



The Application of Key Words to Theories of Language and Sexuality in Identifying the Assertion of a Homoerotic Linguistic Set

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Introduction

On the 24th April, 1895, Oscar Wilde was tried and sentenced for committing acts of gross indecency. His prosecutor, Edward Carson, used Wilde's novel *The Picture of Dorian Gray* as 'evidence' to prove this accusation, saying 'when he was publishing that book he had in his mind a novel, which according to the extract that I have was plainly a novel which would lead to and teach sodomitical practices' (Carson 1895: quoted from Holland 2003: 100). Wilde defended himself by saying 'no work of art ever puts forward views of any kind... There are no views in a work of art' (Wilde 1895: quoted from *ibid.*: 80), and that a sodomitical reading of his book would be a 'misinterpretation' (Wilde 1895: quoted from *ibid.*: 81). The homosexual 'misinterpretation' of *The Picture of Dorian Gray* has been much debated, and generally agreed to be a complex issue. Wilde certainly does not allow his potentially homosexual protagonist to live 'happily ever after'. However, nowadays, the novel is celebrated as an expression of homosexuality in a very restricted era, whereas at its time of publication, it was much objected to for the same reasons (Gillespie 1995: 78+80). This cultural relevance is very significant, as it is clear that people will see *The Picture of Dorian Gray* differently depending on their historical and social culture, as well as their individual belief system, making it a book celebrating gay rights and equality, to a book preaching evil practices. I will attempt to ascertain whether it is possible, rather than analysing simply what people want to see in this novel, to prove what Wilde might have intended to portray, through his language.

I shall be using Corpus Linguistics ('a collection of sampled texts, written or spoken, in machine-readable form which may be annotated with various forms of linguistic information' (McEnery, Xiao, Tono 2008: 4)) to aid this investigation, and help to decide whether Carson was correct in stating that *The Picture of Dorian Gray* contained inherently homosexual language, or whether Wilde is using language typical of 19th century novels, which Carson simply twisted, so desperate were some very influential people for any evidence to condemn Wilde. As Tognini Bonelli writes, corpus linguistics aims to analyse 'language use, as realised in texts' (2010: as quoted in O'Keeffe and McCarthy: 18-19) which will come into play as I investigate whether homosexual language is a feature of *The Picture of Dorian Gray*. I shall use a reference corpus (a collection of other 19th century texts) to provide a sample of language with no unique function, to help realise how the language of the verbal context of my text (*The Picture of Dorian Gray*) extends to its situational and cultural context (*ibid.*: 19). To facilitate my corpus analysis of *The Picture of Dorian Gray*, I shall make extensive use of the trial transcript, and analyse how the extracts which Carson subjectively chose, add weight to his biased argument whilst my corpus analysis will provide me with a balanced story. I shall consult many critics, including Gillespie who writes that

‘Basil frankly admires Dorian’s beauty, and certainly an aura of homoeroticism seems to inform all their exchanges,’ but does go on to admit, that it is perhaps not as simple as wondering whether this is or is not a gay novel (Gillespie 1995: 82). Indeed, it is not my aim in this paper to claim that *The Picture of Dorian Gray* indicates Wilde’s own sexuality, or whether Wilde was seeking to preach any ideals, but rather to decide whether corpus linguistics supports Carson’s assertion that the novel contains language which we would expect to find in a specifically homosexual context, rather than being typical of literature in general.

Language and sexuality, or, as some critics prefer, language and gender, has been a much investigated topic, and ‘there is more to [sexuality] than whether one desires someone of the same or of the other sex’ (Cameron and Kulick 2003: 11). Even in terms of language, and whether this can point to a sexuality or a gender, there are problems, as ‘gayspeak’ involves acts, settings, and audience, not just sexual or sensual words (Leap 1996: xi). From considering how language can connote sexuality, I must consider the function of meaning in context, and how we understand the pragmatics of the unspoken. According to Teubert, meaning is purely created by its contextualised social interaction, rather than within cognitive processes (Teubert 2008: quoted from Gerbig and Mason: 65), whereas Culpeper states that ‘characters arise as a result of a complex interaction between the incoming textual information on the one hand and the contents of our heads on the other.’ Particularly with regard to this paper, I tend to agree with the latter, and hope that, through using corpus linguistics, I can ascertain that the ‘eroticised’ homosexual identity of Dorian Gray (Ohl 2005: 113-4) is created partially through our social knowledge, and our agenda in reading the novel to either celebrate homosexuality or denounce it, and partly within the language itself, and whether it is embedded in our minds by Wilde strategically repeating and collocating certain words.

From the Relevance of Key Words to the Theories of Language and Sexuality

In this section I shall introduce key word theories, together with definitions of main terms, followed by theories concerning language and gender, sexuality and identity, and finally critical writings associated primarily with *The Picture of Dorian Gray*. However, firstly I need to consider readings which inspired the creation of my assignment itself, such as the questions listed by Grefenstette as to what to ask in order to draw meaning from a text (2004: quoted from Barnbrook, Danielsson and Mahlberg: 40). Indeed, it seems that levels of meaning and ambiguity, created through contextual pragmatics, or the conceptualisation of a theme (Popova 2002: quoted from Semino and Culpeper: 49) is a central point to my work, as Carson stated his evidence subjectively, and in the same subjective manner, the novel is transformed into quite different meanings today. I will attempt to remove subjectivity from the process, simply recording and analysing exactly what the text shows, without trying to use the text to fit a means. I have also realised, through various readings, the importance of representativeness in corpora (Reppen 2010: quoted from McCarthy and O’Keeffe: 32), which had to be borne in mind with my reference corpus (which I shall explain in the methodology section), but which didn’t apply to my single-text-corpus (or rather, simply, my text) of *The Picture of Dorian Gray*. What did apply however, due to the fact that my main text contains just one work, is the fact that I have to keep in mind Wilde’s style, and realise that changes in textual features and individual lexical items may be attributed to his method of writing, rather than simply recording his intentions with this novel (Amador-Moreno 2010: quoted from McCarthy and O’Keeffe: 541). Now that I have covered some important readings concerned with my assignment, I shall give an introduction to key word theories, language and sexuality, and finally, the novel itself.

Scott and Tribble define Keyness as ‘a quality words may have in a given text or set of texts, suggesting that they are important, they reflect what the text is really about, avoiding trivia and insignificant detail’ (Scott and Tribble 2006: 55). Key words are often linked to the ‘aboutness’ of a text, and therefore ‘give us a clue as to what it’s about’ (ibid: 58). They are not necessarily the highest frequency words of a text, but are rather the words which are used statistically more than in a chosen corpus used as a reference (Evison 2010: quoted from McCarthy and O’Keeffe: 127). I have used key words in my analysis of *The Picture of Dorian Gray* to find those which could indicate a sexual content (I had three criteria for key words which would be deemed ‘useful’ in my analysis, as explained in my methodology). If there are many key words which denote gay desire or homoerotic acts, then according to this definition, this will be what the text is about. After looking at key words, I shall also look at Concordances (‘a valuable analytical technique... [which] allows a large number of examples of an item to be brought together in one place, in their original context (ibid: 128)), a little at the Semantic Prosody of a word or expression (‘the fact that certain structures tend to be associated with certain types of meaning, such as positive or negative circumstances’ (Sinclair 1991: quoted in Conrad 2010: quoted from McCarthy and O’Keeffe: 231)), and Collocations (‘a relationship of habitual co-occurrence between words’ (Stubbs 1995: online)). I hope that by studying word frequency lists, key word lists, concordances, (a little on semantic prosody) and collocations, I can draw informed, useful and objective conclusions from the data provided.

I read broadly on the topic of language and sexuality, and the link between sexuality and identity, which gave me ideas for several facets of my study. There is much discussion as to the involvement of sexuality in self-identification, with Cameron and Kulick taking the position of ‘not everyone defines their identity around their sexuality’ (Cameron and Kulick: 2003: 8), and going on to explain that your sexual identity is ‘historically and culturally variable’ (ibid.). Because of my text’s cultural and contextual significance, I have steered clear of the ‘gayspeak’ discussion, thinking this irrelevant. However, I have taken cue from these discussions of the link between language, identity, and sexuality, to see whether language identifies a sexuality in *The Picture of Dorian Gray*. People reveal their identity when they talk, so if their sexuality is intrinsically linked to their identity, this will be revealed also (Kulick 2003: 119+121). I will use the information gleaned from these readings, and the data provided in the main section of my essay to determine what is identified here, whether it is the true identity or sexuality of either Dorian Gray or Oscar Wilde.

Identity in *The Picture of Dorian Gray* functions on several levels, partly due to the influence of the portrait. We are caught between which is the true Dorian, which is the mortal, human Dorian, and whether these are one and the same. Because of the idolisation of the portrait, and the homosexual need to find a self-identification, Ohl argues that Dorian’s relationship with his portrait is about his feeling of dislocation and disorientation, and his search for a ‘place’ (Ohl 2005: 73). Ohl goes on to point out stylistic features of *The Picture of Dorian Gray*, such as the repetitive use of the word ‘seemed,’ (ibid.: 74) alluding to the ambiguity of the narrative and the characters’ identities. The portrait certainly has a key role in self-identification for Dorian, as if his mortal self is encased in the painting, what does that leave him? As Ohl points out, the novel ‘detail[s] three men’s rapt fixation with the image of a beautiful youth,’ (fixation, excess, extravagance, all seem to be forerunning the homoerotic themes) and ‘galvanizes the desire of man who gaze on it’ and allows the novel to question the ‘absorption and identification to the fate of the same-sex desire it articulates’ (ibid.: 99-100). As well as the portrait, Dorian is identified by his death, which asks ‘whether Dorian’s death establishes identificatory certainty, definitively locates ‘him’ in relation to his portrait. If it does... The novel might be read as an instance, even a catalyst, of a homophobic

reification of gay male identity as an embodiment of death' (ibid.: 71). Of course, almost as interesting as what does identify him, is what does not identify him, such as the rose with which Sibyl is often identified (ibid.: 80). In discussions of Dorian's sexual identity, Gillespie asserts that he moves from a homosexual to a heterosexual orientation during discussions of Sibyl (Gillespie 1995: 84). The identification of homosexuality is very important in my analysis, even if it is not referring to a particular character. Regardless of how it is defined, we can see that it is defined, or at least that most critics agree that it is, and that Basil desires Dorian in some way (Mahaffey 1998: 82), leading to 'characters experiencing the conflicting power of sexual desire and puritanical repression' (Gillespie 1995: 76). In terms of the identity of the novel, and its homosexual tag label, Wilde said (to defend himself against the probing accusation 'What Dorian Gray's sins are, no one knows') that '[it] is according to the temper of each one who reads the book; he who has found the sin has brought it' and that 'some people might think [that the novel deals with sodomy]' (Carson and Wilde 1895: quoted from Holland 2003: 78).

The theories which I found most useful in my research, and which have inspired my analysis, have centred around three sections. Firstly, theories of key words, collocations, concordances, and semantic prosody; secondly around language and sexuality (with links to characters' self-identification, and the identity of the novel itself i.e. how does it become a 'gay text') and finally, theories primarily concerned with *The Picture of Dorian Gray*, and how it absorbs these themes.

Methodology

The idea for this investigation was founded from my love for Oscar Wilde, and the recent knowledge which I have gained about his work, in particular about the trial and the use of *The Picture of Dorian Gray* as evidence. I entered upon my investigation with an idea of the topic I wanted to follow, and a literary plan, rather than which language feature I wanted to investigate. To get closer to finding out whether my investigation was viable, I began collecting my texts. Firstly I accessed *The Picture of Dorian Gray* from Project Gutenberg online, and converted it into a file suitable for corpus tools. I did not need to build my own reference corpus, as luckily I had access to a corpus containing a selection of 19th century texts, perfect for my purpose. Therefore, I was working with one text (very contextualised), and one small corpus as a reference, which was set to a certain genre and time period (19th century fiction), but covered many themes and story lines (see Koester 2010: 66, for an explanation of corpus size and relative contextualisation).

Firstly, I ran a word frequency test on *The Picture of Dorian Gray*, using Wmatrix. I did a word frequency test in order to access a list of words which were of a high frequency in *The Picture of Dorian Gray*, and which might give rise to the opinion that the novel expresses homosexual ideals, which I could use later as reference when making a key word list. I went through the word frequency list, and marked words which could be useful to my investigation, comprising three categories. Firstly I looked for words which had a link to identification, of the character, the author, or of a theme, to see whether there were ever any links between identification and sexuality, as proposed by some of my readings. Secondly I marked words which had obvious sexual undertones, or were from the semantic field of (sexual) relationships. Thirdly I picked out words which were also used in the trial, either in the defence or the prosecution, to see whether they were used in the same way as in the trial, or whether there was contradiction.

Due to the small size of my reference corpus, and the even smaller size of my single text 'corpus', when comparing them I had to be careful with the frequency values I was using, and make sure that either they were relative, or 'Normalised' so that they were comparable (McEnery, Xiao and Tono 2008: 52-3 and Evison 2010: quoted from McCarthy

and O’Keeffe: 126), or that I was looking instead at the keyness value. So, after I had looked at the frequency list in *The Picture of Dorian Gray* text, and compiled a list of words which were interesting to my study (decided by the three factors listed above), I looked at a key word comparison to see if they were significantly more frequent in *The Picture of Dorian Gray* (i.e. whether they were ‘key’ to that text) or whether they were also high frequency words in my reference corpus (using a low ‘p value’ of 0.000001, so that it is less likely that any of the words in my key word list occurred by chance). Most of the words which turned out not to be key words, even if they had a relatively high frequency in *The Picture of Dorian Gray* alone I found would not be especially useful in my investigation, other than to prove the opposite point, and state that whilst they had a high frequency in *The Picture of Dorian Gray*, this is not illustrative of Wilde’s style or intentions, as they are also frequent in other 19th century novels. For those which were key words, I looked at concordances and collocations using WordSmith, to facilitate sorting.

In order to draw conclusions, I had to compare the results of my ‘interesting words’ from the frequency list and from the key word list, and see if words which might denote homosexuality were not specific to *The Picture of Dorian Gray*, but were rather simply twisted by Carson, investigate word types with low or high relative keyness, and examine their concordances and collocations.

Key Words and their Collocations in *The Picture of Dorian Gray*

At the beginning of my Appendix (App. 1), I have supplied a full Key Word list of my *Dorian Gray* corpus, referenced against the 19th century corpus. It was from this list, where applicable, that I selected words to investigate.

There are important undertones to gay language, and how language is considered to have homosexual connotations. We can see the importance of understanding minor differences between supposedly similar words, and the meanings which they can impart a certain contexts: ‘It is often said that English has no perfect synonyms... Corpora make it possible to test this by examining collocation, phraseological structure, genre, variety and frequency’ (Moon 2010: quoted from McCarthy and O’Keeffe 2010: 206). We can see evidence of this in the trial, when Wilde is not happy with Carson’s use of the word adore and claims instead that he should be using love (‘It is higher’ (Carson and Wilde 1895: quoted in Holland 2003: 90-91)).

Interestingly enough, love has the collocates I and you (see App. 2), so it must be said often in speech, as the novel is not a first person narrative. However, this doesn’t necessarily indicate that the cluster I love you is common, and indeed you only appears three times in the R1 (i.e. the first space on the right side of the node word) position, and much more commonly before the verb. Him is a more common collocate than her but only by a frequency of 4, and both are generally the direct object of the verb, in position R1. Also, her and his + love are both common; her is more frequent than his. However, linking these two pronoun points together, we can ascertain that her can signify either the direct object of a verb (e.g. I love her) or a personal possessive pronoun (e.g. her love), whereas the masculine version uses two words - him as the direct object and his as the possessive pronoun. Therefore, even though her has a fairly frequent collocate score of 14, when we add the values for his and him together we get a score of 25 (18+7). Also, her is more generally the object of the verb, rather than the possessive of the noun, meaning that the men in this novel do discuss loving women. However, when we examine the concordance lines (see App. 3), we can see negative incidences of this, such as ‘as long as he does not love her’ (line 71) and ‘why should I not love her?’ (line 70), perhaps a desire to self-confirm an enrolment in obligatory heterosexuality. Love is also discussed, where not negatively, quite frivolously, e.g. line 36 ‘she was usually in love with somebody’ (see also lines 18, 38, 39, 41, 42). In contrast, we

can see that the word adore, as concordanced below, is used to state things like, line 1, I adore simple pleasures, and, it is rather belittled, when he writes that one could passionately adore her for six months.

4 occurrences.
ct to such simple pleasures ? ‘ I adore simple pleasures , ‘ said Lord Henry
think I do n't like good music . I adore it , but I am afraid of it . It make
e this girl his wife , passionately adore her for six months , and then sudden
, ‘ cried Dorian Gray . ‘ It is to adore some one . ‘ ‘ That is certainly bet

Examples of temporal semantic change can be seen throughout texts, as Ohl points out, the word queer for example, according to the Oxford English Dictionary, can mean to be obsessed (Ohl 2005: 62) - again, alluding to the link I suggested earlier between homosexuality and excess. Thus, in a true study of this nature, one must be aware at all times of contextual changes, and possible inferences Wilde may be making which might not make themselves visible through the software I shall be using. Again, an obvious example is the term gay which was only used then to purport happiness and frivolity, rather than denoting sexuality. Indeed, there was no real word for Oscar Wilde's sexual orientation, merely the derogatory sodomite which only referred to the sexual act itself, rather than to a particular gendered choice. Of course, now it is perfectly possible to write an openly gay novel, but in Wilde's time, his only possibility, to avoid (or at least that was the intention) prosecution, was to be ambiguous. He does invoke the traditional Victorian hierarchical lifestyle in plenty of his works (Gillespie 1995: 76-77), even if he does not endorse its laws. After introducing this section with my analysis of the word love, I shall begin this corpus analysis with a section on identificatory words, and whether there is a link between the characters, their linguistic identity, and their sexuality; then I shall look into the relation of openly sexual / romantic words to male characters; and finally I shall turn to the trial and examine exactly which words were used by Carson and Wilde, to prosecute and defend, respectively.

I shall begin my investigation with exactly what or who is identified in *The Picture of Dorian Gray*, by going through a collocations list for each of the main characters, Dorian Gray (App. 4), Lord Henry Wotton (App. 5), Basil Hallward (App. 6), and, for good comparative measures, Sibyl Vane (App. 7). We can see links immediately between the three main male characters. All three of them include the collocate dear, and the collocate verb cried. They are all linked by an intimate and triangular emotional attachment. They also all feature possessive and subject pronouns, such as my, his, me, you, indicating that their identity is linked to each others' identity. This is particularly important with Dorian Gray, who is influenced and, some would say corrupted, by those around him. Similarly it is important to the other two characters, who are absorbed and obsessed by the image of Dorian and what he represents. One of the collocates for Dorian is also eyes, which provides a useful link in for Wilde to explore the mortal and pictorial body of Dorian Gray, and to probe deeper, into his soul. Lord Henry Wotton is also collated with very (line 50), alluding to the ideas of excess and extravagance which I have suggested are linked to homosexual values, and which Ohl suggested are part of the meaning of the word queer (Ohl 2005: 62). To contrast this, when we look at a collocation of Sibyl, we can see that there is no dear, cried, or many pronouns (except for her), suggesting that there is less intimacy, and affection, less of her need to cry out and make her love heard, and finally, less intensity of possession in her relationships. The 'disorientated' identification, and the 'uncertain boundaries of the self in identification' (ibid.: 89) suggested by Ohl, is achieved through the characters identification to each other. That is their only self-identification, and as Ohl argues, by dislocating the characters, Wilde can move away from the need to express sexual normativity (ibid.: 61). It

becomes even harder for the characters to self-identify when it is sometimes not clear where they are. Ohl argues that the sets are blurred, so the characters are delocalized as well as disidentified (ibid.: 78). As far as the identification of Dorian Gray goes, the simple fact that he has, almost, two identities, only serves to emphasise his status as an ‘iconic gay male figure’ (ibid.: 62).

I shall now move on to discuss overtly sexual terms which were key to *The Picture of Dorian Gray*. Evidence from another corpus study have proved the minor differences between similar words, suggesting that homosexual is often associated with acts whereas gay is associated with identities (McEnery, Xiao and Tono 2008: 109). Of course this gives weight to my argument concerning identities, as neither of these words were coined in Wilde’s day, and while sodomitical would have served to refer to the act, nothing was left to refer to the homosexual identity, hence the problems faced by these characters. To move on to sexual key words in my corpus then, firstly, the word lips (App. 8) seems to be used with both negative and positive pre-modifiers regardless of whether the lips belong to a masculine or a feminine body, but it seems that the negative associations, such as dry, painted, parted and thin are often more common when in reference to a woman’s lips, whereas the most prominent term to describe male lips is scarlet, a visually pleasing and aesthetically stimulating labial adjective. By making men appear so sensual, and focusing on their sexual regions, Wilde is giving form to gay desire (Ohl 2005: 88), and expressing the ‘raw power of physical desire’ (Gillespie 1995: 77).

The next concordance I have provided is of the word passions, in App. 9. Passions are never hers but are often his, suggesting possibly that it is the men (but not necessarily exclusively the homosexual men) who experience such strong feelings. The pure and innocently connoted colour white (App. 10) is often used to describe women, as we would expect, although Wilde is careful not to set up a straightforward and easily criticisable relation of white with women and red or black with men. The word romantic (Example 2 below) appears to be problematic, and tends to appear in reference to objects - a spirit, tragedy, background, play, history, explanation, rather than relationships. For Wilde to have used this with regard to heterosexual relations might have been against his agenda, whilst to use it with regard to homosexual relations might have been against his publisher’s agenda, and certainly implying the sexual preference of men for men, rather than just an occasional impulsive desire, would have been exceedingly dangerous. As Gillespie writes, ‘Basil’s account of his response goes deeper than a description of mere physical attraction and touches on a more profound, less easily categorised imaginative power that Dorian’s nature exerts’ (Gillespie 1995: 82), which points out nicely that even if Wilde is representing homosexual values, we must not be so blind as to simply see this as replacing the woman in the heterosexual relationship with another man, and maintaining the same labels that we would apply to straight relationships, when everything about them is different. Similarly, we cannot apply Wilde’s critique of sexual relations in the same way as we would knowingly apply them to heterosexual relationships, and therefore, we cannot easily determine Wilde’s attitude towards his subject, and whether it is his intention to defend homosexuality, or simply to present it in a forbidden light (Gillespie 1995: 84).

N	Concordance
1	for romance, and, to the true\ romantic, background was ever
2	the insincere character of\ a romantic play with the wit an
3	s of real\ jacinth, and in the romantic history of Alexander
4	cried Dorian.\ \ ‘It is a most romantic explanation,’ laughe
5	the panes? It is marvellously\ romantic. What a blessing it
6	he had come to such\ a really romantic end as you suggest,

7	be a premature surrender.'\ \ 'Romantic art begins with its
8	on was\ mad after her. She was romantic, though. All the wom
9	n who was standing by him. His romantic,\ olive-coloured fac
10	e in it all the passion of the romantic\ spirit, all the per
11	afraid of it. It makes me too romantic. I have simply worsh
12	ul young Parisian\ in whom the romantic and the scientific t
13	ut it. It is one\ of the great romantic tragedies of the age
14	real name. I think it is quite romantic of\ him. He is proba

I shall now turn to look at words taken from the trial, such as sin (App. 11), which is often his but never hers, and is described mainly with negative words, terrible, leprosy of sin etc, but occasionally in sadistically absorbing ways, such as marvellous and evil sin, the passions of sin etc, implying that its step away from the acceptable is an exciting one at least. Soul (App. 12) is referred to as both his and hers, so Wilde is not confining the feelings of the soul to men whose homoerotic senses have been channelled, but especially with his is the over emphatic pronoun own to create his own soul, and again enhance possession. Several lines refer to the need to cure the soul, admitting that Lord Henry's influence has unleashed upon the soul something which must be remedied. The word corruption (App. 13) also links in with soul, further emphasising this point of Lord Henry's influence. In the trial, Wilde kept trying to refer to 'admiring a man's personality' rather than just 'adoring a young man' but interestingly, the word personality (App. 14) is only used 16 times in the whole of the novel, and while it is linked to words like fascinating, it has no link to the darker terms such as passions, sin and soul. The word curious (App. 15 and 16) collates with his and he, and is often to do with a pleasurable feeling. Secret (App. 17 and 18) has a high collocate his, especially his life / his soul, reminding us of the elusive mystery of the homoerotic affair.

Conclusions

I have attempted to show, through corpus evidence, that *The Picture of Dorian Gray* does indeed contain words or phrases which could be construed to have homoerotic overtones. There is certainly an emphasis on the intimacy between the three men, on their own sinful activity, and their passions, with a lack of discussion about their feminine romances, or married life (the exception being Dorian's relationship with Sibyl, which goes only to prove Wilde's point that heterosexual relationships are based on necessity and obligation, rather than passionate feeling). I will not of course argue whether or not this should have led to Wilde's arrest - social attitudes have changed so much within the times that it would be inappropriate for me to do so. Perhaps, aside from saying whether or not it endorses homosexual activity, it is appropriate to use Gillespie's words, and remember that the novel 'readily supports interpretations that offer highly specific and opinionated commentaries on the nineteenth-century world Dorian inhabits' (Gillespie 1995: 78). And of course, meanings are to be interpreted; it was up to Wilde to lay the foundations, but the sort of uproar it created at the time was due mainly to the contextualised meaning which it produced, rather than the meaning which we see today (Cameron and Kulick 2003: 57). I would like to finish by saying that, as I have mentioned, whilst I do believe that *The Picture of Dorian Gray* endorses homosexuality, promotes it (in suggesting that it is a deeper love than heterosexuality), and is about it, Wilde's intention is not to preach his sexual orientation to the masses. Instead, he is writing a 'powerful indictment against the corrupting piousness of compulsory heterosexuality' (Mahaffey 1998: 83) which was to cause his death.

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Appendices**Appendix 1. Key Word List in *The Picture of Dorian Gray***

N	Key word	Freq.	%	RC. Freq.	RC. %	Keyness	P
1	DORIAN	410	0.51	411		2,240.84	0.0000000000
2	HENRY	223	0.28	536	0.01	928.55	0.0000000000
3	BASIL	153	0.19	157		830.89	0.0000000000
4	HARRY	174	0.22	282		830.78	0.0000000000
5	GRAY	189	0.24	444		793.78	0.0000000000
6	LORD	248	0.31	1,691	0.04	608.53	0.0000000000
7	SIBYL	83	0.10	87		448.27	0.0000000000
8	HALLWARD	81	0.10	81		442.65	0.0000000000
9	YOU	1,444	1.81	49,301	1.04	369.16	0.0000000000
10	IS	907	1.14	28,091	0.59	309.42	0.0000000000
11	VANE	54	0.07	60		287.28	0.0000000000
12	HE	1,539	1.93	60,579	1.28	227.83	0.0000000000
13	DON'T	255	0.32	5,080	0.11	213.26	0.0000000000
14	LIFE	229	0.29	4,624	0.10	187.52	0.0000000000
15	ART	76	0.10	518	0.01	186.41	0.0000000000
16	DUCHESS	43	0.05	96		183.99	0.0000000000
17	IT	1,338	1.68	53,548	1.13	183.08	0.0000000000
18	PICTURE	70	0.09	441		180.74	0.0000000000
19	ALAN	33	0.04	33		180.32	0.0000000000
20	PORTRAIT	52	0.07	204		174.99	0.0000000000
21	ONE'S	54	0.07	249		167.29	0.0000000000
22	PAINTER	36	0.05	71		161.02	0.0000000000
23	WONDERFUL	58	0.07	390		143.54	0.0000000000
24	ARE	373	0.47	11,334	0.24	133.42	0.0000000000
25	HORRIBLE	48	0.06	295		125.88	0.0000000000
26	CURIOUS	48	0.06	325		118.24	0.0000000000
27	THINGS	128	0.16	2,399	0.05	117.16	0.0000000000
28	CRIED	95	0.12	1,434	0.03	115.32	0.0000000000
29	GOLD	49	0.06	358		114.61	0.0000000000
30	REALLY	103	0.13	1,695	0.04	112.47	0.0000000000
31	NARBOROUGH	20	0.03	20		109.28	0.0000000000
32	HIM	661	0.83	25,597	0.54	104.31	0.0000000000
33	ARTIST	29	0.04	99		104.22	0.0000000000
34	SINS	27	0.03	81		102.73	0.0000000000
35	HIDEOUS	32	0.04	142		101.16	0.0000000000
36	CAMPBELL	26	0.03	75		100.58	0.0000000000
37	CHARMING	43	0.05	316		100.16	0.0000000000
38	THAT	1,360	1.71	60,819	1.28	99.89	0.0000000000
39	LAD	45	0.06	363		98.01	0.0000000000
40	CANVAS	23	0.03	53		97.26	0.0000000000
41	THING	120	0.15	2,476	0.05	94.89	0.0000000000
42	AM	232	0.29	6,726	0.14	93.55	0.0000000000
43	MONSTROUS	25	0.03	78		93.52	0.0000000000
44	ACROSS	61	0.08	757	0.02	91.63	0.0000000000

45	DREADFUL	43	0.05	377		87.89	0.0000000000
46	ANSWERED	87	0.11	1,521	0.03	87.74	0.0000000000
47	PAINTED	32	0.04	183		87.72	0.0000000000
48	MURMURED	42	0.05	360		87.37	0.0000000000
49	STUDIO	18	0.02	28		87.02	0.0000000000
50	SIMPLY	41	0.05	344		86.70	0.0000000000
51	SOUL	68	0.09	1,000	0.02	85.09	0.0000000000
52	COLOURED	30	0.04	165		84.17	0.0000000000
53	PASSION	46	0.06	481	0.01	81.20	0.0000000000
54	ONE	382	0.48	13,805	0.29	79.32	0.0000000000
55	ABSOLUTELY	39	0.05	351		78.08	0.0000000000
56	WANT	105	0.13	2,267	0.05	77.07	0.0000000000
57	SOMETHING	126	0.16	3,013	0.06	77.06	0.0000000000
58	ROMANCE	24	0.03	107		75.68	0.0000000000
59	WHAT	399	0.50	14,826	0.31	74.52	0.0000000000
60	SIN	28	0.04	174		72.92	0.0000000000
61	BEAUTY	55	0.07	779	0.02	71.82	0.0000000000
62	AFRAID	61	0.08	953	0.02	71.05	0.0000000000
63	ERSKINE	13	0.02	13		71.03	0.0000000000
64	CIGARETTE	15	0.02	25		70.96	0.0000000000
65	HORRIBLY	18	0.02	50		70.73	0.0000000000
66	EXQUISITE	26	0.03	152		70.33	0.0000000000
67	MARVELLOUS	17	0.02	42		70.00	0.0000000000
68	LAUGHED	41	0.05	454		68.72	0.0000000000
69	WOMEN	66	0.08	1,152	0.02	66.70	0.0000000000
70	SUBTLE	19	0.02	69		66.35	0.0000000000
71	SELBY	12	0.02	12		65.57	0.0000000000
72	EVERYTHING	69	0.09	1,284	0.03	63.79	0.0000000000
73	PERSONALITY	16	0.02	43		63.72	0.0000000000
74	GEOFFREY	12	0.02	14		63.02	0.0000000000
75	MAD	36	0.05	384		62.43	0.0000000000
76	JULIET	13	0.02	21		62.11	0.0000000000
77	SCREEN	18	0.02	68		61.69	0.0000000000
78	SHALLOW	16	0.02	47		61.42	0.0000000000
79	JIM	15	0.02	43		58.18	0.0000000000
80	CHARM	26	0.03	209		56.77	0.0000000000
81	MERELY	39	0.05	501	0.01	56.55	0.0000000000
82	PAINTING	18	0.02	84		55.40	0.0000000000
83	HENRY'S	13	0.02	30		54.94	0.0000000000
84	TRAGEDY	17	0.02	73		54.66	0.0000000000
85	GLADYS	10	0.01	10		54.64	0.0000000000
86	HALLWARD'S	10	0.01	10		54.64	0.0000000000
87	GRAY'S	11	0.01	16		54.27	0.0000000000
88	PASSIONS	23	0.03	171		53.14	0.0000000000
89	SCARLET	18	0.02	93		52.36	0.0000000000
90	DELIGHTFUL	29	0.04	303		51.22	0.0000000000
91	FANTASTIC	16	0.02	72		50.21	0.0000000000
92	TERRIBLE	40	0.05	594	0.01	49.48	0.0000000000
93	ADRIAN	9	0.01	9		49.18	0.0000000000

94	WOTTON	9	0.01	9		49.18	0.0000000000
95	REAL	41	0.05	631	0.01	48.62	0.0000000000
96	ABOUT	223	0.28	7,978	0.17	47.98	0.0000000000
97	SENSES	23	0.03	199		47.50	0.0000000000
98	LIPS	57	0.07	1,143	0.02	47.13	0.0000000000
99	THEATRE	20	0.03	146		46.80	0.0000000000
100	PEOPLE	97	0.12	2,616	0.06	46.31	0.0000000000
101	STAINED	15	0.02	71		45.81	0.0000000000
102	FASCINATING	14	0.02	59		45.45	0.0000000000
103	PLAY	40	0.05	638	0.01	45.41	0.0000000000
104	YOUTH	36	0.05	532	0.01	44.79	0.0000000000
105	GILT	14	0.02	61		44.68	0.0000000000
106	SEEMED	119	0.15	3,562	0.08	44.20	0.0000000000
107	AGATHA	12	0.02	39		44.09	0.0000000000
108	HUBBARD	8	0.01	8		43.71	0.0000000000
109	SINGLETON	8	0.01	8		43.71	0.0000000000
110	JOY	33	0.04	464		43.44	0.0000000000
111	LIKE	212	0.27	7,694	0.16	43.27	0.0000000000
112	WORLD	90	0.11	2,430	0.05	42.86	0.0000000000
113	EMBROIDERED	12	0.02	42		42.63	0.0000000000
114	JAMES	18	0.02	133		41.76	0.0000000000
115	LOVE	111	0.14	3,319	0.07	41.34	0.0000000000
116	CLUB	20	0.03	173		41.31	0.0000000000
117	NOWADAYS	12	0.02	45		41.27	0.0000000000
118	TERRIBLY	16	0.02	101		41.25	0.0000000000
119	BRAIN	24	0.03	261		40.90	0.0000000000
120	ALWAYS	110	0.14	3,303	0.07	40.51	0.0000000000
121	THERE	337	0.42	13,905	0.29	39.27	0.0000000000
122	BOYHOOD	12	0.02	51		38.79	0.0000000000
123	SILVER	24	0.03	280		38.30	0.0000000000
124	MISSHAPEN	8	0.01	13		38.15	0.0000000000
125	ROMEO	7		8		36.96	0.0000000000
126	RED	41	0.05	778	0.02	36.84	0.0000000000
127	HANSOM	9	0.01	23		36.57	0.0000000000
128	BLOSSOMS	10	0.01	33		36.49	0.0000000001
129	CREPT	17	0.02	143		35.87	0.0000000001
130	DOMINATED	7		9		35.79	0.0000000001
131	FORGET	35	0.04	609	0.01	35.51	0.0000000002
132	HUGE	17	0.02	145		35.49	0.0000000002
133	VALET	13	0.02	75		35.45	0.0000000003
134	TEDIOUS	11	0.01	48		35.08	0.0000000006
135	GLANCED	19	0.02	189		35.02	0.0000000007
136	TERROR	29	0.04	440		34.98	0.0000000004
137	CENTURY	16	0.02	129		34.86	0.0000000006
138	JEWELLED	9	0.01	26		34.79	0.0000000007
139	MARRED	9	0.01	26		34.79	0.0000000007
140	STIRRED	17	0.02	152		34.21	0.0000000020
141	FLUNG	20	0.03	220		33.73	0.0000000034
142	CORRUPTION	9	0.01	28		33.71	0.0000000035

143	INTELLECTUAL	14	0.02	100		33.26	0.0000000052
144	FRANCIS	9	0.01	29		33.19	0.0000000054
145	OVER	169	0.21	6,196	0.13	33.18	0.0000000055
146	QUITE	107	0.13	3,426	0.07	32.99	0.0000000063
147	SHAPED	11	0.01	54		32.93	0.0000000066
148	HORRID	16	0.02	140		32.75	0.0000000075
149	PARIS	18	0.02	182		32.72	0.0000000077
150	WHITE	56	0.07	1,372	0.03	32.66	0.0000000080
151	FROWNED	10	0.01	42		32.52	0.0000000089
152	BEAUTIFUL	44	0.06	948	0.02	32.40	0.0000000097
153	HIS	996	1.25	49,123	1.04	32.38	0.0000000098
154	ACTRESS	9	0.01	31		32.21	0.0000000109
155	ABSURD	15	0.02	124		32.07	0.0000000119
156	MUSIC	33	0.04	596	0.01	31.82	0.0000000140
157	TYPE	13	0.02	89		31.78	0.0000000143
158	SOME	224	0.28	8,878	0.19	31.73	0.0000000148
159	MOMENTS	28	0.04	449		31.57	0.0000000163
160	IDEAL	12	0.02	74		31.40	0.0000000181
161	EXHIBIT	10	0.01	45		31.38	0.0000000183
162	YELLOW	22	0.03	291		30.94	0.0000000237
163	SCIENTIFIC	11	0.01	62		30.42	0.0000000319
164	AMERICANS	6		8		30.36	0.0000000329
165	WORSHIPPED	10	0.01	49		29.97	0.0000000410
166	TRAGIC	11	0.01	64		29.84	0.0000000440
167	REALIZE	10	0.01	50		29.63	0.0000000493
168	NINETEENTH	8	0.01	27		28.90	0.0000000734
169	PEARLS	8	0.01	27		28.90	0.0000000734
170	KILLED	16	0.02	163		28.89	0.0000000736
171	SECRET	41	0.05	909	0.02	28.75	0.0000000795
172	MASK	9	0.01	40		28.43	0.0000000944
173	ARTISTIC	7		18		28.38	0.0000000970
174	VULGAR	15	0.02	145		28.33	0.0000000996
175	COMPLEX	7		19		27.77	0.0000001339
176	BASIL'S	5		5		27.32	0.0000001695
177	BRANDON	5		5		27.32	0.0000001695
178	DORIAN'S	5		5		27.32	0.0000001695
179	FLOWERLIKE	5		5		27.32	0.0000001695
180	KELSO	5		5		27.32	0.0000001695
181	RUXTON	5		5		27.32	0.0000001695
182	PURPLE	15	0.02	152		27.21	0.0000001794
183	LAD'S	7		20		27.19	0.0000001818
184	ALTER	13	0.02	111		27.12	0.0000001882
185	TRUE	49	0.06	1,241	0.03	26.74	0.0000002294
186	POSE	6		12		26.70	0.0000002341
187	TABLE	59	0.07	1,629	0.03	26.70	0.0000002349
188	BLUE	28	0.04	510	0.01	26.68	0.0000002375
189	ELABORATE	10	0.01	60		26.62	0.0000002450
190	WONDER	40	0.05	916	0.02	26.49	0.0000002625
191	MUTTERED	17	0.02	204		26.40	0.0000002751

192	ROMANTIC	14	0.02	136		26.33	0.0000002851
193	SUNLIGHT	12	0.02	96		26.29	0.0000002902
194	SILLY	16	0.02	181		26.29	0.0000002912
195	BORED	8	0.01	33		26.25	0.0000002964
196	COAT	21	0.03	311		26.06	0.0000003284
197	COLOUR	21	0.03	313		25.86	0.0000003634
198	BYE	20	0.03	286		25.83	0.0000003697
199	SPOILED	11	0.01	80		25.81	0.0000003745
200	SUDDENLY	47	0.06	1,188	0.03	25.76	0.0000003847
201	CURIOSLY	11	0.01	82		25.36	0.0000004718
202	WRINKLED	8	0.01	36		25.10	0.0000005407
203	LEAVES	20	0.03	294		25.03	0.0000005612
204	MONMOUTH	5		7		24.95	0.0000005858
205	ORCHIDS	5		7		24.95	0.0000005858
206	MAKES	27	0.03	506	0.01	24.70	0.0000006670
207	SHRUGGED	9	0.01	52		24.52	0.0000007338
208	PAIN	30	0.04	611	0.01	24.20	0.0000008637
209	SHADOWS	15	0.02	173		24.20	0.0000008656
210	ARTISTS	7		26		24.18	0.0000008726
211	UGLINESS	7		26		24.18	0.0000008726
212	FINGERS	25	0.03	452		24.07	0.0000009278
213	LISTLESSLY	8	0.01	39		24.04	0.0000009397
214	SPILLED	5		8		23.96	0.0000009809
215	REST	4		1,384	0.03	-24.22	0.0000008567
216	BUSINESS	4		1,409	0.03	-24.91	0.0000005975
217	AS	572	0.72	41,653	0.88	-25.10	0.0000005418
218	FIRST	48	0.06	5,464	0.12	-25.16	0.0000005257
219	COULD	136	0.17	12,139	0.26	-25.56	0.0000004267
220	BEFORE	73	0.09	7,514	0.16	-26.33	0.0000002848
221	ANOTHER	16	0.02	2,767	0.06	-26.61	0.0000002457
222	I'LL	5		1,598	0.03	-26.66	0.0000002394
223	LITTLE	87	0.11	8,623	0.18	-26.84	0.0000002179
224	NOT	474	0.59	35,459	0.75	-26.90	0.0000002115
225	NEAR	4		1,504	0.03	-27.56	0.0000001493
226	BUT	396	0.50	30,375	0.64	-27.84	0.0000001286
227	SIDE	12	0.02	2,440	0.05	-28.26	0.0000001033
228	MARGARET	4		1,530	0.03	-28.29	0.0000001014
229	THESE	27	0.03	3,899	0.08	-28.91	0.0000000730
230	WELL	67	0.08	7,313	0.15	-30.25	0.0000000350
231	IT'S	5		1,733	0.04	-30.36	0.0000000330
232	WITHOUT	29	0.04	4,234	0.09	-31.96	0.0000000128
233	ON	358	0.45	28,534	0.60	-33.75	0.0000000033
234	SAID	262	0.33	22,209	0.47	-36.91	0.0000000000
235	WHILE	18	0.02	3,535	0.07	-39.47	0.0000000000
236	UNDER	13	0.02	3,095	0.07	-41.60	0.0000000000
237	FAMILY	3		1,913	0.04	-43.71	0.0000000000
238	MAY	32	0.04	5,088	0.11	-43.72	0.0000000000
239	AND	2,211	2.77	152,119	3.21	-50.52	0.0000000000
240	HERSELF	15	0.02	3,711	0.08	-51.52	0.0000000000

241	FATHER	12	0.02	3,399	0.07	-52.34	0.0000000000
242	BY	218	0.27	21,460	0.45	-65.46	0.0000000000
243	MR	87	0.11	12,320	0.26	-88.53	0.0000000000
244	THIS	148	0.19	17,954	0.38	-95.97	0.0000000000
245	MY	303	0.38	30,806	0.65	-104.40	0.0000000000
246	SHE	431	0.54	43,309	0.91	-141.80	0.0000000000
247	MISS	7		6,632	0.14	-168.91	0.0000000000
248	MRS	11	0.01	7,532	0.16	-176.10	0.0000000000
249	WHICH	119	0.15	22,503	0.48	-241.66	0.0000000000
250	HER	439	0.55	56,375	1.19	-341.34	0.0000000000

Appendix 2. Love collocations

N	Word	With	Relation	Texts	Total	Total Left	Total Right	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4	R5
1	LOVE	love	0.000	1	119	4	4	1	1	0	2	0	111	0	2	0	1	1
2	IN	love	0.000	1	34	27	7	0	2	2	1	22	0	2	1	3	0	1
3	I	love	0.000	1	34	30	4	4	6	2	5	13	0	0	2	1	1	0
4	YOU	love	0.000	1	26	17	9	3	6	1	3	4	0	3	5	0	0	1
5	TO	love	0.000	1	23	15	8	3	2	3	0	7	0	2	1	2	0	3
6	AND	love	0.000	1	20	6	14	1	0	1	2	2	0	3	1	4	4	2
7	WITH	love	0.000	1	19	4	15	0	1	0	1	2	0	13	0	0	1	1
8	HIM	love	0.000	1	18	4	14	1	0	1	2	0	0	8	3	0	3	0
9	OF	love	0.000	1	16	12	4	0	0	3	1	8	0	2	1	0	1	0
10	MY	love	0.000	1	14	12	2	0	1	1	1	9	0	1	0	0	0	1
11	HER	love	0.000	1	14	3	11	0	0	1	0	2	0	6	3	0	0	2
12	FOR	love	0.000	1	13	4	9	1	1	0	0	2	0	4	3	1	0	1
13	THE	love	0.000	1	13	8	5	0	2	4	1	1	0	0	1	1	2	1
14	IS	love	0.000	1	12	5	7	0	1	1	3	0	0	3	3	0	1	0
15	HE	love	0.000	1	12	5	7	0	2	2	0	1	0	1	1	2	2	1
16	AS	love	0.000	1	12	7	5	0	4	1	2	0	0	1	1	1	1	1
17	WAS	love	0.000	1	10	6	4	0	1	1	4	0	0	1	0	0	3	0
18	ONE	love	0.000	1	10	7	3	1	1	1	4	0	0	2	0	0	1	0
19	HAD	love	0.000	1	10	6	4	2	1	3	0	0	0	1	1	1	0	1
20	A	love	0.000	1	10	2	8	1	0	0	1	0	0	0	4	0	2	2
21	THAT	love	0.000	1	10	2	8	1	1	0	0	0	0	2	2	1	1	2
22	ME	love	0.000	1	9	6	3	0	1	3	2	0	0	3	0	0	0	0
23	IT	love	0.000	1	9	4	5	1	1	2	0	0	0	2	1	0	2	0
24	HAVE	love	0.000	1	8	6	2	0	3	3	0	0	0	0	0	2	0	0
25	WOULD	love	0.000	1	8	4	4	1	0	2	0	1	0	3	0	0	0	1
26	BE	love	0.000	1	8	5	3	0	1	0	4	0	0	0	1	2	0	0
27	WHO	love	0.000	1	7	5	2	0	1	2	0	2	0	0	0	0	0	2
28	HIS	love	0.000	1	7	4	3	0	1	1	0	2	0	2	0	0	1	0
29	NOT	love	0.000	1	6	5	1	1	0	1	0	3	0	0	0	0	0	1
30	SHE	love	0.000	1	6	4	2	1	3	0	0	0	0	0	1	1	0	0
31	YOUR	love	0.000	1	5	2	3	1	0	1	0	0	0	1	1	1	0	0
32	ABOUT	love	0.000	1	5	3	2	1	1	0	0	1	0	0	1	1	0	0

Appendix 3. Love concordance

N	Concordance
1	himself to some salad.\ \ 'Oh, your theories about life, your theories about love, your theories about pleasure. All your theories, in fact, Harry.'\ \
2	in the reality of the things we all play with,\ such as romance, passion, and love.'\ \ 'I was terribly cruel to her. You forget that.'\ \ 'I am afraid t
3	ene? Had she cursed\ him, as she died? No; she had died for love of him, and love would\ always be a sacrament to him now. She had atoned for everything by
4	new nothing but shadows, and I thought them real. You came--oh, my\ beautiful love!--and you freed my soul from prison. You taught me what\ reality really i
5	orld goes to the altar of its own accord,' was the answer.\ \ 'I wish I could love,' cried Dorian Gray with a deep note of pathos in\ his voice. 'But I seem
6	ask for they had first given to\ us,' murmured the lad gravely. 'They create love in our natures. They\ have a right to demand it back.'\ \ 'That is quit
7	rent. I don't know which to\ follow. Why should I not love her? Harry, I do love her. She is\ everything to me in life. Night after night I go to see her
8	\ instance, you are quite astray. I like the duchess very much, but I\ don't love her.'\ \ 'And the duchess loves you very much, but she likes you less, so
9	side him. Poor? What does that matter? When poverty creeps in\ at the door, love flies in through the window. Our proverbs want\ rewriting. They were mad
10	ediacre\ actress.'\ \ 'Don't talk like that about any one you love, Dorian. Love is a more\ wonderful thing than art.'\ \ 'They are both simply forms of
11	ne says, love with our ears, just as you men love with your eyes, if\ you ever love at all.'\ \ 'It seems to me that we never do anything else,' murmured Dor
12	t case, what is it that\ has really happened? Some one has killed herself for love of you. I\ wish that I had ever had such an experience. It would have ma
13	dreadful last scene? Had she cursed\ him, as she died? No; she had died for love of him, and love would\ always be a sacrament to him now. She had atoned
14	k. The wordy silence troubled her.\ 'Mother, Mother,' she cried, 'why does he love me so much? I know why\ I love him. I love him because he is like what I
15	Sibyl,\ however, was quite unconscious of the effect she was producing. Her\ love was trembling in laughter on her lips. She was thinking of Prince\ Charmi
16	. You laugh, but I tell you she\ has genius. I love her, and I must make her love me. You, who know\ all the secrets of life, tell me how to charm Sibyl Va
17	away all his sombre passions. He thought only of\ Sibyl. A faint echo of his love came back to him. He repeated her\ name over and over again. The birds t
18	irl's fault, not his. He had\ dreamed of her as a great artist, had given his love to her because he\ had thought her great. Then she had disappointed him.
19	ck from Australia. You will like him so much.\ Everybody likes him, and I ... love him. I wish you could come to the\ theatre to-night. He is going to be th
20	to say\ that yellow satin could console one for all the miseries of life. I\ love beautiful things that one can touch and handle. Old brocades,\ green bron
21	said against you in London.'\ \ 'I don't wish to know anything about them. I love scandals about other\ people, but scandals about myself don't interest me.
22	y rate, there is no such thing. Still, your\ wonderful girl may thrill me. I love acting. It is so much more real\ than life. Let us go. Dorian, you will
23	r.\ 'Mother, Mother,' she cried, 'why does he love me so much? I know why\ I love him. I love him because he is like what love himself should be.\ But what

24	rt. I cannot understand how any\ one can wish to shame the thing he loves. I love Sibyl Vane. I want\ to place her on a pedestal of gold and to see the wor
25	I humble. I\ feel proud, terribly proud. Mother, did you love my father as I love\ Prince Charming?'\\ The elder woman grew pale beneath the coarse powde
26	Mother,' she cried, 'why does he love me so much? I know why\ I love him. I love him because he is like what love himself should be.\ But what does he see
27	She is more than an individual. You laugh, but I tell you she\ has genius. I love her, and I must make her love me. You, who know\ all the secrets of life,
28	wind of passion\ swept over her and stirred the dainty folds of her dress. 'I love\ him,' she said simply.\\ 'Foolish child! foolish child!' was the parro
29	\\ 'Stop, Jim!' she exclaimed. 'You must not say anything against him. I\ love him.'\\ 'Why, you don't even know his name,' answered the lad. 'Who is
30	ght? I will\ work so hard and try to improve. Don't be cruel to me, because I love\ you better than anything in the world. After all, it is only once that\
31	perfect happiness. We won't quarrel. I know you would never harm any\ one I love, would you?'\\ 'Not as long as you love him, I suppose,' was the sullen
32	ing about. You are simply jealous and unkind. Ah! I\ wish you would fall in love. Love makes people good, and what you said\ was wicked.'\\ 'I am sixte
33	I am afraid I may\ frighten the company, frighten or enthrall them. To be in love is to\ surpass one's self. Poor dreadful Mr. Isaacs will be shouting 'gen
34	d not met him in early life. 'I know, my\ dear, I should have fallen madly in love with you,' she used to say,\ 'and thrown my bonnet right over the mills fo
35	st romance of your life. You will always be loved, and you will\ always be in love with love. A grande passion is the privilege of\ people who have nothing
36	they had been designed in a rage and put on in a\ tempest. She was usually in love with somebody, and, as her passion\ was never returned, she had kept all h
37	rom his surprise. 'I never thought you\ would.'\\ 'Appreciate it? I am in love with it, Basil. It is part of myself. I\ feel that.'\\ 'Well, as soon
38	happy for\ ever!'\\ 'My child, you are far too young to think of falling in love. Besides,\ what do you know of this young man? You don't even know his n
39	s? Even if I could do it, it would be profanation for me to\ play at being in love. You have made me see that.'\\ He flung himself down on the sofa and tu
40	ld you be annoyed? I suppose she will belong to you some day.\ When one is in love, one always begins by deceiving one's self, and one\ always ends by deceiv
41	tter with you to-night? You are quite out of\ sorts.'\\ 'I believe he is in love,' cried Lady Narborough, 'and that he is\ afraid to tell me for fear I sho
42	.'\\ 'Dear Lady Narborough,' murmured Dorian, smiling, 'I have not been in\ love for a whole week--not, in fact, since Madame de Ferrol left town.'\\ 'Ho
43	What a fuss people make about fidelity!' exclaimed Lord Henry. 'Why,\ even in love it is purely a question for physiology. It has nothing to\ do with our ow
44	. I\ wish that I had ever had such an experience. It would have made me in\ love with love for the rest of my life. The people who have adored\ me--there
45	ed and looked at the duchess with his slumberous\ eyes. 'Are you very much in love with him?' he asked.\\ She did not answer for some time, but stood gazin
46	he exclaimed,\ 'but don't let Sibyl.... It is a gentleman, isn't it, who is in love\ with her, or says he is? Highly connected, too, I suppose.'\\ For a m
47	You dear old Jim, you talk as if you\ were a hundred. Some day you will be in love yourself. Then you will\ know what it is. Don't look so sulky. Surely y
48	here, and I am to play Juliet.\ Oh! how I shall play it! Fancy, Jim, to be in love and play Juliet!\ To have him sitting there! To play for his delight! I

49	a black horse, and give chase, and rescue her. Of course, she would fall in love with him, and he with her, and they would get married, and come home, and
50	-not, in fact, since Madame de Ferrol left town.' 'How you men can fall in love with that woman!' exclaimed the old lady. 'I really cannot understand it.
51	hat personality selects is absolutely delightful to me. Dorian Gray falls in love with a beautiful girl who acts Juliet, and proposes to marry her. Why no
52	ting it into practice, as I do everything that you say.' 'Who are you in love with?' asked Lord Henry after a pause. 'With an actress,' said Dorian
53	sappointed.' 'I don't think I am likely to marry, Harry. I am too much in love. That is one of your aphorisms. I am putting it into practice, as I do
54	ut. You are simply jealous and unkind. Ah! I wish you would fall in love. Love makes people good, and what you said was wicked.' 'I am sixteen,' he
55	to his hand, and seemed to promise rich and fruitful results. His sudden mad love for Sibyl Vane was a psychological phenomenon of no small interest. Ther
56	ong sense of the danger of Sibyl's position. This young dandy who was making love to her could mean her no good. He was a gentleman, and he hated him for
57	ascinate me more.' 'What of art?' she asked. 'It is a malady.' 'Love?' 'An illusion.' 'Religion?' 'The fashionable substitute for
58	looked up and pouted. 'Money, Mother?' she cried, 'what does money matter? Love is more than money.' 'Mr. Isaacs has advanced us fifty pounds to pay o
59	ediorities. We women, as some one says, love with our ears, just as you men love with your eyes, if you ever love at all.' 'It seems to me that we ne
60	orgot that I was in London and in the nineteenth century. I was away with my love in a forest that no man had ever seen. After the performance was over, I
61	d then I can do what I like. I have been right, Basil, haven't I, to take my love out of poetry and to find my wife in Shakespeare's plays? Lips that Shak
62	flung himself down on the sofa and turned away his face. 'You have killed my love,' he muttered. She looked at him in wonder and laughed. He made no an
63	he has been most pleasant. I am so glad I've seen him.' 'I am charmed, my love, quite charmed,' said Lord Henry, elevating his dark, crescent-shaped eye
64	art is but a reflection. You had made me understand what love really is. My love! My love! Prince Charming! Prince of life! I have grown sick of shadow
65	you had not kissed me--if we had not kissed each other. Kiss me again, my love. Don't go away from me. I couldn't bear it. Oh! don't go away from me.
66	time. But I will try--indeed, I will try. It came so suddenly across me, my love for you. I think I should never have known it if you had not kissed me--
67	a reflection. You had made me understand what love really is. My love! My love! Prince Charming! Prince of life! I have grown sick of shadows. You ar
68	Then he leaped up and went to the door. 'Yes,' he cried, 'you have killed my love. You used to stir my imagination. Now you don't even stir my curiosity.
69	it is quite true.' 'Of course it is true, Lord Henry. If we women did not love you for your defects, where would you all be? Not one of you would ever
70	em says something different. I don't know which to follow. Why should I not love her? Harry, I do love her. She is everything to me in life. Night afte
71	aimed Lord Henry. 'A man can be happy with any woman, as long as he does not love her.' 'Ah! what a cynic you are!' cried the old lady, pushing back h
72	be Ere one can say, 'It lightens.' Sweet, good-night! This bud of love by summer's ripening breath May prove a beauteous flower when next we
73	--the night you saw her--she acted badly because she had known the reality of love. When she knew its unreality, she died, as Juliet might have died. She

74	I tragic\ figure sent on to the world's stage to show the supreme reality of\ love. A wonderful tragic figure? Tears came to his eyes as he\ remembered her
75	on you! You have spoiled the romance of\ my life. How little you can know of love, if you say it mars your art!\ Without your art, you are nothing. I would
76	wn strange, could only be soothed by Saracen cards\ painted with the images of love and death and madness; and, in his\ trimmed jerkin and jewelled cap and ac
77	that wonderful spirit his own.\ There was something fascinating in this son of love and death.\ \ Suddenly he stopped and glanced up at the houses. He found
78	exquisite to me. I heard them hissing, and I smiled.\ What could they know of love such as ours? Take me away, Dorian--take\ me away with you, where we can
79	ctly why I can feel it. Those who are\ faithful know only the trivial side of love: it is the faithless who\ know love's tragedies.' And Lord Henry struck a
80	ove-letter I have ever written in my\ life. Strange, that my first passionate love-letter should have been\ addressed to a dead girl. Can they feel, I wonde
81	and to me, it seems far too wonderful for tears.\ Here is the first passionate love-letter I have ever written in my\ life. Strange, that my first passionate
82	came from his own temperament. The love\ that he bore him--for it was really love--had nothing in it that was\ not noble and intellectual. It was not that
83	t we never do anything else,' murmured Dorian.\ \ 'Ah! then, you never really love, Mr. Gray,' answered the duchess with\ mock sadness.\ \ 'My dear Gladys!
84	world. I assure you we can't bear mediocrities. We women, as some\ one says, love with our ears, just as you men love with your eyes, if\ you ever love at a
85	vibrate in unison with our moods\ and passions, atom calling to atom in secret love or strange affinity?\ But the reason was of no importance. He would never
86	ake reparation for that. She could still be his wife.\ His unreal and selfish love would yield to some higher influence, would\ be transformed into some nobl
87	'Not as long as you love him, I suppose,' was the sullen answer.\ \ 'I shall love him for ever!' she cried.\ \ 'And he?'\ \ 'For ever, too!'\ \ 'He had
88	r all? There was no reason that the future\ should be so full of shame. Some love might come across his life, and\ purify him, and shield him from those sin
89	y that is born of the senses and that dies when the senses\ tire. It was such love as Michelangelo had known, and Montaigne, and\ Winckelmann, and Shakespear
90	the still\ more poisonous influences that came from his own temperament. The love\ that he bore him--for it was really love--had nothing in it that was\ no
91	d them, but they remain slaves looking for their\ masters, all the same. They love being dominated. I am sure you were\ splendid. I have never seen you rea
92	ve thrown it all away. You are shallow and\ stupid. My God! how mad I was to love you! What a fool I have been!\ You are nothing to me now. I will never s
93	that no one knew who he was. He had often told the girl whom he had\ lured to love him that he was poor, and she had believed him. He had\ told her once tha
94	e. You, who know\ all the secrets of life, tell me how to charm Sibyl Vane to love me! I\ want to make Romeo jealous. I want the dead lovers of the world t
95	e things. He would go back to Sibyl Vane, make her amends,\ marry her, try to love her again. Yes, it was his duty to do so. She\ must have suffered more t
96	t? It held the secret of\ his life, and told his story. It had taught him to love his own\ beauty. Would it teach him to loathe his own soul? Would he eve
97	ways something ridiculous about the emotions of people whom one has\ ceased to love. Sibyl Vane seemed to him to be absurdly melodramatic.\ Her tears and sob
98	names to any one. It is like surrendering a part of them. I have\ grown to love secrecy. It seems to be the one thing that can make\ modern life mysterio

99	hing\ of which all art is but a reflection. You had made me understand what\ love really is. My love! My love! Prince Charming! Prince of life!\ I have
100	love me so much? I know why\ I love him. I love him because he is like what love himself should be.\ But what does he see in me? I am not worthy of him.
101	your nature so deep.’\ \ ‘How do you mean?’\ \ ‘My dear boy, the people who love only once in their lives are really\ the shallow people. What they call t
102	this place\ now.’\ \ Dorian shrugged his shoulders. ‘I am sick of women who love one.\ Women who hate one are much more interesting. Besides, the stuff is
103	h that I had ever had such an experience. It would have made me in\ love with love for the rest of my life. The people who have adored\ me--there have not b
104	of your life. You will always be loved, and you will\ always be in love with love. A grande passion is the privilege of\ people who have nothing to do. Th
105	been, you would not have loved him, my dear lady,’ was the\ rejoinder. ‘Women love us for our defects. If we have enough of them,\ they will forgive us ever
106	wo lines. He remembered the autumn\ that he had passed there, and a wonderful love that had stirred him to\ mad delightful follies. There was romance in eve
107	ve up\ the East End? I assure you he would be quite invaluable. They would\ love his playing.’\ \ ‘I want him to play to me,’ cried Lord Henry, smiling, a
108	a commonplace mediocre\ actress.’\ \ ‘Don’t talk like that about any one you love, Dorian. Love is a more\ wonderful thing than art.’\ \ ‘They are both s
109	now you would never harm any\ one I love, would you?’\ \ ‘Not as long as you love him, I suppose,’ was the sullen answer.\ \ ‘I shall love him for ever!’ s
110	inter. ‘I\ understand what you mean, and I believe in this girl. Any one you love\ must be marvellous, and any girl who has the effect you describe must\ b
111	ath him, I don’t feel humble. I\ feel proud, terribly proud. Mother, did you love my father as I love\ Prince Charming?’\ \ The elder woman grew pale bene

Appendix 4. Dorian collocations

N	Word	With	Relation	Texts	Total	Total Left	Total Right	L5	L4	L3	L2	L1	Cent.	R1	R2	R3	R4	R5
1	DORIAN	dorian	0.000	1	416	3	3	0	0	0	0	3	410	3	0	0	0	0
2	GRAY	dorian	0.000	1	141	0	141	0	0	0	0	0	0	141	0	0	0	0
3	THE	dorian	0.000	1	90	42	48	3	10	17	11	1	0	1	13	14	10	10
4	AND	dorian	0.000	1	74	25	49	4	2	9	6	4	0	3	9	10	12	15
5	TO	dorian	0.000	1	64	29	35	5	2	8	8	6	0	4	13	7	6	5
6	YOU	dorian	0.000	1	62	34	28	5	7	7	3	12	0	10	3	5	4	6
7	A	dorian	0.000	1	53	13	40	5	3	4	1	0	0	1	17	9	4	9
8	SAID	dorian	0.000	1	53	31	22	1	0	0	0	30	0	13	7	0	0	2
9	HIS	dorian	0.000	1	52	4	48	0	0	3	1	0	0	0	13	18	8	9
10	OF	dorian	0.000	1	49	31	18	3	4	10	4	10	0	1	0	2	5	10
11	I	dorian	0.000	1	45	27	18	7	6	9	5	0	0	3	4	4	6	1
12	IS	dorian	0.000	1	41	21	20	0	7	4	7	3	0	4	8	5	1	2
13	THAT	dorian	0.000	1	41	24	17	2	7	2	6	7	0	5	5	3	3	1
14	WITH	dorian	0.000	1	38	11	27	2	2	4	3	0	0	8	6	1	8	4
15	IT	dorian	0.000	1	33	23	10	5	4	8	4	2	0	1	5	0	1	3
16	AT	dorian	0.000	1	31	17	14	0	1	3	4	9	0	1	5	3	1	4
17	ME	dorian	0.000	1	30	17	13	2	2	1	6	6	0	0	2	1	6	4
18	HE	dorian	0.000	1	29	10	19	2	2	4	2	0	0	8	2	1	4	4
19	WAS	dorian	0.000	1	29	16	13	2	3	4	3	4	0	2	11	0	0	0
20	AS	dorian	0.000	1	23	15	8	6	5	0	0	4	0	2	1	3	2	0
21	IN	dorian	0.000	1	23	10	13	1	5	2	1	1	0	1	1	4	3	4
22	CRIED	dorian	0.000	1	23	18	5	0	0	0	0	18	0	2	1	1	1	0
23	NOT	dorian	0.000	1	22	10	12	3	0	3	4	0	0	0	3	5	1	3
24	MY	dorian	0.000	1	18	14	4	0	2	3	9	0	0	0	1	2	0	1
25	HAVE	dorian	0.000	1	18	9	9	3	3	1	2	0	0	0	3	3	1	2
26	HIM	dorian	0.000	1	18	6	12	1	1	1	1	2	0	0	2	6	2	2
27	FOR	dorian	0.000	1	17	9	8	2	0	2	5	0	0	1	2	0	4	1
28	WHAT	dorian	0.000	1	17	7	10	0	2	0	2	3	0	2	2	1	3	2
29	LORD	dorian	0.000	1	16	1	15	0	0	1	0	0	0	1	11	2	0	1
30	ON	dorian	0.000	1	16	2	14	1	0	0	0	1	0	0	1	2	7	4
31	HENRY	dorian	0.000	1	16	2	14	1	0	0	1	0	0	0	1	11	2	0
32	BE	dorian	0.000	1	14	5	9	1	1	1	2	0	0	0	0	4	2	3
33	BUT	dorian	0.000	1	14	9	5	1	2	2	2	2	0	0	0	4	1	0
34	LOOKED	dorian	0.000	1	13	5	8	0	0	0	5	0	0	4	1	1	1	1
35	TURNED	dorian	0.000	1	13	6	7	3	2	0	1	0	0	2	2	1	2	0
36	FROM	dorian	0.000	1	12	6	6	1	0	0	1	4	0	1	0	1	1	3
37	DON'T	dorian	0.000	1	12	5	7	2	1	1	1	0	0	2	2	0	1	2
38	HAD	dorian	0.000	1	12	4	8	1	1	1	0	1	0	2	3	2	0	1
39	UP	dorian	0.000	1	12	2	10	0	2	0	0	0	0	0	4	4	2	0
40	GRAY'S	dorian	0.000	1	11	0	11	0	0	0	0	0	0	11	0	0	0	0
41	THEY	dorian	0.000	1	10	7	3	2	3	1	1	0	0	1	1	0	1	0
42	THIS	dorian	0.000	1	10	6	4	1	1	3	1	0	0	1	0	0	3	0
43	DEAR	dorian	0.000	1	10	10	0	0	1	1	0	8	0	0	0	0	0	0
44	BY	dorian	0.000	1	10	6	4	0	2	2	1	1	0	0	2	1	0	1

45	ANSWERED	dorian	0.000	1	10	4	6	0	0	0	0	4	0	4	1	1	0	0
46	HEAD	dorian	0.000	1	10	0	10	0	0	0	0	0	0	0	0	5	3	2
47	SHOOK	dorian	0.000	1	9	0	9	0	0	0	0	0	0	4	3	1	1	0
48	SO	dorian	0.000	1	9	7	2	2	3	1	1	0	0	0	0	2	0	0
49	WILL	dorian	0.000	1	9	4	5	3	1	0	0	0	0	0	5	0	0	0
50	OVER	dorian	0.000	1	8	4	4	0	1	1	1	1	0	0	0	2	1	1
51	MURMURED	dorian	0.000	1	8	6	2	0	0	0	0	6	0	1	0	1	0	0
52	ARE	dorian	0.000	1	8	6	2	0	0	4	2	0	0	0	1	0	1	0
53	SOME	dorian	0.000	1	8	2	6	0	1	0	1	0	0	0	0	4	2	0
54	IF	dorian	0.000	1	8	4	4	1	0	0	0	3	0	3	1	0	0	0
55	DOOR	dorian	0.000	1	8	4	4	0	0	2	1	1	0	0	0	1	2	1
56	EYES	dorian	0.000	1	8	1	7	0	0	0	1	0	0	0	1	0	3	3
57	QUITE	dorian	0.000	1	8	6	2	0	1	1	4	0	0	0	0	2	0	0
58	INTO	dorian	0.000	1	7	4	3	0	2	1	0	1	0	1	0	0	2	0
59	HIMSELF	dorian	0.000	1	7	0	7	0	0	0	0	0	0	2	2	0	2	1
60	ONE	dorian	0.000	1	7	5	2	2	1	2	0	0	0	0	1	1	0	0
61	AN	dorian	0.000	1	7	5	2	1	1	1	2	0	0	1	0	0	0	1
62	SHE	dorian	0.000	1	7	2	5	0	1	1	0	0	0	2	2	0	1	0
63	NEVER	dorian	0.000	1	7	4	3	2	1	1	0	0	0	0	2	1	0	0
64	VERY	dorian	0.000	1	7	4	3	2	0	0	2	0	0	0	1	1	1	0
65	YES	dorian	0.000	1	6	5	1	0	0	1	2	2	0	1	0	0	0	0
66	SMILED	dorian	0.000	1	6	1	5	0	1	0	0	0	0	1	2	1	0	1
67	TRUE	dorian	0.000	1	6	2	4	0	0	0	0	2	0	0	0	1	2	1
68	TOLD	dorian	0.000	1	6	0	6	0	0	0	0	0	0	1	1	1	2	1
69	THEM	dorian	0.000	1	6	3	3	0	0	0	1	2	0	0	2	0	0	1
70	TELL	dorian	0.000	1	6	5	1	0	0	3	2	0	0	0	0	0	0	1
71	WERE	dorian	0.000	1	6	3	3	3	0	0	0	0	0	0	1	1	1	0
72	MUST	dorian	0.000	1	6	3	3	0	1	1	1	0	0	0	1	1	0	1
73	ENTERED	dorian	0.000	1	6	4	2	0	0	3	0	1	0	0	2	0	0	0
74	LIKE	dorian	0.000	1	6	3	3	1	0	1	1	0	0	1	0	1	1	0
75	KNOW	dorian	0.000	1	6	3	3	2	0	1	0	0	0	0	0	2	1	0
76	LAUGHED	dorian	0.000	1	6	4	2	1	0	0	0	3	0	0	2	0	0	0
77	ROUND	dorian	0.000	1	6	3	3	0	2	1	0	0	0	0	1	0	2	0
78	PUT	dorian	0.000	1	6	0	6	0	0	0	0	0	0	3	1	0	0	2
79	GOOD	dorian	0.000	1	6	3	3	0	0	0	2	1	0	0	1	2	0	0
80	AM	dorian	0.000	1	6	4	2	1	1	1	1	0	0	0	1	0	1	0
81	HALLWARD	dorian	0.000	1	5	0	5	0	0	0	0	0	0	0	5	0	0	0
82	COULD	dorian	0.000	1	5	3	2	1	1	1	0	0	0	0	1	0	1	0
83	BEFORE	dorian	0.000	1	5	3	2	0	1	0	1	1	0	0	0	1	1	0
84	ASKED	dorian	0.000	1	5	5	0	0	0	0	0	5	0	0	0	0	0	0
85	ALL	dorian	0.000	1	5	4	1	0	0	1	1	2	0	0	0	0	1	0
86	BASIL	dorian	0.000	1	5	5	0	0	0	0	5	0	0	0	0	0	0	0
87	BACK	dorian	0.000	1	5	1	4	0	0	0	1	0	0	0	1	2	1	0
88	HAND	dorian	0.000	1	5	0	5	0	0	0	0	0	0	0	1	1	3	0

89	NO	dorian	0.000	1	5	3	2	1	1	0	1	0	0	0	1	0	0	1
90	LOOKIN G	dorian	0.000	1	5	2	3	0	0	0	2	0	0	1	0	0	2	0
91	NOW	dorian	0.000	1	5	3	2	0	1	0	1	1	0	0	0	1	1	0
92	ROOM	dorian	0.000	1	5	3	2	1	0	0	0	2	0	0	0	0	2	0
93	OUT	dorian	0.000	1	5	1	4	0	1	0	0	0	0	0	1	1	1	1
94	TOO	dorian	0.000	1	5	1	4	0	0	0	1	0	0	1	0	2	0	1
95	TOOK	dorian	0.000	1	5	0	5	0	0	0	0	0	0	2	1	2	0	0
96	HARRY	dorian	0.000	1	5	3	2	0	0	2	1	0	0	1	1	0	0	0
97	HOW	dorian	0.000	1	5	2	3	1	1	0	0	0	0	2	0	0	1	0
98	HER	dorian	0.000	1	5	1	4	0	0	0	1	0	0	0	0	0	3	1

Appendix 5. Lord Henry collocations

N	Word	With	Relation	Texts	Total	Total Left	Total Right	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4	R5
1	HENRY	henry	0.000	1	223	0	0	0	0	0	0	0	223	0	0	0	0	0
2	LORD	henry	0.000	1	213	213	0	0	0	0	0	213	0	0	0	0	0	0
3	SAID	henry	0.000	1	56	48	8	0	0	1	47	0	0	2	5	1	0	0
4	THE	henry	0.000	1	45	10	35	5	5	0	0	0	0	0	9	8	7	11
5	HIS	henry	0.000	1	39	4	35	2	1	1	0	0	0	0	21	6	3	5
6	AND	henry	0.000	1	39	14	25	4	3	1	6	0	0	3	9	3	2	8
7	TO	henry	0.000	1	35	14	21	5	4	2	3	0	0	2	4	10	2	3
8	A	henry	0.000	1	34	10	24	4	5	1	0	0	0	1	11	3	5	4
9	AT	henry	0.000	1	26	12	14	1	2	3	6	0	0	2	4	3	3	2
10	IN	henry	0.000	1	26	8	18	2	2	0	4	0	0	3	3	3	5	4
11	HIM	henry	0.000	1	25	4	21	0	1	3	0	0	0	0	6	6	6	3
12	HAD	henry	0.000	1	21	1	20	0	0	1	0	0	0	15	2	1	2	0
13	WITH	henry	0.000	1	20	7	13	1	1	2	3	0	0	6	1	3	2	1
14	OF	henry	0.000	1	19	13	6	3	7	1	1	1	0	0	0	0	4	2
15	DORIAN	henry	0.000	1	16	14	2	0	2	11	1	0	0	0	1	0	0	1
16	HE	henry	0.000	1	15	6	9	3	2	1	0	0	0	0	1	4	4	0
17	THAT	henry	0.000	1	15	9	6	2	0	1	6	0	0	2	1	1	2	0
18	I	henry	0.000	1	14	8	6	4	3	1	0	0	0	4	0	1	0	1
19	AS	henry	0.000	1	14	5	9	0	0	0	5	0	0	2	2	4	1	0
20	LOOKED	henry	0.000	1	13	3	10	0	1	2	0	0	0	6	0	2	1	1
21	WAS	henry	0.000	1	13	6	7	2	1	1	2	0	0	2	2	0	1	2
22	IT	henry	0.000	1	12	9	3	3	2	4	0	0	0	0	0	1	2	0
23	CRIED	henry	0.000	1	12	11	1	1	0	0	10	0	0	1	0	0	0	0
24	ANSWERED	henry	0.000	1	11	11	0	0	0	0	11	0	0	0	0	0	0	0
25	WOTTON	henry	0.000	1	9	0	9	0	0	0	0	0	0	9	0	0	0	0
26	MURMURED	henry	0.000	1	9	8	1	0	0	0	8	0	0	1	0	0	0	0
27	LADY	henry	0.000	1	8	8	0	1	3	0	0	4	0	0	0	0	0	0
28	OVER	henry	0.000	1	8	3	5	1	0	2	0	0	0	1	3	1	0	0
29	ME	henry	0.000	1	7	7	0	0	4	2	1	0	0	0	0	0	0	0
30	ON	henry	0.000	1	7	0	7	0	0	0	0	0	0	0	1	1	4	1
31	YOU	henry	0.000	1	7	2	5	0	1	0	1	0	0	2	1	1	0	1
32	MY	henry	0.000	1	7	5	2	4	1	0	0	0	0	0	0	0	1	1
33	NOT	henry	0.000	1	7	3	4	1	0	2	0	0	0	1	1	1	1	0
34	IS	henry	0.000	1	7	4	3	1	1	1	1	0	0	1	2	0	0	0
35	ASKED	henry	0.000	1	7	7	0	0	0	0	7	0	0	0	0	0	0	0
36	LAUGHED	henry	0.000	1	7	2	5	0	0	0	2	0	0	5	0	0	0	0
37	DEAR	henry	0.000	1	6	5	1	0	4	1	0	0	0	0	0	0	0	1
38	DON'T	henry	0.000	1	6	5	1	1	3	0	1	0	0	1	0	0	0	0
39	THEN	henry	0.000	1	6	5	1	2	1	1	1	0	0	0	0	0	1	0

40	THEM	henry	0.000	1	6	4	2	0	2	2	0	0	0	0	0	0	1	1
41	BE	henry	0.000	1	6	4	2	0	3	1	0	0	0	0	0	1	1	0
42	AN	henry	0.000	1	6	3	3	3	0	0	0	0	0	0	1	2	0	0
43	ALL	henry	0.000	1	6	4	2	0	1	2	1	0	0	0	0	1	0	1
44	HIMSE LF	henry	0.000	1	6	1	5	1	0	0	0	0	0	0	5	0	0	0
45	LAUGH ING	henry	0.000	1	6	0	6	0	0	0	0	0	0	6	0	0	0	0
46	FROM	henry	0.000	1	6	2	4	0	0	0	2	0	0	0	0	2	1	1
47	FOR	henry	0.000	1	6	4	2	3	1	0	0	0	0	1	0	1	0	0
48	WHAT	henry	0.000	1	5	4	1	1	0	0	3	0	0	0	1	0	0	0
49	ACROS S	henry	0.000	1	5	0	5	0	0	0	0	0	0	0	5	0	0	0
50	VERY	henry	0.000	1	5	4	1	2	2	0	0	0	0	0	1	0	0	0
51	EXCLA IMED	henry	0.000	1	5	5	0	0	1	0	4	0	0	0	0	0	0	0
52	GO	henry	0.000	1	5	2	3	1	1	0	0	0	0	0	0	2	0	1
53	LOOKI NG	henry	0.000	1	5	2	3	0	1	1	0	0	0	2	0	0	1	0
54	SHOUL DERS	henry	0.000	1	5	0	5	0	0	0	0	0	0	0	0	5	0	0
55	BY	henry	0.000	1	5	2	3	0	1	0	1	0	0	0	0	1	0	2
56	CHAIR	henry	0.000	1	5	1	4	1	0	0	0	0	0	0	0	0	2	2
57	SO	henry	0.000	1	5	3	2	1	0	1	1	0	0	0	0	0	1	1

Appendix 6. Basil (Hallward) collocations

N	Word	With	Relation	Texts	Total	Total Left	Total Right	L5	L4	L3	L2	L1	Cent	R1	R2	R3	R4	R5
1	BASIL	basil	0.000	1	153	0	0	0	0	0	0	0	153	0	0	0	0	0
2	YOU	basil	0.000	1	38	22	16	6	5	2	7	2	0	5	3	1	4	3
3	TO	basil	0.000	1	35	16	19	2	3	5	4	2	0	3	2	4	4	6
4	THE	basil	0.000	1	33	16	17	2	0	9	5	0	0	2	4	3	3	5
5	I	basil	0.000	1	30	17	13	3	7	6	1	0	0	4	5	1	0	3
6	AND	basil	0.000	1	28	13	15	3	6	0	0	4	0	4	1	5	3	2
7	HALL WARD	basil	0.000	1	28	0	28	0	0	0	0	0	0	28	0	0	0	0
8	HAD	basil	0.000	1	24	10	14	0	0	4	5	1	0	4	7	3	0	0
9	HE	basil	0.000	1	21	9	12	0	4	4	1	0	0	10	0	0	0	2
10	OF	basil	0.000	1	19	11	8	0	3	2	2	4	0	0	0	0	7	1
11	THAT	basil	0.000	1	17	13	4	1	2	1	1	8	0	1	2	0	0	1
12	HIM	basil	0.000	1	16	2	14	0	0	0	1	1	0	0	0	2	5	7
13	MY	basil	0.000	1	16	13	3	1	0	2	10	0	0	1	1	0	0	1
14	IN	basil	0.000	1	15	10	5	1	1	2	2	4	0	0	1	1	1	2
15	WAS	basil	0.000	1	14	9	5	3	2	1	2	1	0	4	1	0	0	0
16	SAID	basil	0.000	1	14	3	11	0	0	0	1	2	0	5	5	1	0	0
17	DEAR	basil	0.000	1	14	13	1	0	1	0	2	10	0	0	1	0	0	0
18	IT	basil	0.000	1	13	12	1	2	2	3	1	4	0	0	0	0	0	1
19	HAVE	basil	0.000	1	12	6	6	1	3	1	1	0	0	0	3	1	1	1
20	WITH	basil	0.000	1	11	4	7	0	0	0	2	2	0	0	0	4	2	1
21	ME	basil	0.000	1	10	6	4	1	0	1	2	2	0	0	0	0	2	2
22	HALL WARD 'S	basil	0.000	1	10	0	10	0	0	0	0	0	0	10	0	0	0	0
23	MUST	basil	0.000	1	9	4	5	1	1	1	1	0	0	0	3	2	0	0
24	ARE	basil	0.000	1	9	6	3	1	0	2	2	1	0	1	2	0	0	0
25	A	basil	0.000	1	8	4	4	1	3	0	0	0	0	0	0	1	2	1
26	DON'T	basil	0.000	1	8	6	2	1	1	3	0	1	0	1	1	0	0	0
27	AT	basil	0.000	1	8	4	4	0	3	0	1	0	0	0	0	2	0	2
28	IS	basil	0.000	1	8	2	6	0	1	1	0	0	0	2	3	1	0	0
29	BUT	basil	0.000	1	8	2	6	0	0	0	1	1	0	5	0	0	1	0
30	AS	basil	0.000	1	7	6	1	2	1	1	0	2	0	0	0	0	0	1
31	IF	basil	0.000	1	6	4	2	0	1	1	0	2	0	1	0	0	1	0
32	AM	basil	0.000	1	6	4	2	1	0	2	1	0	0	0	1	1	0	0
33	HIS	basil	0.000	1	6	1	5	0	0	1	0	0	0	0	1	1	1	2
34	WHAT	basil	0.000	1	6	5	1	2	1	2	0	0	0	0	0	1	0	0
35	WOUL D	basil	0.000	1	5	2	3	1	0	0	0	1	0	2	0	1	0	0
36	VERY	basil	0.000	1	5	2	3	0	0	1	1	0	0	0	1	1	1	0
37	CRIED	basil	0.000	1	5	1	4	0	0	0	0	1	0	3	1	0	0	0
38	NOT	basil	0.000	1	5	3	2	1	1	0	1	0	0	0	1	1	0	0
39	NEVE R	basil	0.000	1	5	1	4	1	0	0	0	0	0	1	1	1	1	0
40	GO	basil	0.000	1	5	3	2	0	0	1	0	2	0	0	0	2	0	0

41	DORI AN	basil	0.000	1	5	0	5	0	0	0	0	0	0	0	5	0	0	0
42	DO	basil	0.000	1	5	2	3	0	0	1	1	0	0	1	1	0	0	1
43	STUDI O	basil	0.000	1	5	2	3	0	0	0	1	1	0	0	3	0	0	0
44	SO	basil	0.000	1	5	5	0	0	0	1	4	0	0	0	0	0	0	0

Appendix 7. Sibyl collocation

N	Word	With	Relation	Texts	Total	Total Left	Total Right	L5	L4	L3	L2	L1	Cent	R 1	R2	R3	R4	R5
1	SIBYL	sibyl	0.000	1	83	0	0	0	0	0	0	0	83	0	0	0	0	0
2	VANE	sibyl	0.000	1	38	1	37	1	0	0	0	0	37	0	0	0	0	0
3	TO	sibyl	0.000	1	23	15	8	0	5	3	4	3	0	1	2	3	1	1
4	YOU	sibyl	0.000	1	20	11	9	4	0	1	5	1	0	1	2	1	3	2
5	THE	sibyl	0.000	1	17	10	7	0	2	8	0	0	0	0	2	2	1	2
6	I	sibyl	0.000	1	16	10	6	3	2	3	2	0	0	2	3	0	0	1
7	OF	sibyl	0.000	1	14	12	2	3	0	0	1	8	0	0	0	0	1	1
8	WAS	sibyl	0.000	1	11	3	8	2	1	0	0	0	0	2	5	1	0	0
9	AND	sibyl	0.000	1	11	7	4	1	1	1	0	4	0	2	0	0	0	2
10	FOR	sibyl	0.000	1	10	7	3	0	0	2	1	4	0	0	1	1	0	1
11	HAD	sibyl	0.000	1	9	4	5	2	0	2	0	0	0	1	2	1	0	1
12	HE	sibyl	0.000	1	9	6	3	2	3	1	0	0	0	0	2	0	1	0
13	ME	sibyl	0.000	1	9	6	3	0	3	0	2	1	0	0	0	1	2	0
14	THAT	sibyl	0.000	1	8	5	3	1	0	0	0	4	0	1	0	0	0	2
15	IS	sibyl	0.000	1	8	4	4	0	0	2	1	1	0	2	2	0	0	0
16	A	sibyl	0.000	1	7	3	4	1	0	1	1	0	0	0	2	1	1	0
17	HOW	sibyl	0.000	1	7	4	3	1	0	1	2	0	0	1	2	0	0	0
18	WHEN	sibyl	0.000	1	6	5	1	1	1	2	0	1	0	1	0	0	0	0
19	HER	sibyl	0.000	1	5	1	4	0	0	1	0	0	0	0	1	2	0	1
20	ABOUT	sibyl	0.000	1	5	4	1	0	0	0	0	4	0	0	0	0	1	0
21	NOT	sibyl	0.000	1	5	2	3	0	1	1	0	0	0	0	0	1	2	0
22	SAID	sibyl	0.000	1	5	2	3	0	1	0	0	1	0	1	1	1	0	0
23	OVER	sibyl	0.000	1	5	4	1	0	0	0	0	4	0	0	0	0	0	1

Appendix 8. Lips concordance

N	Concordance
1	re, as\ with startled eyes and lips parted in frightened ple
2	\ hideous iteration the bitten lips of Dorian Gray shaped an
3	A groan broke from Campbell's lips and he shivered all over
4	own at\ her, and his chiselled lips curled in exquisite disd
5	aubed her\ cheeks, and her dry lips twitched with a spasm of
6	said the girl. Her flowerlike lips touched the\ withered ch
7	error broke from Dorian Gray's lips, and he rushed between\
8	nto his\ ear by those grinning lips. The mad passions of a h
9	fect I wanted--the half-parted lips and the\ bright look in
10	\ A smile curved Lord Henry's lips, and he turned round and
11	es that became laughter on her lips. She shook her head\ at
12	epped back a few paces and her lips seemed\ to tremble. Basi
13	dropped mechanically from her lips. A tattered\ lace handke
14	eath parted\ the petals of her lips. They trembled. Some sou
15	n and pressed his hands to her lips. He drew them away, and
16	s trembling in laughter on her lips. She was thinking of Pri
17	slew his wife and\ painted her lips with a scarlet poison th
18	rlet\ would pass away from his lips and the gold steal from
19	was a curl of contempt in his lips. 'Come\ upstairs, Basil,
20	nerve shook the scarlet of his lips and left them trembling.
21	es chasing each other over his lips\ and wonder growing grav
22	\ and a smile played about his lips. The peril was over. He
23	t tears came\ to his eyes. His lips trembled, and rushing to
24	faint smile passed across his lips, as though he\ had been
25	ed.'\ \ An oath broke from his lips. 'I don't care for mysel
26	ingered for a moment about his lips. Yes, he would be good,
27	. A cry of joy\ broke from his lips. The man who had been sh
28	of black coffee, he wiped his lips slowly\ with a napkin, m
29	o the air by shrill hysterical lips--it was really very\ goo
30	y of pain broke from the lad's lips, and he leaped to his fe
31	se of golden hair and laughing lips, and in an open\ carriag
32	g the poison from\ her lover's lips. I have watched her wand
33	ad never seen there before. My lips moved towards hers.\ We
34	feigned to kiss, those painted lips\ that now smiled so crue
35	s laugh broke from the painted lips of the\ woman who had ta
36	rror broke from the painter's lips as he saw in the\ dim li
37	relief broke from his parched lips, and the colour came bac
38	there, motionless, with parted lips and\ eyes strangely brig
39	radiance about her. Her parted lips were smiling over some s
40	were violet wells of passion, lips that were\ like the peta
41	wife in Shakespeare's\ plays? Lips that Shakespeare taught
42	fell as a warning from pretty lips.\ \ 'You wish me to defe
43	line like that warped his red lips. What\ did it mean?\ \ H
44	ong the cups, and her full red lips were smiling at somethin
45	hair,\ blue eyes, and rose-red lips--they all were there. It
46	with his finely curved scarlet lips, his frank blue eyes, hi

47	e and swarthy, and the sensual lips seemed to be twisted wit
48	ife for sin, nor those smiling lips have cried out on God\ a
49	ugh of mockery broke from the lips of the younger man. 'You
50	shot by her. She saw the thin lips moving, and smiled.\ \ S
51	cato laugh broke from her thin lips, and her\ fingers began
52	came from Sir Thomas's tight lips. Lady Agatha\ shook her
53	h of\ cruelty round the warped lips. He almost dreaded his v
54	ace and her moist, wine-dashed lips--he knew\ what he had go
55	go,\ too. You never open your lips while you are painting,
56	y and gold. The curves of your lips\ rewrite history. The p
57	nes, and\ passion branded your lips with its hideous fires,

Appendix 9. Passions concordance

N	Concordance
1	tural instinct of terror about passions and\ sensations that
2	e in\ tracing the thoughts and passions of men to some pearl
3	in unison with our moods\ and passions, atom calling to ato
4	ed, by\ intellectual approval, passions that without such ju
5	se-white boyhood, you have had passions that have made you a
6	brought melancholy across his passions.\ Its mere memory ha
7	canvas bear the burden of his passions and his sins; that\
8	d been in his brain and in his passions. He felt that he had
9	y those grinning lips. The mad passions of a hunted animal\
10	ghts, or burn with his natural passions. His\ virtues are no
11	me. I am a man now. I have new passions, new\ thoughts, new
12	n ambergris that stirred one's passions, and in violets\ tha
13	d to drive away all his sombre passions. He thought only of\
14	it is always so. Their\ strong passions must either bruise o
15	any scientific analysis of the passions; and\ certainly Dori
16	o him. One's own soul, and the passions of one's\ friends--t
17	ified the pride\ more than the passions, and gave to the int
18	he nineteenth century all the\ passions and modes of thought
19	he more dangerous. It was the\ passions about whose origin w
20	ch dealt immediately\ with the passions and the intellect. B
21	, haunted by the memory of the passions of which we were\ to
22	re was\ inevitable. There were passions in him that would fi
23	curls\ and insolent pose! What passions had he bequeathed? T

Appendix 10. White concordance

N	Concordance
1	ora of Aragon in a pavilion of white\ and crimson silk, fill
2	clasped an enamelled collar of white and damask roses. On\ a
3	pretty face.'\ \ The girl grew white, and trembled. She clen
4	t his fingers stray across the white\ and black ivory of the
5	arlet, yet I will make them as white as snow'?\ \ 'Those wo
6	from which spread long-stemmed white blossoms, the details o
7	rrors in store for that little white body of hers!'\ \ 'Stop
8	polished leaves. In the grass, white daisies were tremulous.
9	ike throbbing rings of fire. A white\ dust--tremulous cloud
10	rd Fermor, knitting his bushy\ white eyebrows.\ \ 'That is w
11	e farm this morning, I saw her white face at\ the window, li
12	mackintosh, a ring of sickly\ white faces under a broken ro
13	frightened forest things. Her white feet trod the huge\ pre
14	e malady of reverie. Gradually white fingers creep through t
15	cried\ Lord Henry, dipping his white fingers into a red copp
16	flame they seemed, rimmed with white fire. He turned them ou
17	lutely fascinating.\ His cool, white, flowerlike hands, even
18	m the sofa and\ turning almost white from fear.\ \ 'Yes,' an
19	th. Once the mare swerved at a white gate-post and nearly th
20	lo driving a\ chariot drawn by white, gilt-reined steeds? He
21	ray's soul had turned\ to this white girl and bowed in worsh
22	ow of the conservatory, like a white handkerchief, he had se
23	red dalmatic, slowly\ and with white hands moving aside the
24	the duchess was presiding. Her white hands were moving daint
25	ns of age. He would\ place his white hands beside the coarse
26	d loved him; the Borgia on his white horse,\ with Fratricide
27	it had either prussic acid or white lead in it. I should fa
28	r throat were the curves of\ a white lily. Her hands seemed
29	ck\ masts of ships. Wreaths of white mist clung like ghostly
30	led all over and shook\ like a white narcissus. Then she flu
31	ly cell in the\ brain, or some white nerve in the body, deli
32	I ordered,\ and to have as few white ones as possible. In fa
33	le. In fact, I don't want any\ white ones. It is a lovely da
34	ut they are not feet of clay.\ White porcelain feet, if you
35	rate. Grace was his, and the\ white purity of boyhood, and
36	wither into grey. Its red and white\ roses would die. For e
37	d other emblems; dalmatics of\ white satin and pink silk dam
38	ers touched it, it dropped the white scurf\ of crinkled lids
39	d again. Her teeth showed like white seeds in a scarlet\ fru
40	Can they feel, I wonder, those white silent\ people we call
41	ike ravelled skeins of\ glossy white silk, were drifting acr
42	Leonardus Camillus had seen a white stone taken from the br
43	ed, shell-shaped spoon, snowed white sugar upon them.\ \ 'I
44	faune.' He glanced at his own\ white taper fingers, shudderi
45	ne counters and\ showing their white teeth as they chattered
46	How still it was! How horribly white the\ long hands looked!

47	s. With an evening coat and a\ white tie, as you told me onc
48	xes, and rose-red ibises, and\ white vultures with gilded cl
49	Henry, as\ well as the little white walled-in house at Algi

Appendix 11. Sin concordance

N	Concordance
1	tell us, when the passion for sin, or\ for what the world c
2	, or\ for what the world calls sin, so dominates a nature th
3	\ 'You had better confess your sin, for as sure as I am Jame
4	ver have\ clutched a knife for sin, nor those smiling lips h
5	ght at the price of a terrible sin; Gian Maria Visconti, who
6	believe\ them when I see you. Sin is a thing that writes it
7	of inner life the leprosies of sin were\ slowly eating the t
8	that. Better for him that each sin of his life had brought i
9	him\ till he had told his own sin. His sin? He shrugged his
10	l he had told his own sin. His sin? He shrugged his shoulder
11	er\ known, is really a sort of sin. I want to be better. I a
12	et remorse to dog the feet\ of sin. It was the imagination t
13	scarlet, rose the image of his sin. When Lord Henry\ came in
14	nnui,\ Dorian. That is the one sin for which there is no for
15	ame\ as our past, and that the sin we had done once, and wit
16	te\ roses would die. For every sin that he committed, a stai
17	its fairness. But he would not sin. The picture, changed or\
18	shadow seated in the house of sin? Or was the\ body really
19	ns once, and has done with its sin, for action is a mode of\
20	t is so sombre, so depressing. Sin is the\ only real colour-
21	ly. It is the world's original sin. If the caveman had known
22	at is half the\ fascination of sin, and smiling with secret
23	athed him\ some inheritance of sin and shame? Were his own a
24	e\ stage of the world and made sin so marvellous and evil so
25	he more horrible, the signs of sin or the signs of age. He w
26	symbol of\ the degradation of sin. Here was an ever-present
27	ght escape the hideousness of\ sin, but the hideousness of a
28	lions that wise men still call sin. The\ style in which it w

Appendix 12. Soul concordance

N	Concordance
1	made like that? Why had such a soul been given to him? But
2	doing. If this girl can give a soul to those who have lived
3	ng the prophet that art had a soul, but that man had not. I
4	, or made perfect. There is a soul in each one of us. I kno
5	es. Soul and body, body and soul--how mysterious they wer
6	n evil, with stained mind, and soul hungry for rebellion, D
7	utiful face, and his beautiful soul, he was a thing to wonde
8	ence over me. I was dominated, soul, brain, and power, by y
9	utterance, that Dorian Gray's soul had turned to this whit
10	o remake him. She had sent her soul to search for him, and i
11	the hideous corruption of his soul? He kept his youth--that
12	and not afraid, because in his soul who sought for her ther
13	ust mirror, this mirror of his soul that he was looking at.
14	rrible malady, was eating his soul away. From time to time
15	he words rang in his ears! His soul, certainly, was sick to
16	The life that was to make his soul would mar his body. He w
17	ret hiding-place had crept his soul, and desire had come to
18	ecret of his life and hide his soul from the eyes of men.
19	ruin he had brought upon his soul with a pity that was all
20	hing. Suddenly it dawned on my soul what it all meant. The
21	tyr. 'It is the face of my soul.' 'Christ! what a thi
22	utiful love!--and you freed my soul from prison. You taught
23	d. I can't bear the idea of my soul being hideous.' 'A v
24	ould not give! I would give my soul for that!' 'You woul
25	ss it, and I will not bare my soul to their shallow prying
26	see your soul.' 'To see my soul!' muttered Dorian Gray,
27	ern eyes, 'I shall show you my soul. You shall see the thing
28	that is Greek. The harmony of soul and body--how much that
29	was like it. To project one's soul into some gracious form
30	, it seemed to him. One's own soul, and the passions of one
31	wn in it the secret of my own soul.' Lord Henry laughed.
32	what little account! His own soul was looking out at him f
33	gambling with him for his own soul; Giambattista Cibo, who
34	it would reveal to him his own soul. And when winter came up
35	d in the corruption of his own soul. He would examine with
36	tion of the tragedy of his own soul. On one occasion he t
37	s the quotation run?--his own soul?' The music jarred,
38	s the living death of his own soul that troubled him. Basil
39	erson is to give him one's own soul. He does not think his
40	it teach him to loathe his own soul? Would he ever look at
41	wounds are like red roses. Soul and body, body and soul-
42	m? Could it be that what that soul thought, they realized?-
43	the various schools! Was the soul a shadow seated in the h
44	d colour on the canvas and the soul that was within him? Cou
45	e to expel melancholy from the soul. At another time he d
46	and the senses by means of the soul.' Yes, that was the sec

47	-flannel mist.\ \ 'To cure the soul by means of the senses,
48	t the senses, no less than the soul, have their spiritual\ m
49	ood me.' \ \ 'Don't, Harry. The soul is a terrible reality. I
50	secrets of\ life--to cure the soul by means of the senses,
51	nd the senses by means\ of the soul. You are a wonderful cre
52	day they had met, 'To cure the soul by means of the\ senses,
53	e! There was\ animalism in the soul, and the body had its mo
54	nd the senses by means of\ the soul!' How the words rang in
55	ve given\ up our belief in the soul. Play me something. Play
56	nce of what\ passed within the soul? He wondered, and hoped
57	Or was the\ body really in the soul, as Giordano Bruno thoug
58	rmured.\ 'Nothing can cure the soul but the senses, just as
59	g can cure the\ senses but the soul.' \ \ The lad started and
60	at it is only God who sees the soul, Basil? Draw that\ curta
61	at I have given away\ my whole soul to some one who treats i
62	sorb my whole nature, my whole soul, my very art\ itself. I
63	e subtle words that dealt with soul and sense, till he had f
64	when I think\ of the wonderful soul that is hidden away in t
65	ow in his\ voice, 'to see your soul. But only God can do tha
66	at, I should\ have to see your soul.' \ \ 'To see my soul!' m
67	eld to it. Resist it, and your soul grows sick with longing

Appendix 13. Corruption concordance

N	Concordance
1	have gone from\ corruption to corruption, and now you have
2	e that is! You have gone from\ corruption to corruption, and
3	himself,\ filled his mind with corruption and given horror t
4	hey stagnate.’\ \ ‘Culture and corruption,’ echoed Dorian. ‘
5	u have\ chattered enough about corruption. Now you shall loo
6	ion of its own, worse than the corruption of death\ itself--
7	to hide something that\ had a corruption of its own, worse
8	ore and more interested in the corruption of his own soul.\
9	hy should he watch the hideous corruption of his\ soul? He k

Appendix 14. Personality concordance

N	Concordance
1	finitely dear to him, and his personality had been the grea
2	rom the moment I met you, your personality had the most ext
3	what charming people do. If a personality fascinates me, wh
4	atever mode of expression that personality selects is absol
5	concentrated on myself. My own personality has become a bur
6	uch an essential part of one's personality.' Dorian said
7	r the mere wonder of your own personality, thus directly pr
8	ld ever be so dominated by the personality of a friend. Lor
9	ond is the appearance of a new personality for art also. Wh
10	\ will you understand me?--his personality has suggested to
11	face with some one whose mere personality was so fascinatin
12	face with the young man whose personality had so strangely
13	instinct, in her, but she has personality also; and you hav
14	t. But now and then a complex personality took the place an
15	e that. As long as I live, the personality of Dorian Gray w
16	its visible symbol. With your personality there is nothing

Appendix 15. Curious collocation

N	Word	With	Relation	Texts	Total	Total Left	Total Right	L5	L4	L3	L2	L1	Cent	R1	R2	R3	R4	R5
1	CURIOUS	curious	0.000	1	48	0	0	0	0	0	0	0	48	0	0	0	0	0
2	IN	curious	0.000	1	16	10	6	3	2	1	3	1	0	1	5	0	0	0
3	OF	curious	0.000	1	14	4	10	0	0	1	3	0	0	0	7	2	0	1
4	A	curious	0.000	1	12	10	2	0	1	0	1	8	0	1	0	1	0	0
5	THAT	curious	0.000	1	12	7	5	3	0	0	0	4	0	0	2	2	0	1
6	AND	curious	0.000	1	12	6	6	0	3	2	0	1	0	0	1	0	2	3
7	TO	curious	0.000	1	10	7	3	2	0	3	1	1	0	1	0	0	1	1
8	THE	curious	0.000	1	9	6	3	0	1	1	1	3	0	0	0	1	2	0
9	SOME	curious	0.000	1	9	8	1	1	0	0	0	7	0	0	0	1	0	0
10	WAS	curious	0.000	1	8	7	1	0	1	1	4	1	0	0	0	0	0	1
11	HE	curious	0.000	1	8	4	4	1	2	1	0	0	0	0	1	1	2	0
12	HIS	curious	0.000	1	8	6	2	0	2	1	1	2	0	0	1	1	0	0
13	IT	curious	0.000	1	7	4	3	1	1	1	1	0	0	1	0	1	1	0
14	WHICH	curious	0.000	1	6	2	4	1	1	0	0	0	0	0	0	3	1	0
15	FOR	curious	0.000	1	6	2	4	1	0	1	0	0	0	0	1	2	1	0
16	WITH	curious	0.000	1	5	5	0	0	0	0	5	0	0	0	0	0	0	0
17	ALL	curious	0.000	1	5	2	3	0	0	0	2	0	0	0	1	0	0	2

Appendix 16. Curious concordance

N	Concordance
1	pe, too, this lad,\ whom by so curious a chance he had met i
2	t some expression of\ all this curious artistic idolatry, of
3	ired; women,\ because they are curious: both are disappointe
4	flowerlike hands, even, had a curious charm. They\ moved, a
5	green lacquer, he used to give curious concerts in which mad
6	hat as one watched life in its curious crucible of\ pain and
7	fascinated\ him, and he felt a curious delight in the though
8	press in which he kept his own curious\ disguises, and put t
9	imprison within his brain some curious dream from which he\
10	amatic. London is very rich in curious effects of that kind.
11	ws in connection with certain\ curious experiments.\ \ This
12	d looked at Dorian Gray with a curious expression\ in her ey
13	s life had\ himself known this curious fancy. In the seventh
14	red, and for a moment the same curious feeling of loathing f
15	ld became to one! To\ note the curious hard logic of passion
16	curious!'\ \ 'Yes, it was very curious. I don't know what ma
17	own voice sounded\ shrill and curious in his ears.\ \ 'Year
18	uriosity, leave them with that curious indifference that\ is
19	elling you things.\ You have a curious influence over me. If
20	also, stirred within him. How curious it all seemed! And hi
21	began\ to stroke the head of a curious Java parrot, a large,
22	which it was written was that curious jewelled style, vivid
23	It used to remind me of those curious\ lines in some play--
24	Since then, his work was that curious\ mixture of bad paint
25	behind, so I consented. It was curious my\ not wanting to kn
26	ered the lamp. It was a rather curious one of Moorish\ workm
27	vement in Germany, and found a curious pleasure in\ tracing
28	now vibrating and throbbing to curious pulses.\ \ Music had
29	that, hated\ him through some curious race-instinct for whi
30	for himself and hung with some curious Renaissance tapestrie
31	, as he had intended. With his curious reserved habits, it w
32	s extravagant panegyrics, his\ curious reticences--he unders
33	is having, in our own day, its curious revival. It was\ to h
34	I\ thought you must have some curious romance on hand. You
35	ution? Might there not be some curious\ scientific reason fo
36	m that was to keep for him the curious\ secret of his life a
37	elt that I was growing pale. A curious sensation\ of terror
38	iced in the\ picture something curious?--something that prob
39	-stained marble, tell of that\ curious statue that Gautier c
40	a marked manner and went out. Curious stories\ became curre
41	steeds? He longed to see the\ curious table-napkins wrought
42	ollowing, in which, as in some curious\ tapestries or cunnin
43	once that they were all rather curious to\ learn who I was,
44	in spirit and in flesh--those curious unpictured sins whose
45	t work of my life. But in some curious way--I wonder\ will y
46	ething that seemed to me very\ curious.'\ \ 'Well, you don't

47	forget-me-not eyes. She was a curious woman, whose dresses\
48	im not to shoot the hare.\ How curious!'\ \ 'Yes, it was ver

Appendix 17. Secret concordance

N	Concordance
1	he face, 'we have each of us a secret. Let me know yours, an
2	lmost by chance, in wresting a secret from his friend! How\
3	away somewhere. He unlocked a secret press that\ was in the
4	passion, pleasures subtle and secret, wild joys and wilder\
5	s to keep for him the curious\ secret of his life and hide h
6	urse, our engagement is a dead secret. She has not even told
7	lent corners, to mock him from secret places, to whisper in
8	some one else was to share his secret,\ and that the man who
9	ere determined to discover his secret.\ \ Of such insolences
10	, perhaps\ Basil, too, had his secret. He would ask him and
11	rely\ the world would know his secret then. Perhaps the worl
12	e world going to be\ shown his secret? Were people to gape a
13	sions, atom calling to atom in secret love or strange affini
14	of\ scarlet flame. Out of its secret hiding-place had crept
15	e to\ follow his mind into its secret places. This portrait
16	lour seemed to me to reveal my secret. I grew afraid\ that o
17	aled. People talk sometimes of secret vices.\ There are no s
18	been forced to reveal his own secret, he had\ succeeded, al
19	arch for beauty being the real secret\ of life. I don't know
20	stern son of hers. Her shallow secret nature was troubled wh
21	your youth. You must have some secret. I am only ten years o
22	ed lips were smiling over some secret of\ their own.\ \ When
23	dox in\ them--had touched some secret chord that had never b
24	of his library, he opened the secret press into which he ha
25	murdered man. He felt that the secret of the whole\ thing wa
26	us hanging that\ concealed the secret of his life. 'I shan't
27	hells were\ teaching them the secret of some new joy. They
28	nd one of the witnesses at the secret marriage with Mrs.\ Fi
29	er before it had concealed the secret of a man's life.\ \ Sh
30	oy, don't look so tragic!\ The secret of remaining young is
31	he to say of that? It held the secret of\ his life, and told
32	t experience at best,\ and the secret of life is to reproduc
33	id that I have shown in it the secret of\ my own soul.' \ \ L
34	e terror of God, which is\ the secret of religion--these are
35	ory, but had not revealed the\ secret that he had been force
36	the soul.' Yes, that was the\ secret. He had often tried it
37	American women do. It is\ the secret of their charm.' \ \ 'W
38	oment, as though to hide their secret. When they opened, the
39	to speak have whispered their\ secret in my ear. I have had
40	ation of sin, and smiling with secret pleasure at the missha
41	I wish you would tell me your secret.\ To get back my youth

Appendix 18. Secret collocations

N	Word	With	Relation	Texts	Total	Total Left	Total Right	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4	R5
1	SECRET	secret	0.000	1	41	0	0	0	0	0	0	0	41	0	0	0	0	0
2	THE	secret	0.000	1	23	18	5	1	1	0	2	14	0	0	1	2	0	2
3	OF	secret	0.000	1	19	6	13	3	0	1	1	1	0	13	0	0	0	0
4	HIS	secret	0.000	1	14	8	6	1	1	0	1	5	0	0	4	0	1	1
5	TO	secret	0.000	1	12	10	2	2	3	5	0	0	0	0	1	0	1	0
6	HAD	secret	0.000	1	9	4	5	0	1	2	1	0	0	0	2	2	0	1
7	AND	secret	0.000	1	7	3	4	0	0	1	1	1	0	1	0	1	2	0
8	IN	secret	0.000	1	7	4	3	1	0	2	0	1	0	1	0	0	2	0
9	THAT	secret	0.000	1	7	3	4	0	0	2	1	0	0	1	3	0	0	0
10	HE	secret	0.000	1	6	3	3	0	1	2	0	0	0	1	1	0	1	0
11	LIFE	secret	0.000	1	6	0	6	0	0	0	0	0	0	0	2	3	1	0
12	A	secret	0.000	1	5	4	1	0	0	0	1	3	0	0	1	0	0	0
13	WAS	secret	0.000	1	5	2	3	0	1	0	1	0	0	0	1	1	0	1
14	IS	secret	0.000	1	5	3	2	0	0	1	2	0	0	0	0	1	1	0
15	THEIR	secret	0.000	1	5	2	3	0	0	0	0	2	0	0	2	0	0	1