakhtin follows a diachronic approach; he describes and categorises the connection between time and space, using examples of literary texts as varied as the prose epos from ancient Greece, chivalric romances and novels from the 18th century. Each of these different modes or genres feature specific configurations of time and space that can be defined as individual chronotopes. According to Renfrew, "[c]hronotopes are a way of describing the narrative frame of a particular work – and perhaps of a particular genre or epoch – in unified temporal and spatial terms, and hence of understanding the significance of everything that moves or is represented within that frame" (114).

One prominent and convincing example for Bakhtin's framework is the chronotope of adventure time in Greek Romance that he defines as a plot movement that begins with the first meeting of hero and heroine and ends with their successful union in marriage.

> Two adjacent moments, one of biographical life, one of biographical time, are directly conjoined. The gap, the pause, the hiatus that appears between these two strictly adjacent biographical moments and in which, as it were, the entire novel is constructed is not contained in the biographical time-sequence, it lies outside biographical time; it changes

[82] Bakthin's Russian original was written in 1937; all citations are taken from Caryl Emerson's English translation, published in 1981 in *The Dialogic Imagination: Four Essays* (edited by Michael Holquist).

> nothing in the life of the heroes, and introduces nothing into their life. It is, precisely, an extratemporal hiatus between two moments of biographical time. (89-90)

While his initial characterisation of adventure time clearly characterises the construction of time or space-time in a specific set of texts, throughout his essay, Bakhtin's examples become less focussed on time as a physical variable and more about time as a metaphor or plot development in general.

In the course of his essay, he fails to distinguish clearly between chronotopes, motifs, themes or tropes; thus, compromising the definitional clarity of his concepts. However, Bakhtin himself acknowledges his own vagueness, writing that "[w]e do not pretend to completeness or precision in our theoretical formulation and definitions. Here and abroad, serious work on the study of space and time in art and literature has only just begun" (85). Ultimately, Bakhtin's assessment has proven correct; his foundational work on the chronotope has sparked many scholarly answers that themselves negotiate the vagueness but also variability of Bakhtin's initial definition of the term. In their volume *Bakhtin's Theory of the Literary Chronotope: Reflections, Applications, Perspectives* (2010), Bemong et al. claim that some seventy years after the original publication of Bakhtin's study" Bakhtin's essay still "continues … to arouse interest and to inspire scholars in several disciplines" (III).

7.1.1. Typologies: The Literary Chronotope in Recent Publications

Common responses to Bakhtin focussed on the application and adaptation of Bakhtin's terminology to different texts ranging from Shakespearean drama to poetry. *Forms of Time* originally suggested eight basic chronotopes for the novel: the folkloric chronotope; the chronotope of the adventure novel of ordeal, the chronotope of the adventure novel of ordinary life, the chronotope of the ancient biography and autobiography, the chronotope of the chivalric romance, the chronotope of the Rogue, the Fool and the Clown, the Rabelaisian chronotope and the idyllic chronotope (c.f. Bakhtin). Over the years, further chronotopes have been added by different scholars in varied disciplines. Collington and Collington explain *Love's Labour's Lost*'s lack of generic unity and closure by identifying an "uneasy integration" (790) of three contradictory chronotopes: the chronotope of the retreat, the chronotope of the embassy, and the chronotope of the comic idyll. Anthropologist Rutherford argues that kinship is inherently chronotopic and utilises both the "chronotope of the nation" (243) and "chronotope of descent" (243) to describe white Kenyans' self-characterisations of rootedness. Feminist scholar Suzanne Rosenthal Shumway has coined "The Chronotope of the Asylum" in order to negotiate instances in *Jane Eyre* in which "time becomes irrelevant, distorted, and confused; space

refuses its normal values, contracting and expanding at will; and the narrative proper is suspended" (157).

Clearly, Bakhtin's terminology has been used productively – perhaps exactly because of its vagueness. While, on the one hand, Turner equates the concept of the chronotope with that of the setting ("setting in time and place, what Bakhtin calls the chronotope of the work", 329), Rutherford calls it a "finely honed instrument", suggesting that it can be used as an exact tool (241). Based on these different interpretations of the term, it becomes apparent that there has been no unified application of Bakhtin's concept; not surprisingly so, considering that even Bakhtin himself uses it inconsistently.

Recently, scholars Nele Bemong and Pieter Borghart summarised the ways in which different scholars have proposed hierarchical gradations that differentiate between larger and more abstract chronotopes on the one side, and "language, charged with chronotopic energy" (Ladin 216) on the other. Their typology allows for a more precise distinction between the abstract chronotopes often used to distinguish between different generic representations of space and time and the specific minor chronotopes that are constantly supplemented by categories focussing on specific locations (village, castle, road, attic).

On the lowest level, they begin with the so-called "micro-chronotopes" that are "generated out of units of language smaller than the sentence" (6) and have been applied to lyric poetry. On a higher level than that of the sentence, Bakhtin himself introduced "minor chronotopes" such as the chronotope of the meeting. These are applicable not to the entire literary text but to lesser motives within the text. He argues that "[w]ithin the limits of a single work and within the total literary output of a single author we may notice a number of different chronotopes and complex interactions among them" (252).

Broader categories are demarcated by the major or dominant chronotope that "serves as a unifying ground for the competing local chronotopes in one and the same narrative text" (Bemong, Borghart 7) and ultimately the generic chronotope, "a formally constitutive category of literature" (Bakhtin 84) as with Bakhtin's chronotope of the chivalric romance. Even more abstract is Keunen's concept of the teleological or monological chronotope that "characterizes traditional narratives in which the entire plot moves towards the final moment" (Bemong, Borghart 7). In his comprehensive study *Time and Imagination: Chronotopes in Western Narrative Culture* (2011), the Belgian scholar Bart Keunen combines Bakhtin's concept of the chronotope with other foundational texts on narrative structures to provide a typology of chronotopes in Western narrative culture. Keunen differentiates between teleological chronotopes and dialogical chronotopes. Teleological chronotopes can be used to explain the

underlying temporal and spatial structures in narratives that "propagate quests for existential truths" (93). Conversely, dialogical chronotopes occur in texts that are concerned with conflicts of a psychological nature (61). To Keunen, the "eighteenth-century novel … is certainly a fine example of a narrative form in which attention is not only reserved for the teleological plot but also for the dialogue between pluralistically conceived moments in time" (68).

Another foundation of Keunen's study is the application of equilibrium and conflict chronotopes. Keunen argues that "[a]n analysis of the rhythm at which regularity and chance alternate in a narrative is of greater significance than a meticulous study of chronotopes" (60). Based on the varying interplay of regularity (as demonstrated in the equilibrium chronotope) and chance (as with the conflict chronotopes), the scholar proposes a typology of three major categories for teleological plot-spaces: mission chronotopes, degeneration chronotopes and regeneration chronotopes.

Keunen's monograph employs other foundational ideas and combines the approaches of scholars like Propp, Moretti and Bakhtin. He incorporates narratological, formalist, structuralist and cognitive perspectives without neglecting the historical and sociological perspective present in both Moretti's and Bakhtin's seminal studies on novels in general and the *Bildungsroman* in particular. One of the key objectives of *Time and Imagination* is to "propose a theory of literary imagination … [and to] describe the sophisticated nature of imagination" (4). Accordingly, Keunen provides a typology of very broad and foundational categories based on the aforementioned chronotopes of equilibrium and conflict. These concepts prove to form a well-constructed basis for further classification for larger groups of texts. For individual works, however, they bear very little explanatory potential. Both my own project and numerous recent publications on the chronotope, however, tend to focus on individual texts or a small corpus of similar narrative texts. Despite his efforts to re-define and re-categorise Bakhtin's ambiguous and overly malleable concept, Keunen's approach did not stimulate publications about literary chronotopes.

After reading a variety of articles that rely on the chronotope as part of their methodological foundation, I claim that the majority of them use the term chronotope as a more sophisticated synonym either for settings or for conceptual metaphors. While Bakhtin's original study introduced the term chronotope to describe the relationship between time and space, now virtually all parts of a text may be designated as *chronotopes* or *chronotopic*; at times, even characters become chronotopes as with Virginia Woolf's *Orlando* in which the protagonist has been read as a queer chronotope (c.f. Biswas). This observation prompted me to categorically question the utility of the chronotope as a concept. To verify my hypothesis that the chronotope

has lost its critical potential, I conducted an in-depth analysis of chronotopes in recent publications. For this aim, I constructed a corpus of journals articles and dissertation abstracts published in the last decade (2010-2021). This corpus contains more than ten thousand articles from British and Postcolonial Studies, American Studies, Cultural Studies and Slavonic Studies accessible online. Within this corpus, around 500 texts prominently feature the concept of the chronotope. Mostly disregarding the largest and smallest units of chronotopes, the overwhelming majority of these publications are concerned with minor, major, or generic chronotopes that I categorised in the following way:

Chronotope of [Concept] • memory and time • unfreedom • trauma • madness and recovery • authenticity • nostalgia and modernity • revolution • desire • the ideal life • nineteenth century science • …	Chronotope of [Setting]/ [Setting] chronotope • nature • ship and ghost ship • castle • of skyscraper and subway • ship • Istanbul • Caribbean • Petersburg • Post-Socialist East German • …
Chronotope of [Genre] • modern romance • epic • comic • modernist • trauma narratives • theatre • utopian • dystopian • documentary • autobiography • …	Character/identity chronotope • queer • disability • of a lesbian hero • and gender • bachelor • masculine • feminine • …
Postcolonial Chronotopes • diasporic chronotope • imperial-colonial chronotope • colonial/postcolonial chronotopes • settler Colonialism • of colonisation • raced chronotopes • …	chronotopes of mobility • mobile chronotopes • chronotope of movement control • of flight • … chronotope of [event] • encounter • enchantment • …

Table 39: A Categorisation of Chronotopes

Moreover, there is the adjective “chronotopic” as in chronotopic motifs, strategies, landscapes, perspectives etc. As a result, there appear to be two basic modes of using Bakhtin’s concept:

On the one hand, scholars like Keunen and Bemong et al. developed comprehensive typologies and strove to clarify and refine it. On the other hand, there are thousands of publications that often lack theoretical and methodological complexity and apply the term chronotope to settings, plots and characters rather than to grand narratives of cultural imagination, suggesting that theoretical work and application have become disjointed.

Among the publications concerned with the chronotope, numerous articles and monographs employ the concept to investigate texts that are also part of my corpus of 18th- and 19th-century novels. Because of its conceptual and temporal similarity, I will explicitly mention Chris Ewers and his 2018 monograph on *Mobility in the English Novel from Defoe to Austen.* Ewers proceeds from the assumption that the 18th century saw Britain's first great transport revolution. Subsequently, the way people started to move through the nations shaped novels, altering the mapping of stories, modifying genres, and changing the way language was used. The novel emerged partly in response to the need to understand a society on the move in ways that were unthinkable to writers of an earlier generation. In the process, the changing dynamics of mobility helped to determine its narratives in profound ways. (Ewers 1)

Ewers opposes the master narrative, which defines the 19th century by the railway as the moment that fundamentally changed the foundations of British transportation. On the contrary, he claims that already stagecoaches allowed travellers to experience a sense of speed and abstract empty space and as such appeared in 18th-century literature (6-7). He aims "to investigate the varying chronotopes of the period, looking at how new space-time relationships - often changing decade by decade - alter Britain's geography and at the same time help determine the form of the cultural production that invests so much in mobility, the novel" (15-6).

He begins with the 1710s and Defoe's *Robinson Crusoe*, arguing that the first English realist novel is characterised by a difference between episodes set at sea and those set on land. On the one hand, the sea constitutes a romantic space featuring "[…] surprises, sudden changes in fortune, shifts in direction, and moments of crisis, creating a narrative that is hard to chart in a logical sequence" (40). On the other hand, "the land-based section consists of small, minor steps that accumulate into significant advances, The section is full of 'progress' narratives" (42-3). Observations like these correlate setting, plot and narrative speed and explicitly make use of the chronotope. The 2018 monograph follows its predecessor without adding new findings as Ewers's study lacks a clear definition of his understanding of the chronotope. Whereas some chapters explicitly use the chronotope as a concept that describes the construction of space-time in narrative texts, later chapters do not return to the concept. Instead, they revolve around

common events in the primary texts' plot (e.g. a crash) or metaphorical understanding of mobility. Ewers explores the parallel construction of modes of transport and the Gothic novel in Austen's *Northanger Abbey*, reading them as male and female forms respectively of being moved – physically or mentally.

Ewers divides his chapters mostly based on chronological succession, using individual texts as cornerstones of his analysis. However, he fails to justify the selection of texts and does not prove that they are, in fact, representative of different periods of 18th-century literature. Due to the inconsistent definition of the chronotope and the arbitrary selection of texts, Ewers's monograph remains unsystematic. His central argument, that the "increase in coach travel and its consequences over the course of the eighteenth century (…) helped to shape the novel form" (Orr 604), relies heavily on his corpus of primary materials. In her review, Orr pointed out that the inclusion of other novels like Defoe's sequel, *Farther Adventures of Robinson Crusoe*, or *Pamela* would have undone his major arguments (Orr 604-5). Ewers's study provides a sound analysis of individual 18th- or 19th century texts; the broader argument, however, that is based on a continuous development of certain mobility patterns is not entirely convincing.

Moreover, reviewers have called attention to the text's incongruent use of the chronotope. Leah Orr points out that "Mikhail Bakhtin is cited on fifteen different pages, making his theory of the chronotope loom larger than necessary" (605). Other scholars do not mention the chronotope at all when reviewing Ewers's publication (c.f. Barnard-Edmunds). Clearly then, Ewers's initial aim to work with Bakhtin's terminology is less central than the author originally implies. In fact, after introducing the chronotope in the beginning of his study, the last time he mentions either Bakhtin or the chronotope is on page 99, abandoning the concept entirely for the remaining 90 pages.

Ewers's study is symptomatic for the large majority of texts that engage with chronotopes: despite claiming to use the chronotope as a central concept, their arguments and major hypotheses often neither rely on nor profit from the application of Bakhtin's terminology. This observation prompts me to question the utility of the term chronotope in comparison to other, simpler concepts like setting.

7.2. Global Mobility Patterns in Prose Fiction

Clearly, the chronotope is a central term in literary studies, specifically since space has become a major concern after the spatial turn; however, most scholars who have used this concept have not done so convincingly. Therefore, after investing hundreds of articles, I found myself wondering whether the concept of the chronotope was useful at all – and, if so, how useful it

could prove for my own investigations of 18th- and 19th-century prose. In what ways does the chronotope (in practise) differ from settings, motives, or conceptual metaphors? To avoid falling victim to the same tendencies I observed above, I decided to abandon the chronotope in this chapter. Since the concept has become so fuzzy, however, I argue that the application of the chronotope cannot add any epistemological surplus value to my typology. Nonetheless, whether they are called chronotopes, types or patterns, mobility configurations are of central importance to realist prose fiction. I claim that most mobility structures can be expressed according to the following typology that is primarily interested in the expansion and restriction of the characters' radius of movement. I differentiate between six main groups; two larger categories are novels that construct an **expansion** of mobility and, on the opposite side, texts with a progressive **constriction** of mobility. Other novels contain **periodic** movement, **parabolic** movement, a **linear** movement pattern and lastly a **stationary** construction of mobility.

7.2.1. Expansion

Novels of expansion feature a plot that begins in an initial setting and, in the course of the plot development, lead the protagonist outward, progressively widening the radius of the protagonist's movement. Within this group of texts, I propose a distinction between different sub-types: restricted expansion, unrestricted expansion and expansion with a return. An example of a novel that contains restricted expansion is *Pride and Prejudice.*

From[83]	To	Return?	Approx. distance (in miles)	page
Longbourn	Meryton	+ return	1	14
Longbourn	Netherfield		3	33
Netherfield	Longbourn		3	58
Longbourn	Meryton	+ return	1	70
Longbourn	Netherfield		3	88
Netherfield	Longbourn		3	101
Longbourn	Meryton	+ return	1	113
Longbourn	London		24	150
London	Hunsford		26	153
Hunsford	Rosings		0.5	158
Rosings	Hunsford		0.5	163

[83] This table only contains journeys that are mentioned explicitly in the novel. Ellipses in discourse time, especially between chapters, can lead to inconsistencies in the setting, where return journeys are not narrated and therefore missing in the data collection. This explains the several trips from Rosings to Hunsford, where return journeys are not part of the narrator's accounts.

Rosings	Hunsford		0.5	172
Rosings	Hunsford		0.5	204
Hunsford	London		26	205
London	Longbourn		24	211
Longbourn	Pemberley		150[84]	232
Pemberley	Lambton		5	246
Lambton	Pemberley		5	255
Lambton	Longbourn		150	267
Longbourn	Pemberley		150	364

Table 40: Elizabeth Bennet's Movements in *Pride and Prejudice*

Elizabeth Bennet grows up in Longbourn, and, initially, the novel portrays repeated small-scale journeys, primarily between Longbourn, Meryton and occasionally Netherfield[85]. The first longer journey is Elizabeth's and Jane's stay at London and Rosings/Hunsford respectively. The first half of Elizabeth's journey takes her the 24 miles to London where she rests for a day before continuing on her way for an additional 26 miles to Hunsford. After several weeks, the protagonist returns to her family in Longbourn. The next longer journey consists of the tourist expedition through Oxford, Blenheim, Warwick, Kenelworth, Birmingham and Lambton. The final destination, Pemberley, is an approximate 150 miles distant from Longbourn. This shows that Elizabeth Bennet's radius of movement increases over the course of the novel.

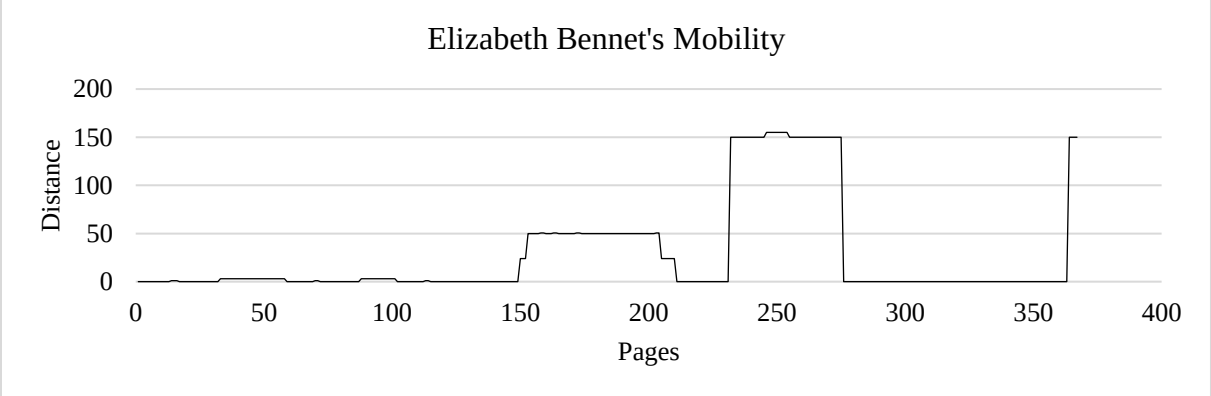


Figure 47: Graph: Elizabeth Bennet's Mobility in *Pride and Prejudice*

Pride and Prejudice begins with short walking distances of merely 3 miles, continues with journeys of up to 50 miles and ends with the longest trip of 150 miles. The novel leaves the protagonist securely stationed at Pemberley from where no further journeys are undertaken. At all of the transitional locations (i.e. Hunsford and Lambton), smaller mobility patterns can be observed. Tracking the journeys in the course of the novel results in the figure 46 that shows

[84] While the described journey to Lambton via Oxford, Blenheim, Warwick, Kenelworth, Birmingham, Lambton (the aunt's former residence) and Pemberley is closer to 190 miles, I have indicated the direct distance between Longbourn and Pemberley instead.

[85] Since Austen's novels explicitly mention settings, directions and distances, readers learn that the longest of these small-scale distances consists of the three miles between Longbourn and Netherfield.

several progressively larger distances and ends at a 150-miles distance from the initial position. The same pattern applies to *Northanger Abbey* beginning with the journey to Bath that widens the radius towards Northanger Abbey. Before the ending of the novel, Catherine Morland is forced to temporarily return to her family home at Fullerton before ultimately settling with her husband at Woodston.

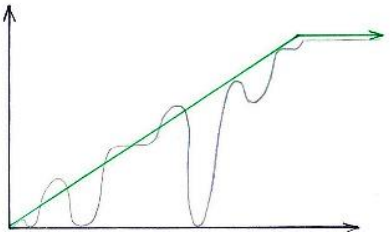
Novels with unrestricted expansion are constructed similarly but with the difference that the final setting is either unidentifiable or that the novels end in a moment of outward motion. An example is the movement of Victor Frankenstein in the Shelley's Gothic novel. The novel begins in Geneva as the protagonist's home that he returns to frequently throughout the novel. The first longer journey takes the scientifically interested Victor Frankenstein to Germany, where he pursues his studies and becomes influenced by alchemy and the occult and ultimately succeeds in the creation of life. Frightened by his monstruous creature, he abandons it, falls ill and ultimately returns to Geneva. There, he repeatedly encounters his creature who suffers from loneliness and, failing to find companionship, begins to kill those who oppose him. The creature demands of Frankenstein to create a companion whereupon he travels towards England and Scotland and seeks to fulfil the creature's demands in the North of Scotland. Plagued by fears, he abandons his project and returns to Geneva to marry his cousin Elizabeth. When the angered creature kills Victor's wife in their wedding night, he vows to seek revenge and pursues the creature on a last fatal expedition along the Rhone, the Mediterranean Sea and the Black Sea, through Tartary and Russia (cf. 172), and lastly towards the eternal ice of the North. As in *Pride and Prejudice*, the novel features three progressively farther journeys (first to Germany, then to England and Scotland and finally into the ice of the North). I have shown above that *Pride and Prejudice* concludes not in motion but stability, with Elizabeth Bennet settling at Pemberley and thus at a distance from her initial location. *Frankenstein* also ends at a different location than where it begins. Since Victor Frankenstein's last journey ends in death, I argue that the expansion does not end in stability and is thus unrestricted.

Another example for this mobility pattern is William Beckford's *Vathek*, which follows the eponymous protagonist, the Caliph Vathek on his quest for wisdom and supernatural powers. Beckford's "Arabian Tale"[86] combines a plot that is reminiscent of the Faust myth with Gothic elements that permeate characters, setting and plot. The protagonist encounters a Jinn who gives several instructions that are supposed to lead him to wonders and treasures (30). Consequently, Vathek sacrifices human lives and is then sent on his way from Samarah to

[86] *An Arabian Tale* was the original title of the first published edition of the novel that has been renamed *Vathek* in following publications. (Keymer ix)

Istakhar, where he hopes to receive the promised rewards. On this way, the caliph encounters wild animals and falls in love with Nouronihar whom he seduces and who joins in his expedition. When he finally reaches Istakhar, Vathek realises that he has been tricked and has been brought to hell, where Vathek's mother Carathis, Vathek and Nouronihar will suffer eternal damnation and punishment. Beckford's novel features not only a literal journey from the highest towers of Samarah to hell but also a metaphorical fall from a state of power to a state of eternal suffering in hellfire. As the novels before, the Gothic tale is characterised by an expansion of the protagonist's mobility that transports him further and further from his initial position. The novel's ending in hell, similarly to Victor Frankenstein's demise in the ice can be considered as an unidentifiable final setting and thus as an instance of unrestricted expansion.

A last sub-type of the novel of expansion ends neither with unrestricted movement nor at a final stable location that differs from the initial setting. Instead, the expansion with return features a protagonist who progressively widens his or her radius of movement but ultimately returns to the initial setting. In Austen's novels, this pattern is relatively rare since most female protagonists leave their home to become part of their husband's household. *Emma* begins and ends in the same location; the lack of large-scale movement however, does not correspond to the plot of expansion as I have introduced it above. Only *Mansfield Park* may be seen as consistent with the expansion-with-return-plot. If one considers Mansfield Park her home rather than her parents' abode in Portsmouth, Fanny Price does grow up in the same location that she returns to after her marriage. Here, her mobility is originally restricted to small-scale journeys around Mansfield Park, then later broaden to include locations like Southerton and conclude in her longest journey to Portsmouth from where she returns to settle again at the parsonage of Mansfield Park. Table 41 contrasts the different types of expansion occuring in prose texts, including graphic representations that exemplify the movement patterns of each sub-type.

Expansion: plot starting at an initial setting, leading the protagonist outward throughout the plot development	
restricted: ending at a specified final setting	

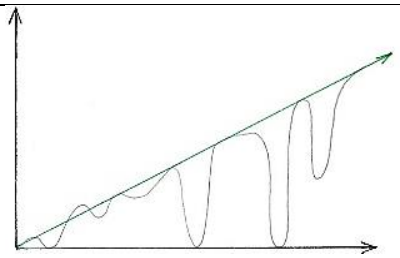
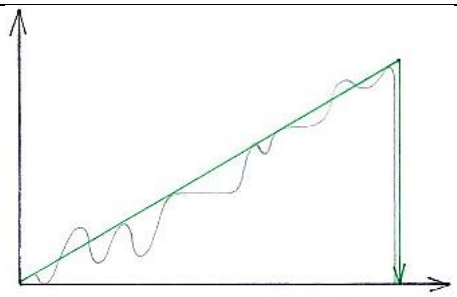
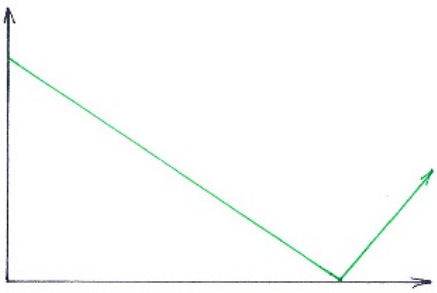
unrestricted: ending at an unidentifiable final setting/ ending in motion	
with return: after a progressive increase of distance to home base, the plot ends with the protagonist's return home	

Table 41: Expansion of Mobility

7.2.2. Constriction

If some novels are characterised by a character's increasing mobility, the opposite can also be expected to be true. The next type of mobility pattern is consequently concerned with constriction of mobility. These novels continuously restrict the protagonists' freedom of movement. Logically, these patterns would feature a protagonist who is initially portrayed as traversing large distances and whose mobility is severely restricted at a later point of the text. This constriction can occur with or without release; indicating that protagonists either regain their mobility by the end of the plot (as Agnes does in *The Monk* or Charles Primrose in *The Vicar of Wakefield*) or remain confined until the end of the text. These containment patterns could potentially occur globally, as well as locally (see chapter 7.3.); in the corpus PROSE FICTION, this pattern is relatively uncommon.[87]

Constriction: protagonist's radius of mobility decreases throughout the plot	
with release: the character/ protagonist regains mobility at the end of the plot	

[87] While the corpus does include novels that feature episodes of restricted mobility, these patterns only occur locally rather than globally. Whenever characters are incarcerated, their initial movements do not exhibit a large amount of self-determined mobility to begin with.

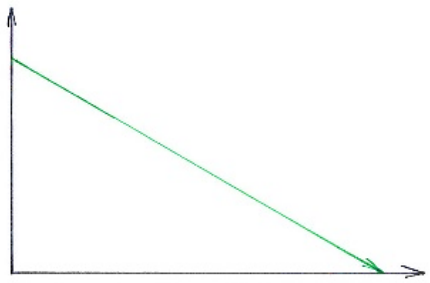
without release: protagonist's radius of mobility decreases, ending with the protagonist's incarceration/confinement/demise	

Table 42: Constriction of Mobility

7.2.3. Other Mobility Patterns

Apart from the patterns above that generally correspond to either an expansion or constriction in mobility, there are a few additional mobility types. The first of these patterns features periodic movement within a certain restricted radius. Here, *Emma* can serve as an example. In this novel, the eponymous female protagonist begins her story at Hartfield and ends the plot at the same location; now married to Mr. George Knightley. In the course of the novel, Emma Woodhouse only moves within a radius of seven miles; most of the mentioned movement takes place within an even smaller radius of no more than one mile. In the case of *Emma*, the radius of movement is relatively small; other novels correspond to a similar pattern but allow their protagonist a larger freedom of movement. Focusing on male protagonists often reveals mobility configurations that can be described as periodic. Mr Darcy, for example frequently travels between several major settings in the novel without displaying any expansion or constriction of the radius in which these journeys occur.

Novels with a parabolic movement pattern begin and end at the same location and generally feature one lengthy journey in between the beginning and ending. This model works with travelogues or descriptions of a Grand Tour as long as they begin and end with the protagonist's respective departure from and arrival at home. George Primrose in *The Vicar of Wakefield* partially corresponds to the pattern: having left his family home, he travels through London, Holland, Louvain, Leghorn and other European settings before returning to England, where he walks from city to city and ultimately returns home.[88] Another novel corresponding to a parabolic pattern might have been *A Sentimental Journey* had it been finished and ended with Yorrick's return to England. With its premature ending after the second volume, however, the text most prominently constructs a linear rising pattern in which a character leaves an initial setting and progressively moves farther away from this place without returning in the end of

[88] It could be argued that the parabolic pattern only applies locally rather than globally, since the stability before his departure in the beginning of the novel and the later episode of incarceration complicate mobility configurations.

the novel. Lastly, some novels do not feature any significant mobility at all. If one considers the movements of the female protagonist in *The Castle of Otranto*, this novel arguably corresponds to this pattern. Similarly, the protagonist and narrator in *Rackrent* remains unmoved for the majority of the text.

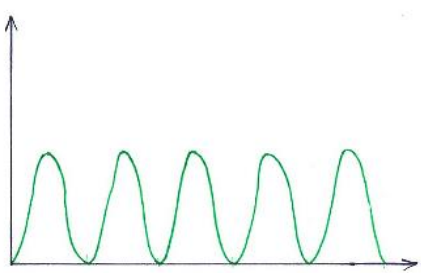
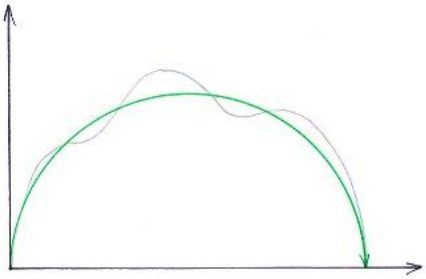
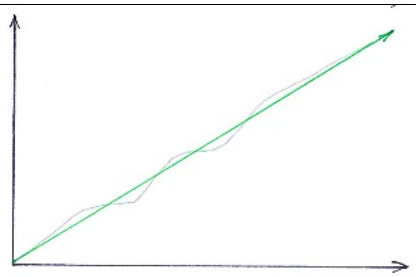
Periodic movement/horizontal trendline	
movement back and forth within a fixed radius of a home base	
Parabolic movement	
Journey with return: movement to a specific location towards a destination and back; e.g. Grand Tour	
Linear Rising	
Journey without return from one initial setting to a final setting; e.g. emigration	
Stationary	
No significant change of setting	

Table 43: Other Mobility Types

7.3. Local Mobility Patterns in Prose Fiction

In the explanations above, I have identified Jane Austen's novel *Emma* with the periodic movement pattern. Other scholars have described similar patterns in the past. Moretti, for example, introduces the village chronotope in his *Graphs, Maps, Trees*. This mobility pattern consists of characters moving back and forth from one fixed location ("home") to other

locations within a smaller radius. He observes this chronotope in the example of Mary Milford's *Our Village.* However, this plot pattern does not exclusively exist within rural villages but also in urban locations. In *Emma*, the protagonist repeatedly walks (and occasionally takes a carriage) to traverse in between the same small group of buildings. Similar mobility structures occur repeatedly throughout Austen's novels. One could argue that Elizabeth Bennett's younger siblings Kitty and Mary move through space in that way: they only leave Longbourn to travel to Meryton or Netherfield. Their journeys are usually undertaken for social reasons: they visit their aunt Philips, interact with the officers, attend balls or shop for consumer goods and clothing. In Austen, this pattern is not exclusive to the village settings. Considering the scenes set in Bath or London in *Sense and Sensibility*, *Persuasion* and *Northanger Abbey*, one can observe similarities in the ways that movement is constructed.

Whereas *Emma*, as a whole, can be seen as an example of the village chronotope, certain parts of *Northanger Abbey* (specifically those set in Bath) follow the same pattern. The diagrams below track the distances that the characters cover in the course of the individual novels. The horizontal x-axis represents the discourse time through the number of passing pages. The vertical y-axis marks the distance in miles between the protagonists' (temporary) homes (i.e., Highbury in *Emma*, and the Allens' flat in Bath in *Northanger Abbey*[89]). Clearly, Emma rarely moves much farther than the one mile between Highbury and Randalls. The only remarkable exception is her journey to Box Hill that occurs in the latter half of the novel.

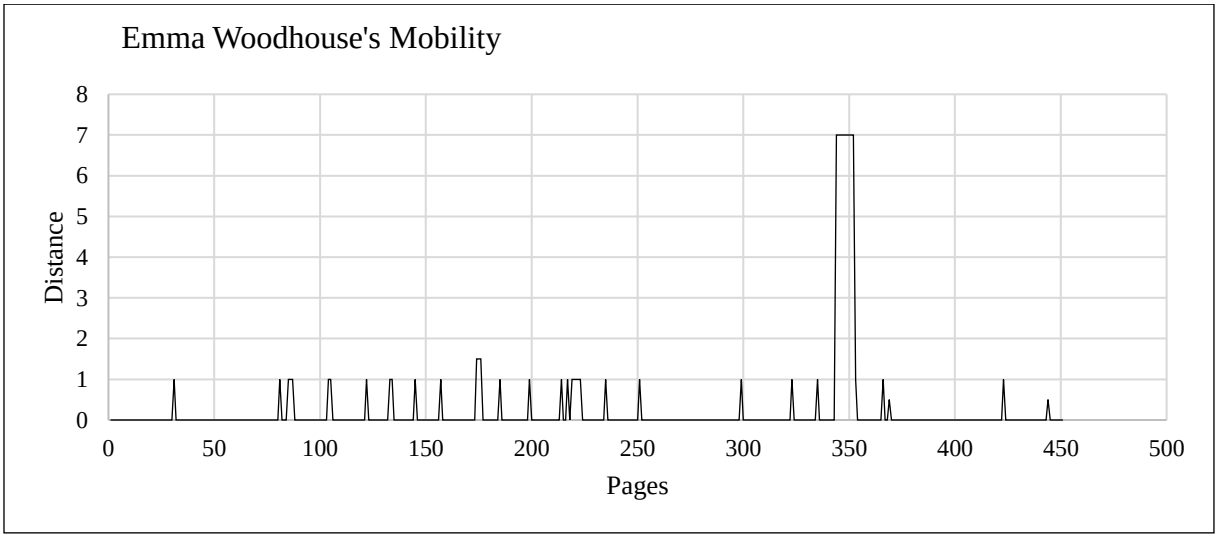


Figure 48: Graph: Emma Woodhouse's Mobility in *Emma*

[89] In *Northanger Abbey*, the novel does not begin in Bath but at Catherine Morland's home in Fullerton. Since Bath lies at a distance of approximately 55 miles from Fullerton, the distances on the side indicate the distance from Fullerton. To better display the pattern, I have changed the display window as to position Bath at the 0-miles mark, allowing for an easier comparison between both novels.

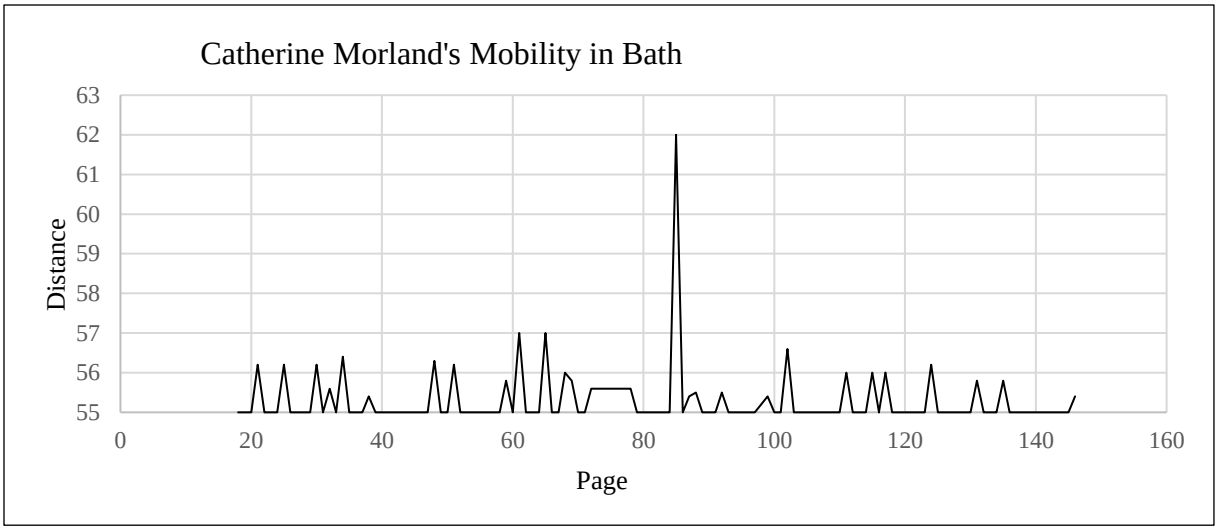


Figure 49: Graph: Catherine Morland's Mobility in Bath in *Northanger Abbey*

In the case of *Northanger Abbey*, Catherine Morland mainly remains within a relatively small radius surrounding her temporary abode. The only exception here is a trip that is planned to take the characters out of Bath towards Bristol. Isabella proclaims "We shall drive directly to Clifton and dine there; and, as soon as dinner is over, If there is time for it, go on to Kingsweston […] and Blaize Castle, too" (Austen 81). After only one hour and 7 miles, however, they decide that they have started their journey to late and that they need to return to Bath. Consequently, the patterns in *Emma* and *Northanger Abbey* are very similar: characters undertake small journeys and walks within a one- to two-miles distance surrounding their original location and only once venture further (7 miles to Box Hill and 7 miles to Keynsham). The shorter walks are often undertaken by the female protagonist in the company of one or few (female) companions (primarily Isabella Thorpe in *NA* and Harriet Smith in *Emma* whereas *longer* excursions are often organised by larger groups. Interestingly, in both examples, these lengthy journeys can be seen as unsuccessful. In *Emma*, the protagonist embarrasses herself and temporarily loses the respect and good opinion of her future husband George Knightley. Similarly, Catherine Morland's hope to visit Blaize Castle turns into a fool's errand. Not only do they turn back long before reaching their final destination; Catherine also affronts the Tilney siblings (i.e. her friend Eleanor Tilney and her brother, Catherine's future husband Henry Tilney) by driving in Thorpe's carriage rather than keeping her appointment for a joined walk that day. All of these patterns coincide despite the different settings in towns or villages. Therefore, I claim that periodic movement is a more accurate description than village chronotope to characterise the pattern delineated above.

Similar to the periodic movement that describes *Emma* as a whole, and minor episodes in *Northanger Abbey*, some of the other terms mentioned in chapter 7.2. can be utilised to

categorise smaller movement patterns in a wide range of novels: the first quarter of *The Mysteries of Udolpho* corresponds to the parabolic pattern, city scenes in *Evelina* again make use of periodic patterns and episodes of captivity re-appear both globally as well as in shorter episodes.

In Austen's oeuvre, the density of references to specific locations and to the distances between these locations makes it possible to track the movements of characters very precisely and thus allows for diagrams like the ones above. These highly specific details do not, however exist in all novels. Nonetheless, it is still possible to derive quantitative data from these texts that aids in the categorisation of abstract mobility structures. One possibility to do that relates to the dispersion plots introduced in chapters 5 and 6. As proven in previous chapters, these plots show the distribution and accumulation of references to specific terms. I have used these plots to indicate episodes of relative stability or instability by highlighting the instances in which terms such as "home" or a specific set of verbs are used. Apart from the six main types introduced in 7.2., future research could investigate additional mobility configurations by focussing on the motivation for movement rather than the distribution of overcome distances. The same mobility pattern may carry different implications depending on whether characters move of their own volition or whether their movements are extrinsically enforced.

I have shown that the concept of the literary chronotope has lost some of its original conceptual advantages. Rather than indicating temporal and spatial patterns, chronotopes are frequently applied to describe merely settings. Therefore, I proved that the term and concept only rarely contribute meaningfully to discourses about mobility in fiction. Consequently, I presented a different framework to categorise the spatial and temporal perspectives of narrative texts. This framework primarily relies on patterns of extension and compression and tracks the distances characters travel in the course of a novel. Above, I provided a list of mutually exclusive terms to categorise mobile texts. While these patterns have appeared in many texts over the past centuries, they are particularly frequent in realist fiction of the 18th and 19th centuries. Realist texts, by definition, describe in detail the settings and journeys that allow to trace the movements of individual characters. The applicability of these concepts is generally restricted to texts that follow a chronological representation of time and ideally to texts that feature one protagonist. Different protagonists generate differing and potentially contradictory classifications for each individual character. In *Pride and Prejudice*, Elizabeth Bennet serves as the most prominent focaliser, arguably making her the sole protagonist of the novel. I have shown above that the consideration of Fitzwilliam Darcy as protagonist yields different mobility

patterns and accordingly a different categorization. In this chapter, I argued that some of these categories appear both locally, i.e. within shorter episodes of the plot, and globally, i.e. as an overarching pattern spanning the entire text. Similar to these local patterns that coexist within texts, one could discuss individual movement types that correspond to different characters within one text.

While the graphs above are helpful tools to visualise movement and distances, they are only capable of displaying limited information and are subject to certain inconsistencies or errors. These potential errors predominantly arise within the following areas: (1) determining the setting (2) calculating distances (3) missing data (4) limitations inherent in graphs and diagrams as models.

18th century novels vary regarding the accuracy with which fictional settings are described. Whereas the real cities of Bath and London can easily be positioned on a map, *Emma*'s Escombe is only located through its county (Yorkshire) and one distance "some 190 miles" from London. In cases like these, calculated locations demarcate a rather general area than a definite position, making it impossible to calculate accurate distances. Even when novels indicate specific data concerning distances, these measures are not as reliable as they might seem. Firstly, it is not clear how far the indicated distances differ from the direct distances between two settings. Moreover, longer distances tend to be subdivided into different shorter journeys. In these cases, the distance between the start and end point might not be identical with the distance in the novel, since characters might leave the most direct route in order to conveniently rest between different parts of the journey. In some cases, the novels do not provide enough data even for a vague determination of specific settings and the distances traversed between them. In Radcliffe's *Mysteries of Udolpho*, the limitations of the narrative perspective do not allow readers to clearly locate the eponymous castle. Likewise, descriptions of shorter journey and especially walks are often not detailed enough to yield reliable data. Another complication arises with anachronistic representations of time and ellipses that lead to incomplete mobility patterns.

The last type of error occurs due to limitations of graphs and diagrams as mathematical approximations of data. In this study, I aim at providing useful visualizations that are understandable for a layperson. In order to collect more data and to be more accurate three axis might be helpful. These types visualizations, however, are difficult to understand. Due to the intended readership, I will refrain from indicating the advantages and disadvantages of each individual graph. I will only demonstrate one exemplary problem here considering the following scenario: A character leaves her hometown and travels to a location A that is 5 miles

to the West from her initial position. She then travels to a location B that is located 5 miles North from her initial position and ultimately to location C that is located 5 miles to the East of her hometown. Clearly, the protagonist has travelled for quite a while and overcome a significant distance (somewhere between 21 and 23 miles). A time-place diagram however cannot show the distance covered as the character has been traveling with a constant distance of 5 miles from her hometown (see figure 8).

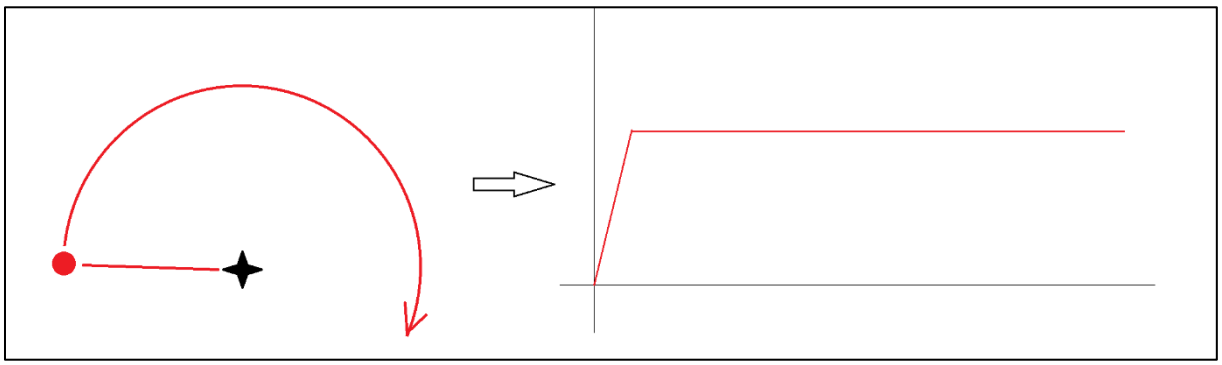


Figure 50: Journeys in Constant Distance from Home

Clearly, the described errors do not allow for accurate visual representations of the mobility of individual characters. However, as I have shown above, the approximated models still indicate mobility patterns, schemes, motifs that are the basis of my categorisation.

The mobility patterns presented in this chapter serve two main functions. Firstly, they show similarity and dissimilarity between different novels and provide grounds for categorisation. Models and categorizations generally simplify complex matters enabling new findings, which may then be discussed in different contextual frameworks. From a feminist perspective, it could be promising to observe whether female and male characters exhibit different mobility patterns. One such difference is the relation between heroes and heroines to their respective homes. While both male and female character development often follows the conceptual metaphor of the journey as mental and psychological development, female characters frequently achieve final stability in a home that differs from their initial location, while men more often return to the location in which their story began. These differences can be analysed with reference to the structural distinctions between the male and female *Bildungsroman*.

From a postcolonial perspective, the fact that novels show a series of expansions and restrictions appears relevant. Considering that the 18th and 19th centuries witness decisive changes in transportation and freedom of movement, these patterns of expansion and constriction raise questions about who the agents are that partake of and profit from these developments, and, on the other hand, whose freedom does not expand analogously. In

canonical texts in this timeframe, it is primarily white male middle- and upper-class characters who can enjoy the most comprehensive freedom. In a way, realist fiction of the 18th and 19th century connects the concepts of expansion and progress and thus partakes in discourses that strengthen colonial ideologies.

Lastly, the observations influence the classification of genres since none of the patterns coincide entirely with specific genre conventions. Episodes of expansion and constriction exist throughout all major genres of the selected time period. A focus on mobility therefore challenges conventional genre classification and offers alternatives to these established typologies.

8. Conclusion

18th and 19th-century fictional characters are on the move: Robinson Crusoe leaves his relatively secure middle-class existence behind to profit from the colonial enterprises of his time. Seeking upward social mobility and financial stability, Moll Flanders variously experiences episodes of restricted, self-determined and forced mobility. Sterne's Yorick traverses France and Emily St. Aubert the mountains of France and Italy. Evelina explores London, and Catherine Morland Bath. It is a time in which the improvements in transportation fasten journeys and open new worlds to characters far and wide.

In this project, I have demonstrated that this new-found mobility functions as a central plot device in prose fiction of the 18th century. Beginning with a case study based on a limited corpus of only Austen's six novels, I explored the large variety of details with which journeys and travelling are described. I argued that despite their occasional classification as domestic fiction, Austen's female protagonists are mobile characters whose movements serve central functions for characterisation and plot. Using data inferred from the texts, I claimed that the protagonists spend most of the time in company, either walking outside for the sake of exercise or visiting friends, relations and neighbours. The descriptions of these instances of mobility are so detailed that they allow a reconstruction of Austen's implied geography and a mapping of fictional locations, which in turn facilitate quantitative approaches to the text. By quantification, I here refer to collecting and utilizing data in an otherwise structuralist or context-oriented reading.

In Austen's works, the relative amount of mobility and confinement of a character is determined by different factors: apart from gendered differences, Austen's novels negotiate class structures and agency through the representation of characters' movements. Carriages and other vehicles, for instance, illustrate the affluence and class consciousness of characters while different settings impact the associated plot developments and character constellations: in Austen's London, class differences are perpetuated. In the countryside, the society does still value differences in rank, but is generally more permissive. Additionally, I observed that travelling and mobility initiate a character development with the potential to do away with or weaken the characters' respective flaws. Thus, the individual journeys are part of a maturing process that can be related to the plot pattern of the female *Bildungsroman*.

These observations were only possible because of the extensive data collection presented in chapter 2. By mapping stories onto geographical maps, this approach resembles Moretti's ideas in his *Atlas*. Additionally, the underlying assumption that literature and literary history can be analysed using data and models (in Moretti: graphs, maps and trees) influenced

the methodological orientation of this project. Apart from the interest in individual realist novels, a second aim was the exploration of mobility through data. Since I have shown that references to estates and distances are uncommonly dense in Austen's oeuvre, the second part of this project applies corpus analysis tools as an alternative to generate data. I have demonstrated that structural and grammatical deviations between texts represent differences in the conception of mobility and locations in these texts. I found that there is a lexis of mobility that permeates 18th century prose fiction and that varies depending on individual texts, authors, or genres. Throughout the chapters I highlighted certain themes that permeate these texts. One example is the construction of the "home" that differs depending on the genre.

In Defoe's famous novel, Crusoe's description of the island constructs the differences between self and other and frames the island simultaneously as a protective home and an annexed country that Crusoe is the emperor of. Moll Flanders lacks a home and showcases her dependence and restlessness by associating "home" with other characters. Despite my claim that Austen's novels do feature an immense amount of mobility, I have found that the "home", particularly in the beginning and ending of the stories, serves as a place of stability, often associated with financial security but also with a potential reaffirmation of patriarchal structures. Throughout Gothic fiction, the concept of the "home" and Gothic plot development are generally constructed as mutually exclusive.

Another central concern of this project is the investigation of voluntary versus extrinsically motivated movement. I have already highlighted the importance of agency, independence and financial security that is necessary for characters to freely determine their movements. Many novels feature instances in which characters cannot actively decide over their own movements and mobility. Examples can be found in episodes of flight and even imprisonment that are dominant in Gothic fiction. Yet, other sub-genres also engage with questions of immobility and forced movements. In *Evelina*, *Northanger Abbey* and *Emma*, for instance, mobility is restricted by patriarchal power transforming carriages in motion into metaphorical prisons. Lastly, I investigated temporal-spatial patterns that cross established genre categories. These patterns can be analysed in terms of stability and instability, expansion and constriction. I demonstrated that prose texts contain a limited set of spatial configurations that describe the mobility of characters. I systematised these constructions and suggested a typology of mobile novels.

Thus, I have shown that mobility is a central concern of 18th and 19th century fiction, that novels negotiate stability and instability, expansion and constriction and that the investigation of mobility facilitates further context-oriented readings, particularly about gender

and class, but also about the representation of colonial discourses. Mobility functions as a means of characterisation, as a structuring device and as a basis for a new typology of mobile novels.

In chapter 2, I raised questions about the utility of quantitative approaches to literary studies. I asked whether data-driven readings can advance new ideas and valuable findings. I believe that this project was able to show that data collection and data processing are fruitful endeavours in literary studies. In this study, the quantification of mobility facilitated readings that explored mobility in new ways; ways that are only possible with the extensive data collection provided in the first chapters, or the corpus analysis carried out in the latter half of this book. Ultimately a main advantage of data-driven analysis is, that it allows for a greater level of abstraction – an abstraction that is helpful to trace minute details in texts, to compare and contrast patterns and lastly, to categorise large groups of texts.

In the beginning of this study, I quoted Catherine Morland's suggestion to seek adventures abroad. I have shown that the metaphorical excursions into the methodologies of other disciplines are just as valuable as the physical movements for the characters in Austen's novels.

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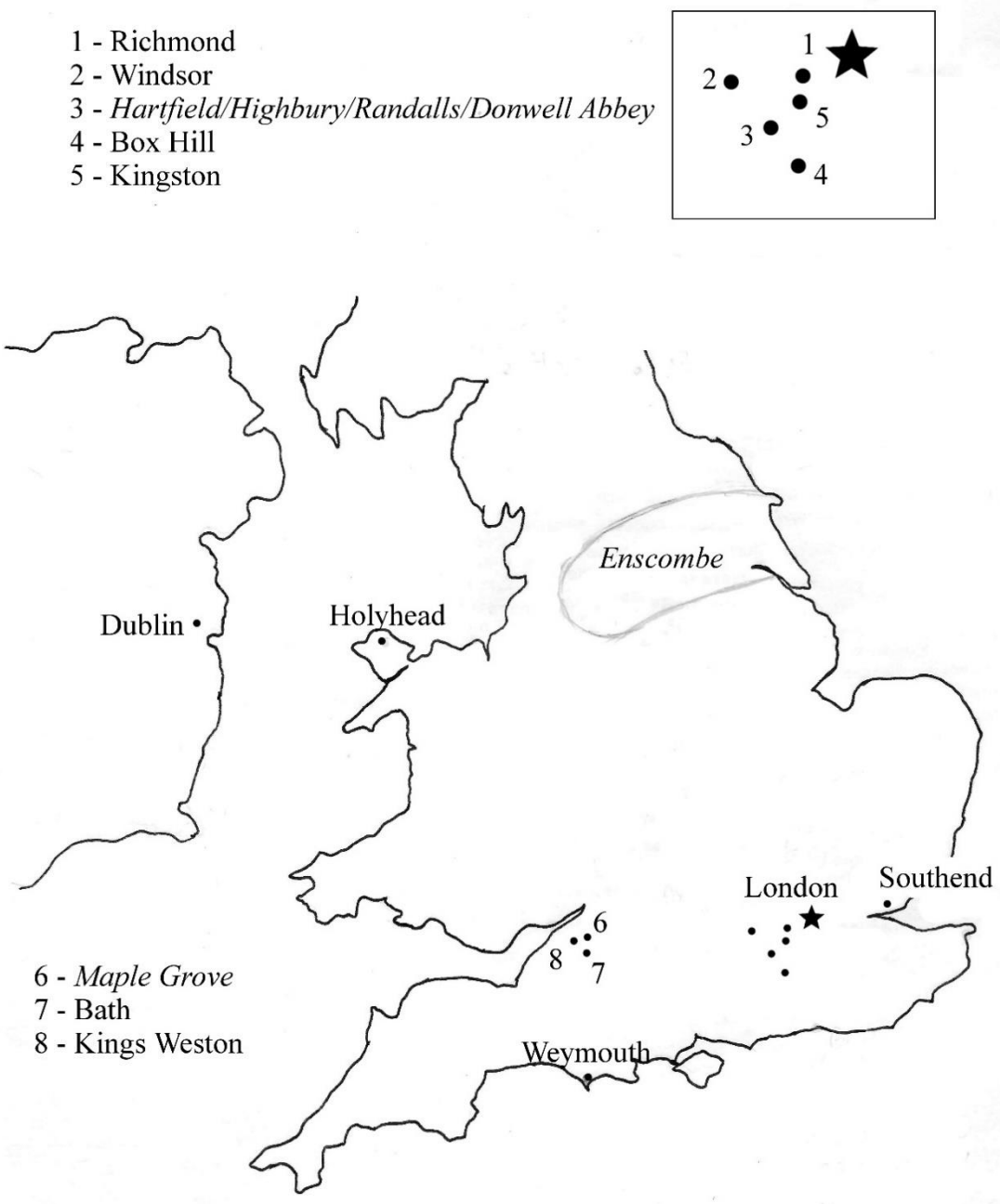
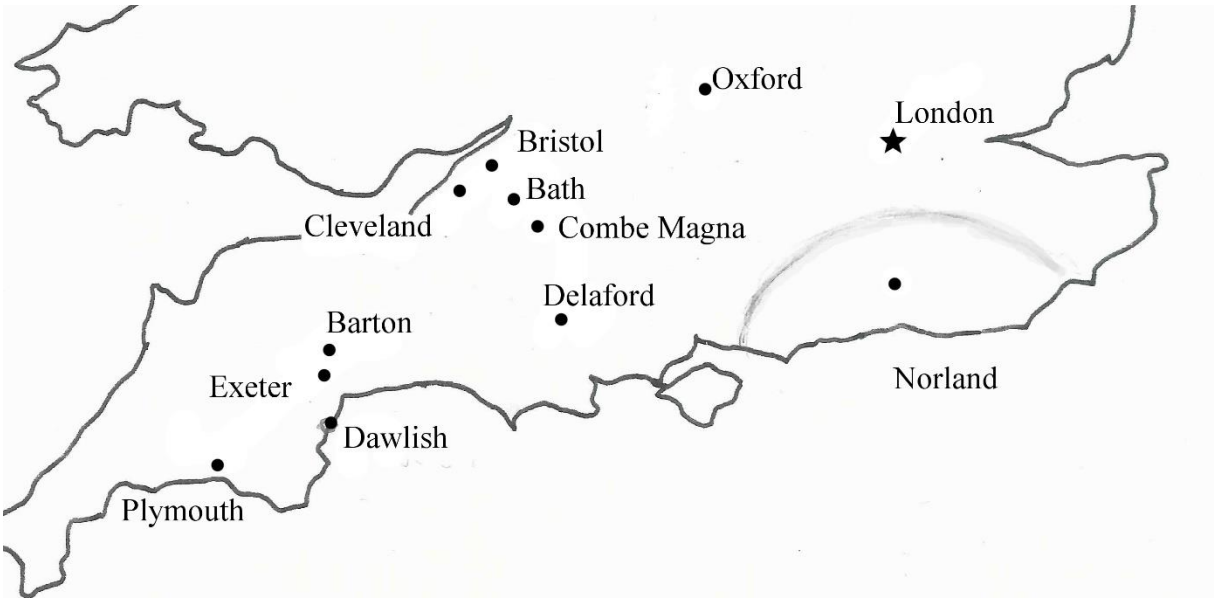
Appendix

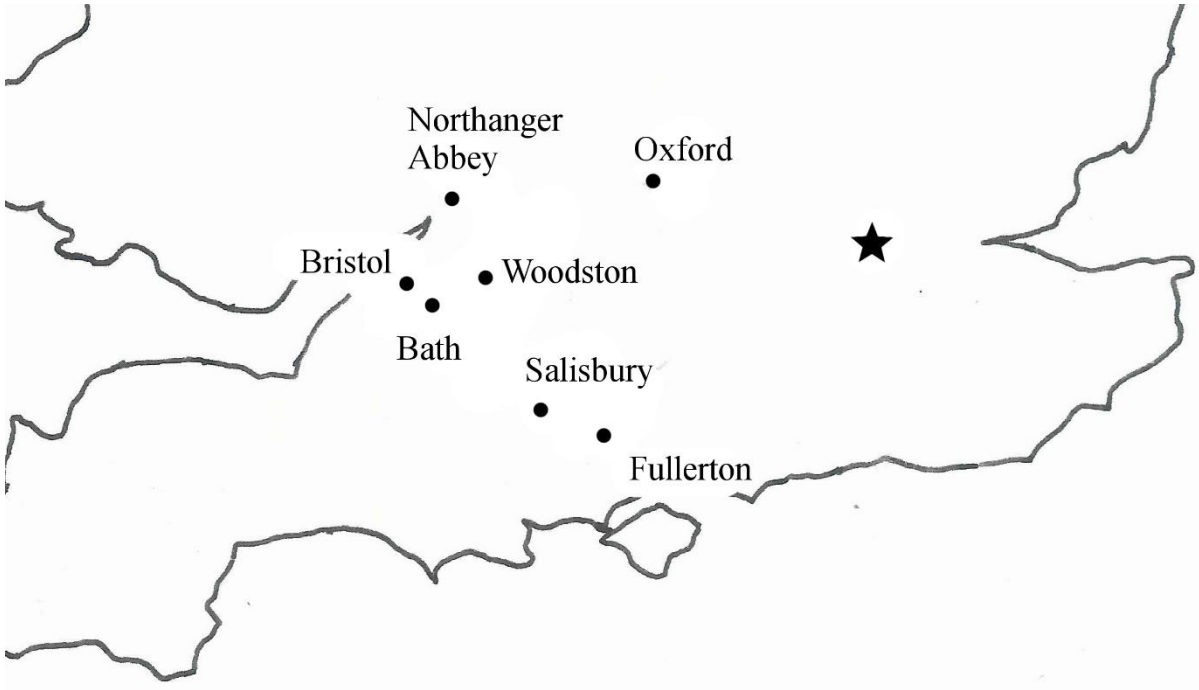
Map: *Emma*



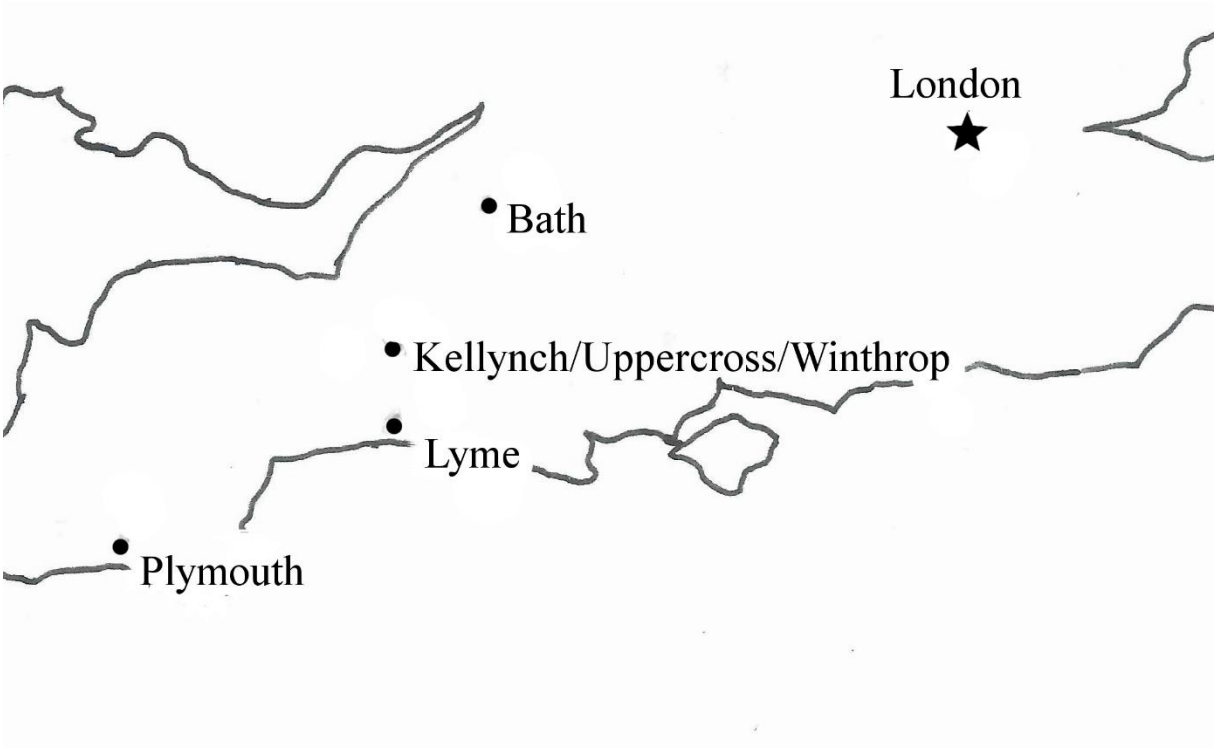
Map: *Sense and Sensibility*



Map: *Northanger Abbey*



Map: *Persuasion*



Map: *Mansfield Park*

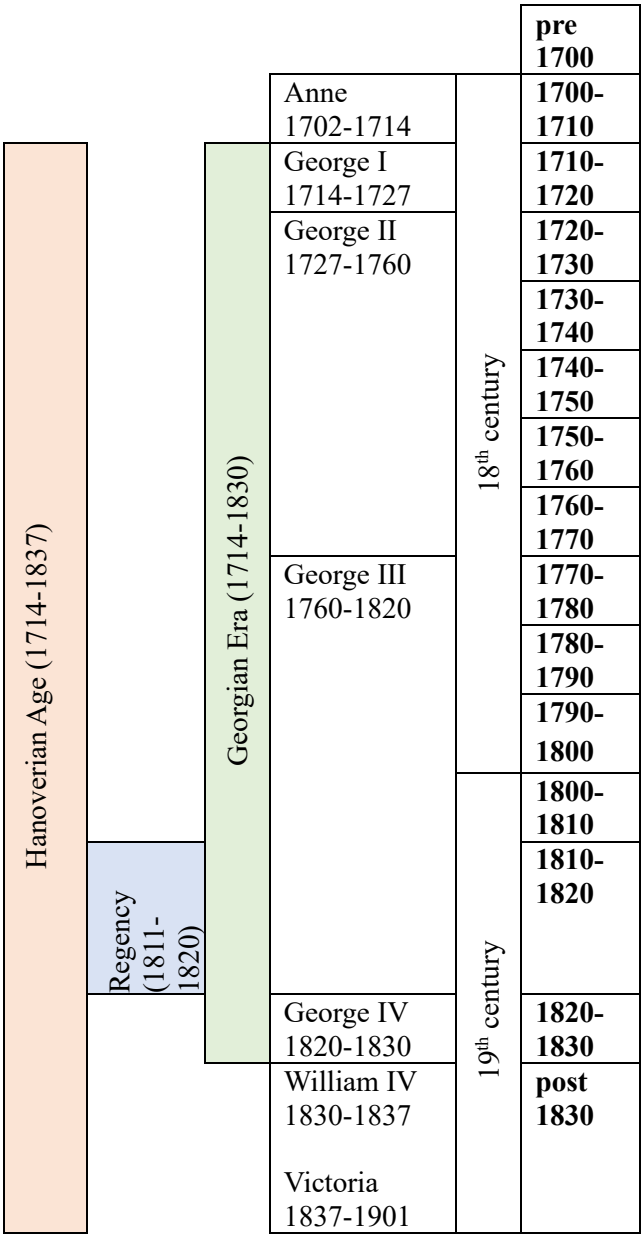
Journeys Above 100 Miles in Austen's Novels

Women			Men		
Characters	**Number of Journeys Above 100 miles**	**Longest Specified Journey**	**Characters**	**Number of Journeys Above 100 miles**	**Longest Specified Journey**
Anne Steele	2	205	Capt. Wentworth	2	200
Caroline Bingley	2	180	Colonel Brandon	4	206
Elinor Dashwood	3	204	Colonel Forster	1	60
Elizabeth Bennet	2	190	Dr. Grant	2	125
Fanny Price	3	170	Edmund Bertram	1	170
Julia Bertram	2	350	Edward Ferrars	5	311
Lady Middleton	1	200	Frank Churchill	2	206
Lucy Steele	4	225	General Tilney	2	115
Lydia Bennet	1	150	George Wickham	1	150
Margaret Dashw.	1	204	Henry Crawford	5	170
Maria Bertram	1	142	John Yates	2	375
Marianne Dashw.	3	204	John Thorpe	1	124
Mary King	1	175	Mr. Bingley	3	180
Miss Darcy	1	180	Mr. Campbell	2	380
Mrs. Campbell	2	380	Mr. Churchill	1	190
Mrs. Churchill	1	190	Mr. Crawford	2	104
Mrs. Clay	1	125	Mr. Darcy	6	180
Mrs. Dashwood	1	204	Mr. Elliot	1	125
Mrs. Elton	1	132	Mr. Elton	4	132
Mrs. Ferrars	2	0[90]	Mr. Gardiner	2	190
Mrs. Gardiner	2	190	Mr. Hurst	1	180
Mrs. Grant	2	125	Mr. John Dashwood	2	117

[90] Here, the exact distances are not specified. The journeys, however, are at least 100 miles long. The same is true for Colonel Forster

Mrs. Hurst	2	180	Mr. Palmer	2	200
Mrs. Jennings	2	200	Mr. Rushworth	5	142
Mrs. John Dashw.	2	117	Mr. Willoughby	5	200
Mrs. Palmer	2	200	Robert Ferrars	3	225
Mrs. Rushworth	2	125	Sir John M.	1	200
Mrs. Willoughby	2	116	Tom Bertram	4	188
Susan Price	1	170	William Price	5	170
Women Total	**Number of Journeys Above 100 miles**	**Longest Specified Journey**	**Men Total**	**Number of Journeys Above 100 miles**	**Longest Specified Journey**
	52	**380**		**77**	**380**

Timeline: Periodisation



List of Novels in Alphabetical order:

Author	Complete Title	Year
Austen, Jane	*Sense and Sensibility*	1811
Austen, Jane	*Pride and Prejudice*	1813
Austen, Jane	*Mansfield Park*	1814
Austen, Jane	*Emma*	1815
Austen, Jane	*Sandition*	1817
Austen, Jane	*Northanger Abbey*	1818
Austen, Jane	*Persuasion*	1818
Bage, Robert	*Hermsprong, or Man as He Is Not*	1796
Barker, Jane	*Exilius*	1715
Beckford, William	*Vathek, an Arabian Tale*	1786
Beckford, William	*Azemia: a descriptive and Sentimental Novel*	1797
Brooke, Frances	*Emily Mantague*	1769
Brooke, Henry	*The Fool of Quality; or, The History of Henry Earl of Moreland*	1764-70
Brunton, Mary	*Self-Control*	1811
Brunton, Mary	*Discipline*	1814
Bulwer-Lytton, Edward	*Pelham*	1828
Bulwer-Lytton, Edward	*Paul Clifford*	1830
Bulwer-Lytton, Edward	*Eugene Aram*	1832
Bulwer-Lytton, Edward	*The Last Days of Pompeii*	1834
Bulwer-Lytton, Edward	*Rienzi; The Last of the Roman Tribunes*	1835
Burney, Frances	*Evelina; or, The History of a Young Lady's Entrance into the World*	1778
Burney, Frances	*Cecilia: Or, Memoirs of an Heiress*	1782
Burney, Frances	*Camilla, or a Picture of Youth*	1796
Burney, Frances	*The Wanderer: Or, Female Difficulties*	1814
Carlyle, Thomas	*Sartor Resartus: The Life and Opinions of Herr Teufelsdröckh*	1832
Cleland, John	*Memoirs of a Woman of Pleasure [Fanny Hill]*	1748
Coventry, Francis	*The History of Pompey the Little: or, the Life and Adventures of a Lap-Dog*	1751
Davys, Mary	*The Reform'd Coquet*	1724
Davys, Mary	*Familar Letters Betwixt a Gentleman and a Lady*	1725
Davys, Mary	*The Accomplish'd Rake, or Modern Fine Gentleman*	1727
Defoe, Daniel	*Consolidator*	1705
Defoe, Daniel	*Robinson Crusoe*	1719
Defoe, Daniel	*The Farther Adventures of Robinson Crusoe*	1719
Defoe, Daniel	*The Life, Adventures and Piracies of the Famous Captain Singleton*	1720
Defoe, Daniel	*A Journal of the Plague Year*	1722
Defoe, Daniel	*Colonel Jacque/Colonel Jack*	1722
Defoe, Daniel	*The Fortunes and Misfortunes of the Famous Moll Flanders*	1722
Defoe, Daniel	*History of the Pyrates*	1724
Defoe, Daniel	*Roxana: The Fortunate Mistress*	1724

DeQuincey, Thomas	*Klosterheim: or, The Masque*	1832
Disraeli, Benjamin	*The Young Duke*	1831
Disraeli, Benjamin	*Vivian Grey*	1826-27
Disraeli, Sarah and Benjamin Disraeli	*A Year at Hartlebury, or the Election*	1834
Edgeworth, Maria	*Castle Rackrent*	1800
Edgeworth, Maria	*The Absentee*	1812
Edgeworth, Maria	*Vivian*	1812
Edgeworth, Maria	*Patronage*	1815
Ferrier, Susan	*Marriage*	1818
Fielding, Henry	*Shamela*	1741
Fielding, Henry	*The History of the Adventures of Joseph Andrews and his Friend, Mr. Abraham Adams*	1742
Fielding, Henry	*Journey from this World to the Next*	1743
Fielding, Henry	*The Life and Death of Jonathan Wild, the Great*	1743
Fielding, Henry	*The History of Tom Jones, a Foundling*	1749
Fielding, Henry	*Amelia*	1751
Fielding, Sarah	*The Adventures of David Simple*	1744
Fielding, Sarah	*The Cry*	1754
Fielding, Sarah	*The Lives of Cleopatra and Octavia*	1757
Fielding, Sarah	*The History of the Countess of Dellwyn*	1759
Fielding, Sarah	*The Governess; or, The Little Female Academy*	1749
Galt, John	*Annals of the Parish*	1821
Galt, John	*The Entail*	1822
Galt, John	*The Member: An Autobiography*	1832
Galt, John	*The Radical: An Autobiography*	1832
Godwin, William	*Things as they Are, or The Adventures of Caleb Williams*	1794
Godwin, William	*St. Leon*	1799
Goldsmith, Oliver	*The Vicar of Wakefield*	1766
Gore, Catherine Grace Frances	*The Hamiltons, or Official Life in 1830*	1834
Griffith, Elizabeth	*The History of Lady Barton*	1771
Hays, Mary	*Memoirs of Emma Courtney*	1796
Haywood, Eliza	*Love in Excess*	1719
Haywood, Eliza	*Idalia*	1723
Haywood, Eliza	*The Unfortunate Mistress*	1723
Haywood, Eliza	*Fantomina*	1725
Haywood, Eliza	*The History of Miss Betsy Thoughtless*	1751
Hogg, James	*The Private Memoirs and Confessions of A Justified Sinner*	1824
Holcroft, Thomas	*Anna St. Ives*	1792
Holcroft, Thomas	*The Adventures of Hugh Trevor*	1794-97
Inchbald, Elizabeth	*A Simple Story*	1791
Johnson, Samuel	*The History of Rasselas, Prince of Abyssinia*	1759
Lee, Harriet	*The Errors of Innocence*	1786
Lennox, Charlotte	*The Female Quixote*	1752
Lewis, Matthew	*The Monk*	1796

Gregory		
Mackenzie, Henry	*The Man of Feeling*	1771
Mackenzie, Henry	*The Man of the World*	1773
Mackenzie, Henry	*Julia de Roubigné*	1777
Manley, Mary Delariviere	*Secret Memoirs and Manners of Several Persons of Quality, of both Sexes. From the New Atlantis*	1709
Margaretta, Countess of Rainsford	*A Sentimental Novel*	1769
Marryat, Captain Frederick	*Mr Midshipman Easy*	1836
Marryat, Captain Frederick	*Peter Simple*	1832-33
Martineau, Harriet	*A Manchester Strike*	1832
Maturin, Charles Robert	*Melmoth the Wanderer*	1820
More, Hannah	*Coelebs in Search of a Wife*	1808
Peacock, Thomas Love	*Headlong Hall*	1816
Peacock, Thomas Love	*Nightmare Abbey*	1818
Peacock, Thomas Love	*Crochet Castle*	1831
Radcliffe, Ann	*The Castle of Athlin and Dunbayne*	1789
Radcliffe, Ann	*A Sicilian Romance*	1790
Radcliffe, Ann	*The Romance of the Forest*	1791
Radcliffe, Ann	*The Mysteries of Udolpho*	1794
Radcliffe, Ann	*The Italian, or The Confessional of the Black Penitatns. A Romance*	1797
Reeve, Clara	*The Old English Baron: A Gothic Story (originally: The Champion of Virtue: A Gothic Story)*	1777
Richardson, Samuel	*Pamela, or Virtue Rewarded*	1740
Richardson, Samuel	*Pamela's Conduct in High Life and in Her Exalted Condition*	1742
Richardson, Samuel	*Clarissa; or, The History of a Young Lady*	1747-48
Richardson, Samuel	*Sir Charles Grandison*	1753-54
Scott, Sarah	*A Description of Millenium Hall*	1762
Scott, Sir Walter	*Kenilworth*	1812
Scott, Sir Walter	*Waverley, or 'Tis Sixty Years Since*	1814
Scott, Sir Walter	*Guy Mannering*	1815
Scott, Sir Walter	*Old Mortality*	1816
Scott, Sir Walter	*The Antiquary*	1816
Scott, Sir Walter	*Rob Roy*	1818
Scott, Sir Walter	*The Heart of Midlothian*	1818
Scott, Sir Walter	*The Bride of Lammermoor*	1819
Scott, Sir Walter	*The Legend of Montrose*	1819
Scott, Sir Walter	*Ivanhoe*	1820
Scott, Sir Walter	*Quentin Durward*	1823
Scott, Sir Walter	*Redgauntlet*	1824
Scott, Sir Walter	*Woodstock*	1826
Scott, Sir Walter	*Tales of a Grandfather Part III*	1830
Scriblerus Club	*Memoirs of Martinus Scriblerus*	1741

Sheridan, Frances	*Memoirs of Miss Sidney Biddulph*	1761
Smith, Charlotte	*Ethelinde*	1789
Smith, Charlotte	*Desmond*	1791
Smith, Charlotte	*Marchmont*	1791
Smith, Charlotte	*The Old Manor House*	1793
Smith, Charlotte	*Emmeline, or, The Orphan of the Castle*	1788
Smollett, Tobias	*The Adventures of Roderick Random*	1748
Smollett, Tobias	*The Adventures of Peregrine Pickle*	1751
Smollett, Tobias	*The Adventures of Ferdinand Count Fathom*	1753
Smollett, Tobias	*The Expedition of Humphry Clinker*	1771
Smollett, Tobias	*The Life and Adventures of Sir Launcelot Greaves*	1760-62
Sterne, Laurence	*A Political Romance*	1759
Sterne, Laurence	*A Sentimental Journey Through France and Italy*	1768
Sterne, Laurence	*The Life and Opinions of Tristram Shandy, Gentleman*	1759-67
Stevenson, John Hall	*Yorick's Sentimental Journey Continued*	1769
Swift, Jonathan	*A Tale of a Tub*	1704
Swift, Jonathan	*Travels into Several Remote Nations of the World by Lemuel Gulliver*	1726
Walpole, Horace	*The Castle of Otranto*	1764
Ward, Robert Plumer	*De Vere*	1827
Wollstonecraft Shelley, Mary	*Frankenstein; or, The Modern Prometheus*	1818
Wollstonecraft Shelley, Mary	*Valperga*	1823
Wollstonecraft Shelley, Mary	*The Last Man*	1826
Wollstonecraft, Mary	*Mary: A Fiction*	1788
Wollstonecraft, Mary	*The Wrongs of Woman: or, Maria. A Fragment*	1798

A Receipt for Writing a Novel

Would you a favrite novel make,
Try hard your readers heart to break
For who is pleasd, if not tormented?
(Novels for that were first invented.)
Gainst nature, reason, sense, combine
To carry on your bold design,
And those ingredients I shall mention,
Compounded with your own invention,
Im sure will answer my intention.

Of love take first in due proportion
It serves to keep the heart in motion:
Of jealousy a powerful zest,
Of all tormenting passions best;
Of horror mix a copious share,
And duels you must never spare;
Hysteric fits at least a score,
Or if you find occasion, more;
But fainting fits you need not measure,
The fair ones have them at their pleasure;
Of sighs and groans take no account,
But throw them in to vast amount;
A frantic fever you may add,
Most authors make their lovers mad.

Rack well your heros nerves and heart,
and let your heroine take her part;
Her fine blue eyes were made to weep,
Nor should she ever taste of sleep;
Ply her with terrors day or night,
And keep her always in a fright,
But in a carriage when you get her,
Be sure you fairly overset her;
If she will break her boneswhy let her:
Again, if eer she walks abroad,
Of course you bring some wicked lord,
Who with three ruffians snaps his prey,
And to the castle speeds away;
There close confind in haunted tower,
You leave your captive in his power,
Till dead with horror and dismay,
She scales the walls and files away.

Now you contrive the lovers meeting,
To set your readers heart a beating.
But ere theyve had a moments leisure,
Be sure to interrupt their pleasure;
Provide yourself with fresh alarms
To tear em from each others arms;
No matter by what fate theyre parted,
So that you keep them broken-hearted.

A cruel father some prepare
To drag her by her flaxen hair;
Some raise a storm, and some a ghost,
Take either, which may please you most.
But this with care you must observe,
That when youve wound up every nerve
With expectation, hope and fear,
Hero and heroine must disappear.

Now to rest the writers brain,
Any story that gives pain,
You now throw inno matter what,
However foreign to the plot,
So it but serves to swell the book,
You foist it in with desperate hook
A masquerade, a murderd peer,
His throat just cut from ear to ear
A rake turnd hermita fond maid
Run mad, by some false loon betrayd
These stores supply your writers pen,
And write them oer and oer again,
And readers likewise may be found
To circulate them round and round.

Now at your fables close devise
Some grand event to give surprise
Suppose your hero knows no mother
Suppose he proves the heroines brother
This at one stroke dissolves each tie,
Far as from east to west they fly;
At length when every woes expended,
And your last chapters nearly ended,
Clear the mistake, and introduce
Some tattling nurse to cut the noose,
The spell is brokeagain they meet
Expiring at each others feet;
Their friends lie breathless on the floor
You drop your pen; you can no more
And ere your reader can recover,
Theyre married and your historys over.

Alcock, Mary. "A Receipt for Writing A Novel." *Eighteenth-Century Poetry Archive*, 06 Jul 2023, https://www.eighteenthcenturypoetry.org/works/pma99-w0270.shtml.