

# *Littérature, corpus & hypertexte*

ANNE BANDRY-SCUBBI



***Electronic Management  
of Documents  
and New Technologies  
in Human Sciences.***

Presses de l'Université  
de Paris Sorbonne, 1995.

- « Une étude stylostatistique de Sterne: méthodologie » (1992)
- [Colloque RAO: Représentations](#)  
[Mars 2000]
- [Colloque RAO: L'analyse des données](#)  
[Janvier 2004]
- [Colloque RAO: SINGULIER/PLURIEL](#)  
[Décembre 2007]
- ISECS 2007 'Digital Enlightenment'
- [Colloque RAO: Bases de données et espaces informationnels](#) [janvier 2010]
- ISECS 2011 'Digital Enlightenment'
- [Colloque 'configuration\(s\)' RAO/CREA](#)  
[Mai 2012]



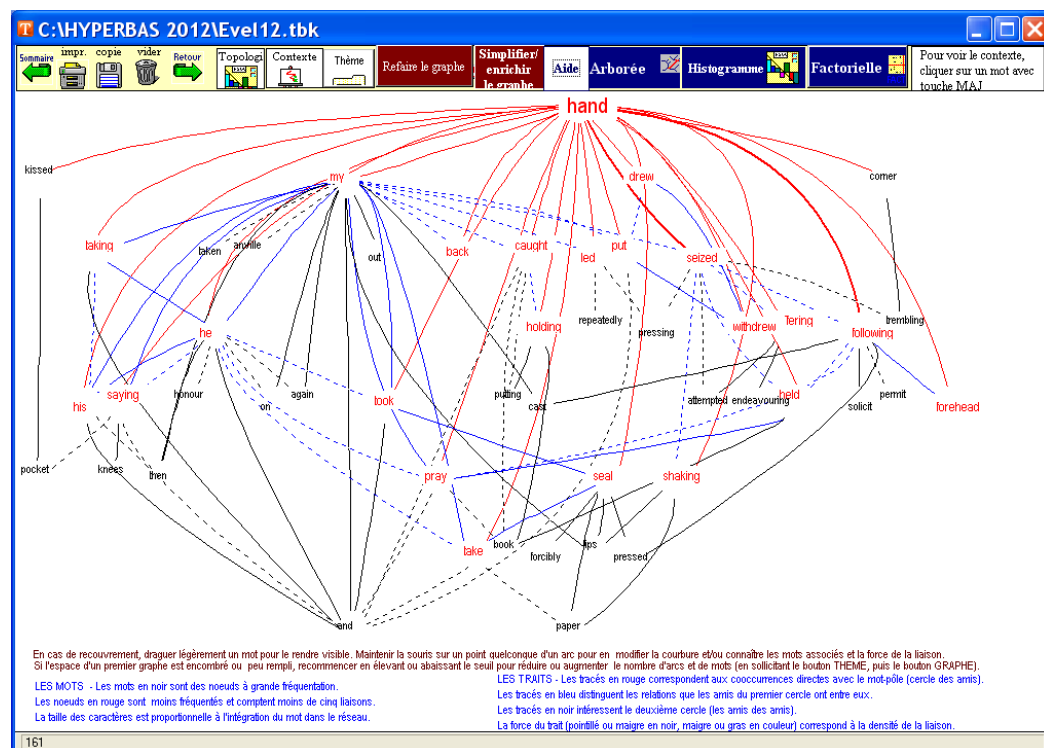
## Fiction britannique 1719-1830s & ATA0

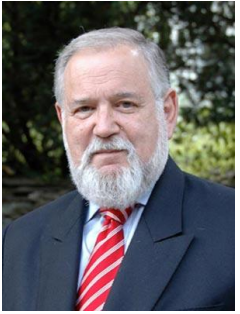
- (1990/95) Une étude stylostatistique de **Sterne** : méthodologie.
- (1997) On peut compter sur **Moll [Flanders]** avec Françoise Deconinck-Brossard.
- (2000) Les livres de **Sterne** : suites et fins.
- (2001) De la contradiction chez quelques romanciers du XVIIIe siècle : une approche stylostatistique
- (2001) **Gulliver** et la machine à compter : une étude de spécificités. **HYPERBASE**
- (2004) Les mots de **Haywood**
- (2005) De la lexicométrie à la stylostatistique? **Sterne et Swift** : textes croisés.  
Avec Françoise Deconinck-Brossard
- (2006) **Tristram Shandy** à mots comptés.
- (2007) Espace et passion dans **Pride and Prejudice** de Jane Austen.
- (2010) Du vocabulaire spécifique à l'analyse stylistique : l'exemple de **Roderick Random**.  
Journées d'Analyse statistique des Données Textuelles (JADT) **CORPORA**
- (2010) Changing Taste in the Use of Touch: **from Haywood to Burney**
- (2012) Body Words **from Haywood to Jacson**
- (2013) Evelina, Lydia, Isabella : quoi de neuf dans le (nouveau) roman anglais féminin à la lumière d'une analyse de corpus
- (2014) **Chawton 'Novels Online'** and Corpus Stylistics
- (2014) Space & Emotions: The Use of Toponyms in **Pride and Prejudice**, **Georgian Cities**



# « Une galaxie de signifiants » (S/Z)

- « Interpréter un texte, ce n'est pas lui donner un sens (plus ou moins fondé, plus ou moins libre), c'est au contraire apprécier de quel **pluriel** il est fait. »
- « Les **réseaux** sont **multiples** et **jouent** entre eux, sans qu'aucun puisse coiffer les autres »





# George P. Landow

- **The Victorian Web [...]**  
presents its images and documents, including entire books, as nodes in a network of complex connections. In other words, it emphasizes the link rather than the *search tool* (though it has one) and presents information linked to other information rather than atomized and isolated
- ***Hypertext 3.0: Critical Theory and New Media in an Era of Globalization (Parallax: Revisions of Culture and Society)***  
2008 – 1997 - 1992

("The Victorian Web, 1987-2012 — Why is it unique? Interesting?"

<<http://www.victorianweb.org/misc/vwintro.html>>. 15/11/14.

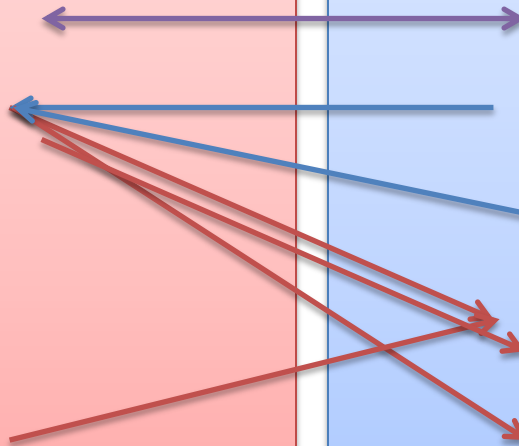
# *Attractions*



- Jane
- Elizabeth
- Mary
- Kitty
- Lydia
- Charlotte



- Bingley
- Darcy
- Collins
- Wickham
- Fitzwilliam



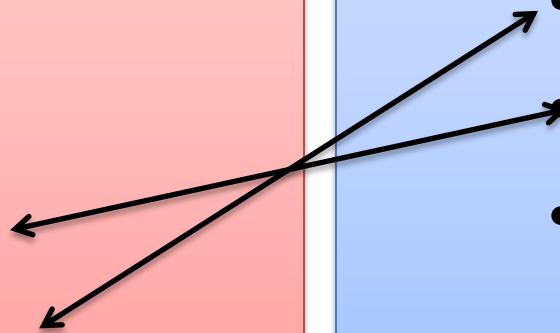
# *Marriage*



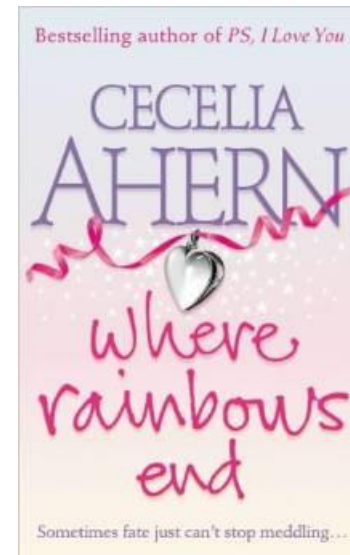
- Jane
- Elizabeth
- Mary
- Kitty
- Lydia
- Charlotte



- Bingley
- Darcy
- Collins
- Wickham
- Fitzwilliam



?



Maps of England and Wales  
*The British Atlas; comprising a complete set of county maps, of England and Wales*  
 London: Printed for Vernor, Hood, and Sharpe; [and 9 others], **1810** Box Collection; by permission of the Warden and Fellows of Winchester College.



Two Englands, where different narrative and axiological functions are literally 'attached' to different spaces (figure 5): and which one will prevail? The élite that has preserved its rural and local roots – or the mobile, urbanized group of seducers? In the language of the age: Land, or Money? We know Austen's answer: Land (preferably, with plenty of Money). But more significant than the final choice between the two spaces is the preliminary fact that Austen's England is *not one*. The novel functions as the symbolic form of the nation-state, I said earlier: and it's a form that (unlike an anthem, or a monument) not only does not conceal the nation's internal divisions, *but manages to turn them into a story*. Think of the two Englands of figure 5: they form a field of narrative forces, whose reiterated interplay defines the nation as the sum of all its possible stories: London, or the painful complications of life; the countryside, or the peace of closure; the seaside, and illicit emotions; Scotland, for secret lovers; Ireland and the Highlands, who knows, perhaps lands of the Gothic...

Austen's England; what an invention. And I say invention deliberately, because today the spatial scope of her novels may strike us as obvious, but historically it wasn't obvious at all. Readers needed a symbolic form capable of making sense of the nation-state, I have often repeated; they needed it, yes – but, before Austen, no one had really come up with it. Look at figure 6: the travels of the heroine and the other main characters in Amelie Opie's *Adeline Mowbray*. Space, here, is so stretched as to be almost shapeless: in one novel, the heroine and the other characters travel as much as in Austen's six novels taken together (figure 7) – a choice which has its own *raison d'être* (a woman who defies current morality will suffer an endless *via crucis*: in Lisbon, in Perpignan, in Richmond, in London...), but that certainly cannot turn the nation into a symbolic 'home'. Or again, look at figure 8: the 'excellent tale of *Manouvering*', as Scott calls it in the preface to *Ivanhoe*. Here, we have the opposite configuration to Opie's: the two heroines are motionless, in Devon, inside two neighboring estates – while their men sail all over the world. A very simple, very clear division of the narrative universe: women at home, and men abroad (while the nation is again lost from sight).

# 5. Jane Austen's Britain

- ▲ beginnings
- endings
- narrative complications



All late-eighteenth-century moralists of whatever colouring prefer the country to the town, but Jane Austen's Fanny does so as a typical conservative: because she associates it with a community, in which individuals have well-defined duties towards the group, and because physically it reminds her of the wider ordered universe to which the lesser community belongs. Urban life, on the other hand, has given Mary selfish values: she betrays her egotism when she laughs at the farmers who will not let her have a wagon to move her harp...

MARILYN BUTLER, *Jane Austen and the War of Ideas*





Home > Topics > Culture and the arts > Literature > **Space and Emotions**

## Space and Emotions

### The use of Toponyms in *Pride and Prejudice*

- 1. [Space and Emotions](#)
- 2. [Places and Spaces](#)
- 3. [Motions and Emotions](#)
  - [3.1. Combination of movements](#)
    - [Global view](#)
    - [Hertfordshire](#)
    - [Kent](#)
    - [Derbyshire](#)
    - [The North](#)
    - [Brighton](#)
    - [London](#)
  - [3.2. Positioning characters](#)
- 4. [Range and Scale](#)

#### Sections

- Bath
- London
- Edinburgh
- Urban growth
- Topics
  - Architecture
  - Society
  - **Culture and the arts**
    - Literature
    - Music
    - Painting
    - Theatres
    - Science
    - Clubs and societies
  - Religion

#### Search:

#### Also in this section

Literature

**Space and Emotions**

#### Keywords

art

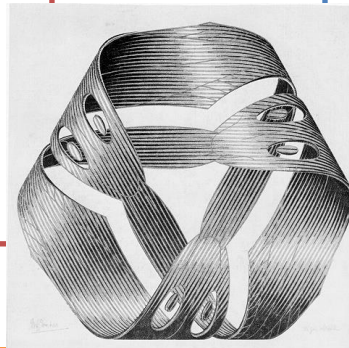
# Combinatoire



- Jane
- Elizabeth
- Mary
- Kitty
- Lydia
- Charlotte



- Bingley
- Darcy
- Collins
- Wickham
- Fitzwilliam



- London
- Longbourn
- Meryton
- Netherfield Park
- Newcastle
- Pemberley
- Rosings





David Neumeyer, The Contredanse, Classical Finales, and Caplin's Formal Functions  
Illustration 2. **Pride & Prejudice (2005), "Meryton Townhall," dancing to the "Tythe Pig"**  
[http://www.mtosmt.org/issues/mto.06.12.4/neumeyer\\_ill2.html](http://www.mtosmt.org/issues/mto.06.12.4/neumeyer_ill2.html)



**The Assembly Ball**

[www.18thc-cities.paris-sorbonne.fr/dev/spip.php?article27](http://www.18thc-cities.paris-sorbonne.fr/dev/spip.php?article27)



London, Bath, Edinburgh...

**Bath**

**London**

Home > Bath > Society in Bath > Social life in eighteenth-century Bath  
**Rowlandson in Bath**

**Rowlandson in Bath**

***"The Comforts of Bath"***

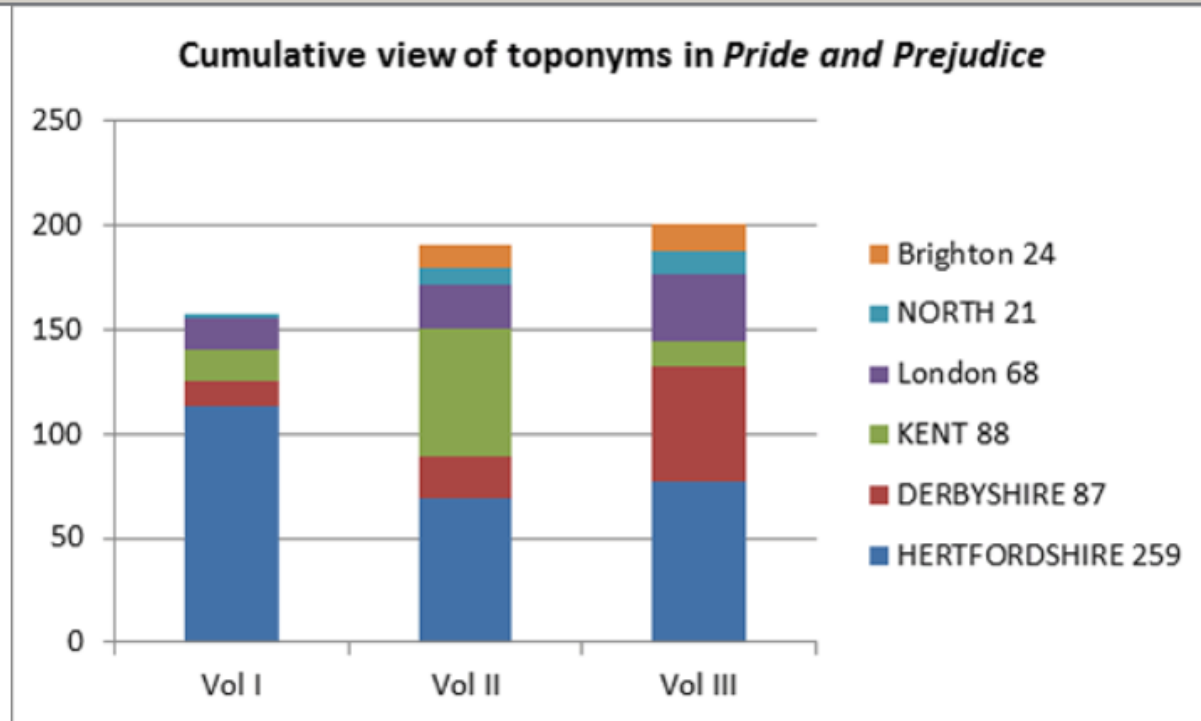
## Chart 1 (Excel) : Distribution of toponyms in *Pride and Prejudice*

This graph, established from [Chart 1](#), shows the proportion of each of the six areas. Areas in capital letters group several place names and London takes the mention of streets into account. Mentions of Hertfordshire make up nearly half of the whole, Kent and Derbyshire are equivalent in terms of quantity, while Brighton and "the North" play a role more important qualitatively than quantitatively.

			Vol I	Vol II	Vol III
259	Hertfordshire	259	113	69	77
87	Derbyshire	87	12	20	55
88	Kent	88	15	61	12
68	London	68	15	21	32
21	North	21	2	8	11
24	Brighton	24	0	11	13
547	Total toponyms		157	190	200
	Tokens		42763	35030	48545
	% tokens		0,37%	0,54%	0,41%

Chart 1 (Excel): toponyms in *Pride and Prejudice*

- Hertfordshire: Hertfordshire, Longbourn, Meryton, Netherfield
- Derbyshire: Derbyshire, Lambton, Pemberley
- Kent: Kent, Hunsford, Rosings
- London: London, Cheapside, Grace-church street, Grosvenor street, Edward-street, --- street.
- North: north, northern, northward, Newcastle, the Lakes.
- Brighton: Brighton.



**GRAPH 2 (Excel): Toponyms in the 3 volumes of *Pride and Prejudice* – Cumulative View**

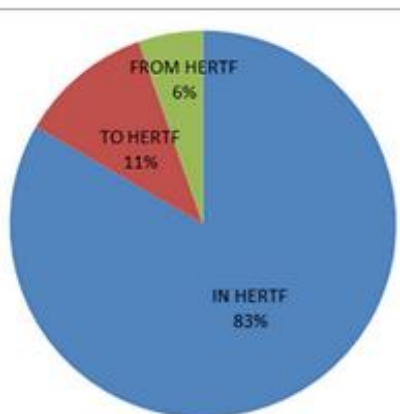
**Graph 2** – This cumulative graph shows the differences in the use of place names in the three volumes of *Pride & Prejudice*: mostly Hertfordshire in volume I with the lowest number (157), mainly Hertfordshire and Kent in volume II (190 place names), the latter

## CONCORDANCE LONDON (67 occurrences)

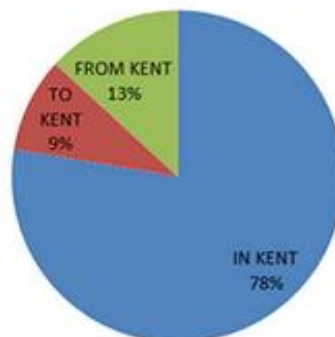
24 TO – 11 FROM - 29 IN - 3 non applicable

55 London, 2 Cheapside, 9 Gracechurch-street, 2 Grosvenor street

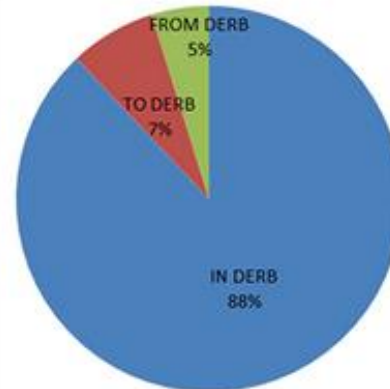
1.3 the idea of his being gone to London only to get a large party for  
1.3 brought only six with him from London -- his five sisters and a cousin  
1.6 quite certain that the air of London would agree with Lady Lucas."  
1.7 business, and a brother settled in London in a respectable line of trade  
1.7 he was going the next morning to London. "I am astonished, my dear  
1.9 her triumph. "I cannot see that London has any great advantage over  
1.15 Denny concerning whose return from London Lydia came to inquire, and he  
1.15 Mr. Denny had brought him from London, and that he was to have a  
1.16 father's death, her home has been London, where a lady lives with her,  
1.18 on her, after his return from London, whither he was obliged to go  
1.21 Bingley will not be detained in London by them." "Caroline decided  
1.21 the business which took him to London might be concluded in three  
1.23 distance of Hunsford from London. Mrs. Bennet was in fact to  
1.23 Miss Darcy and the amusements of London might be too much, she feared  
2.1 of their being all settled in London for the winter, and concluded  
2.2 to call on Jane in such a part of London! My dear aunt, how could you  
2.3 to announce their safe arrival in London; and when she wrote again,  
2.3 her no notice of my coming to London. I was right, therefore,  
2.4 improvement of spending a night in London was added in time, and the  
2.5 and of all that had happened in London, Mr. Collins invited them  
2.6 objection, but my father hates London." "Has your governess left  
2.8 and could have the advantage of a London master. She has a very good  
2.9 were well, I hope, when you left London?" "Perfectly so, I thank  
2.10 and another who was in business in London. "To Jane herself," she



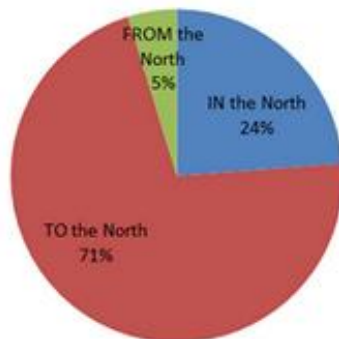
**Graph 4a: Hertfordshire**



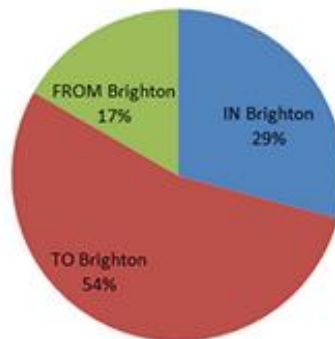
**Graph 4b: Kent**



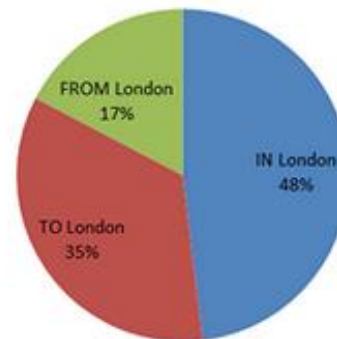
**Graph 4c: Derbyshire**



**Graph 4d: The North**



**Graph 4e: Brighton**

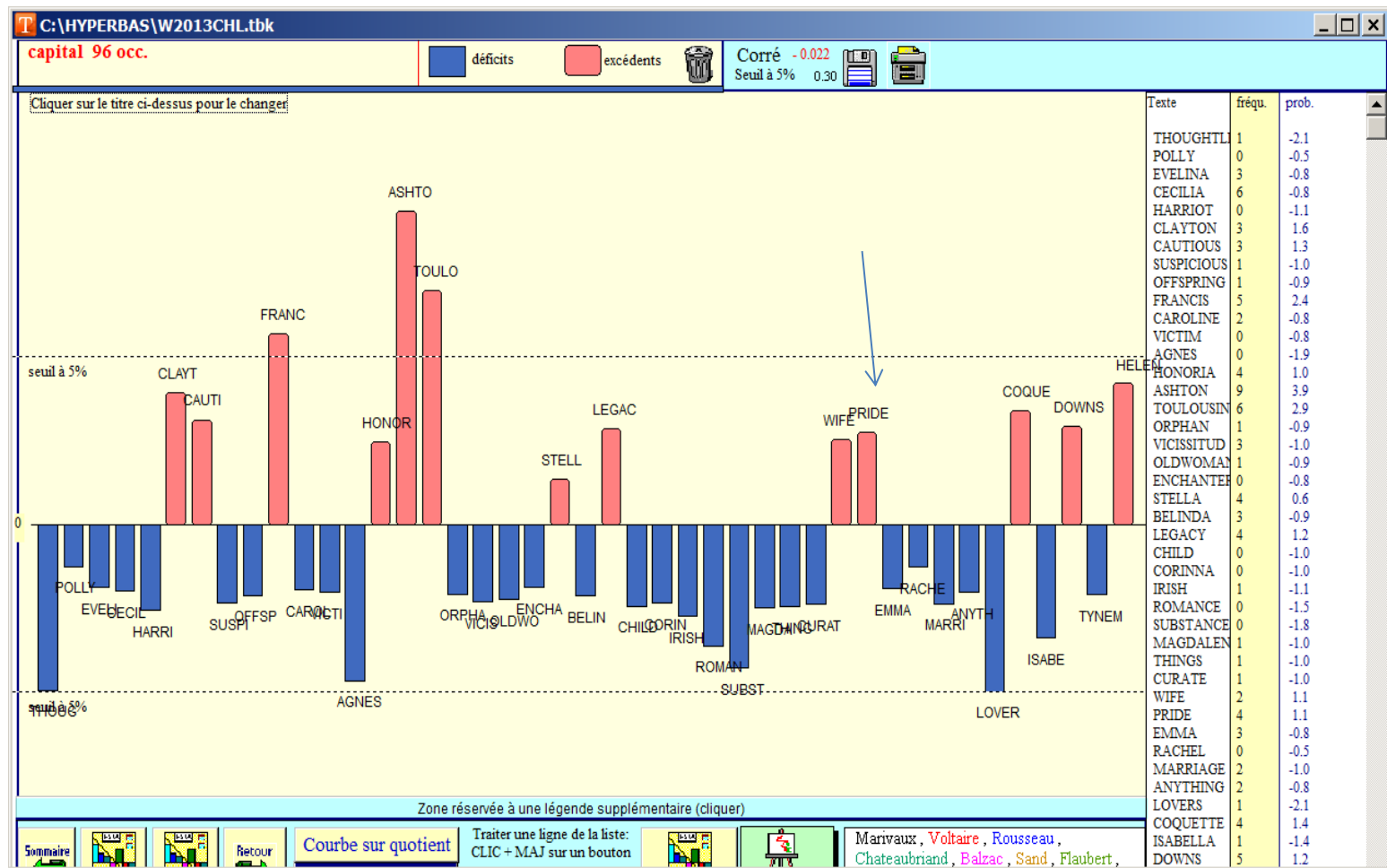


**Graph 4f: London**

## WOMEN2013 corpus – Concordance of “capital”

96 occurrences: major city 42 – wealth 11 – architecture 1 – adjective 42

WI15899g| thousand pounds. Is not this a capital recommendation? To my aunt,  
WI16037a| because I have not to reflect on capital errors. -This assertion,  
PR16136d| was pleasing, though by no means capital. After a song or two, and  
PR16157c| near Cheapside." "That is capital," added her sister, and the  
PR16393a| Our instrument is a capital one, probably superior to  
PR16491b| think? It is excellent news --capital news--and about a certain  
EM16875c| Woodhouse' s performances must be capital. "No great variety of  
EM17222a| proper space. Mrs. Weston, capital in her country-dances, was  
EM17397b| --So Frank Churchill is a capital dancer, I understand. --We  
MR18149b| friends were there, who gave capital dinners, and led the most  
MR18248b| said the Bailie," it's a most capital place for that. Were it  
AN18728q| and in mortgages, beyond a large capital embarked in lucrative and  
AN18785f| all the interest and much of the capital of a very splendid fortune,  
LO19254b| "'pon my honour, you are a capital mimic!" "It was really a  
CQ20341d| retrace their steps towards the capital; and the woman imprudently  
CQ20503a| by this hope of figuring in the capital, Susan bore Mrs. Claptrap'  
CQ20534b| passed through on his way to the capital. Ednor asked who was the  
CQ20588b| It was on his road to the capital, that he had had the  
IS20704a| to the attractions of the capital, began to be deserted. Mr.  
DO21422a| I will confess, for I passed a capital joke on my uncle yesterday,  
DO21660b| in tangible substance, to make a capital subject for future innocent  
DO21781d| "We had capital treatment in that craft,  
DO21938e| in all parts, except near the capital: the springboks, in  
DO21990a| of the garrison, who was a capital bootmaker, or with another  
TY22057e| is a Saxon arch, with a gothic capital, and a pillar of the very  
HE22296a| he now made were only so much capital, which would, when sold in



**GRAPH 5a (Hyperbase): Distribution of the word 'capital' in the WOMEN2013 Corpus**

# Corpus textuels

Les données  
ne sont  
jamais  
données



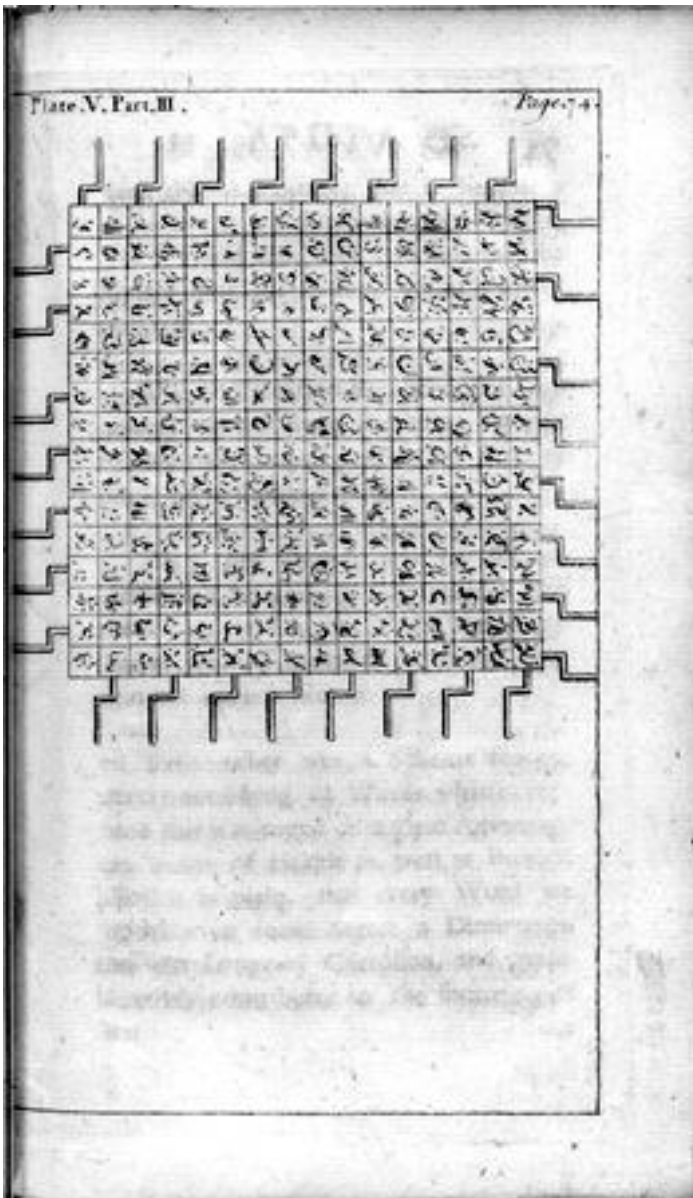
© fadeco

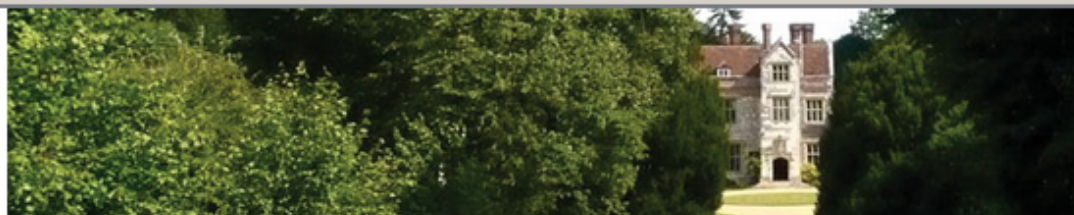


# La machine à écrire

"he had emptyed the whole Vocabulary into his Frame, and made the strictest Computation of the general Proportion there is in Books between the Numbers of Particles, Nouns, and Verbs, and other Parts of Speech."

*Gulliver's Travels* III.5  
(1726)





## Novels Online

Novels-On-Line is an ongoing project making freely accessible full-text transcripts of some of the rarest works in the Chawton House Library collection. These texts, which explore such broad-ranging themes as satire, slavery, marriage, witchcraft and piracy, signal the rich texture and innovative character of women's writing in the period 1600 to 1830. In bringing these little-known novels to a wider audience, it is hoped to stimulate interest in these works amongst a new generation of readers and to encourage critical scholarship of some of the more obscure texts and authors represented in the collection.

Please note that the texts are completely unedited and have been copied from the originals as accurately as possible. Even obvious printer errors have been retained.

### Anonymous novels

Please note that the texts are completely unedited and have been copied from the originals as accurately as possible. Even obvious printer errors have been retained.

*A New Atalantis, for the Year One Thousand Seven Hundred and Sixty, 1760*

*Ashton Priory, 1792*

*The Cautious Lover, 1772*

*The Cruel Husband; or, Devonshire Tragedy, [180-]*

*The Death of Grimaldi, or the Fatal Secret, 1818*

*De Montmorency: a Novel Founded on Recent Fact, 1790*

*The History of Lord Clanton and Miss Meredith, 1771*

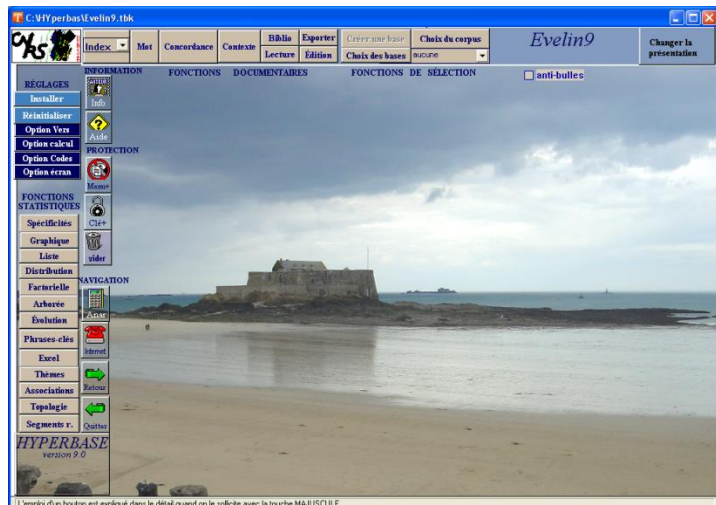


# Etienne BRUNET

***Hyperbase***  
1989-2012

"On a compté trois millions de mots chez Zola. Et alors?",

*Computers in Literary and Linguistic Computing*,  
Champion-Slatkine, 1985,  
pp.63- 91.





Fédération des recherches et développements  
en textométrie autour de la création  
d'une plateforme logicielle ouverte

QUESTION

(pr) - affixes

(pst) - grammars

- agree disagree tense/aspect
- tense/aspect/number/voice
- morphological (block/chain)
- morphological/grammatical

TS

- accusative (affixes)
- morphological + syntactic
- morphological/aspect/voice
- morphological
- morphological/grammatical

22

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## ÉVÉNEMENTS

## Evénements passés

## Documentation

## Liste anglophone txm-open

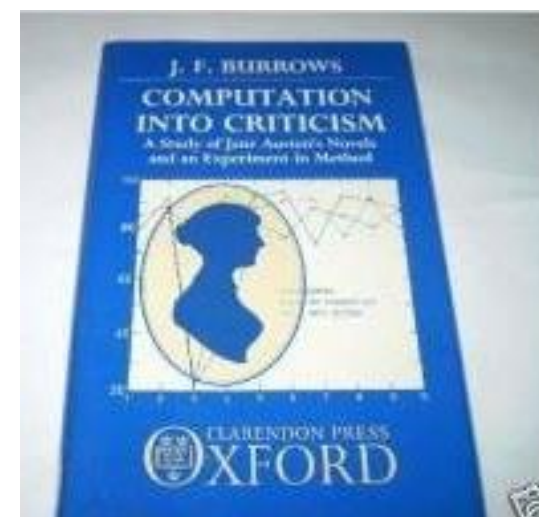
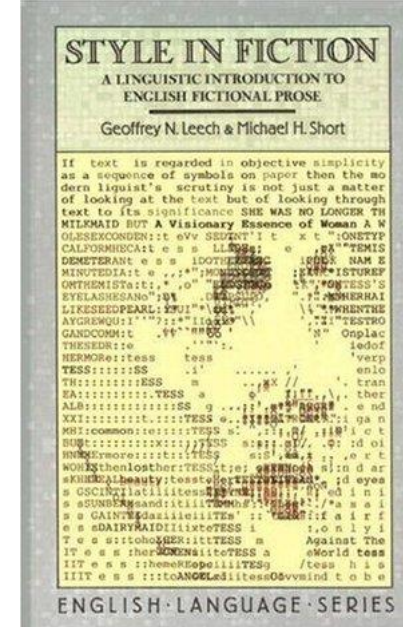
‘what corpus stylistics can do beyond the obvious provision of quantitative data, is help with the analysis of an individual text by providing various options for the comparison of one text with groups of other texts to identify tendencies, intertextual relationships, or reflections of social and cultural contexts’.

Michaela Mahlberg

‘Corpus Stylistics: Bridging the Gap between Linguistic and Literary Studies’, in *Text, Discourse and Corpora: Theory and Analysis*, by Michael Hoey, Michaela Mahlberg, Michael Stubbs, Wolfgang Teubert (London: Continuum, 2007), p.221.

# Corpus Stylistics and Dickens's Fiction

Michaela Mahlberg



# Chawton Novels on line

- 54 texts
- 34 'domestic dramas where heroines blush, swoon, or face unbearable social ostracism because of minor breaches of decorum'

*The English Novel 1770-1829,*  
Peter Garside, James Raven  
and Rainer Schöwerling eds  
(Oxford: OUP, 2000), I p. 28

→ CHAWTN34: 3.9 million words  
38% pre 1800, 62% post1800

- CHAWTN34  $\subset$  W42

- Haywood, Burney, Edgeworth, Austen, Ferrier

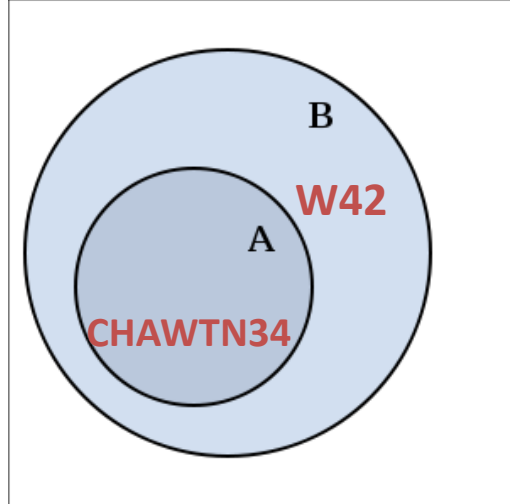
→ W42: 5.8 million words

41% pre 1800, 51% post1800

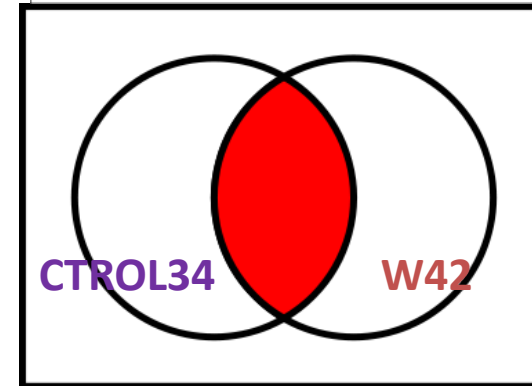
→ CHAWTN34: 3.9 million words

38% pre 1800, 62% post1800

- CHAWTN34  $\subset$  W42  
1769-1830      1752-1834



- CTROL34 : 5.4 million words
  - 1748-1834
  - 41% pre1800
  - 44% male
  - Clive Probyn's *English Fiction of the 18th Century, 1700-1789* and Gary Kelly's *English Fiction of the Romantic Period 1789-1830* (Longman 1987, 1990)
  - <http://www.gutenberg.org/>



[http://fr.wikipedia.org/wiki/Alg%C3%A8bre\\_des\\_parties\\_d%27un\\_ensemble#mediaviewer/File:Set\\_subsetAofB.svg](http://fr.wikipedia.org/wiki/Alg%C3%A8bre_des_parties_d%27un_ensemble#mediaviewer/File:Set_subsetAofB.svg)

Figure 1 – Lexical connection on types for CNTROL34 (Principal component analysis, *Hyperbase*)  
 Titles in red by women, in black by men

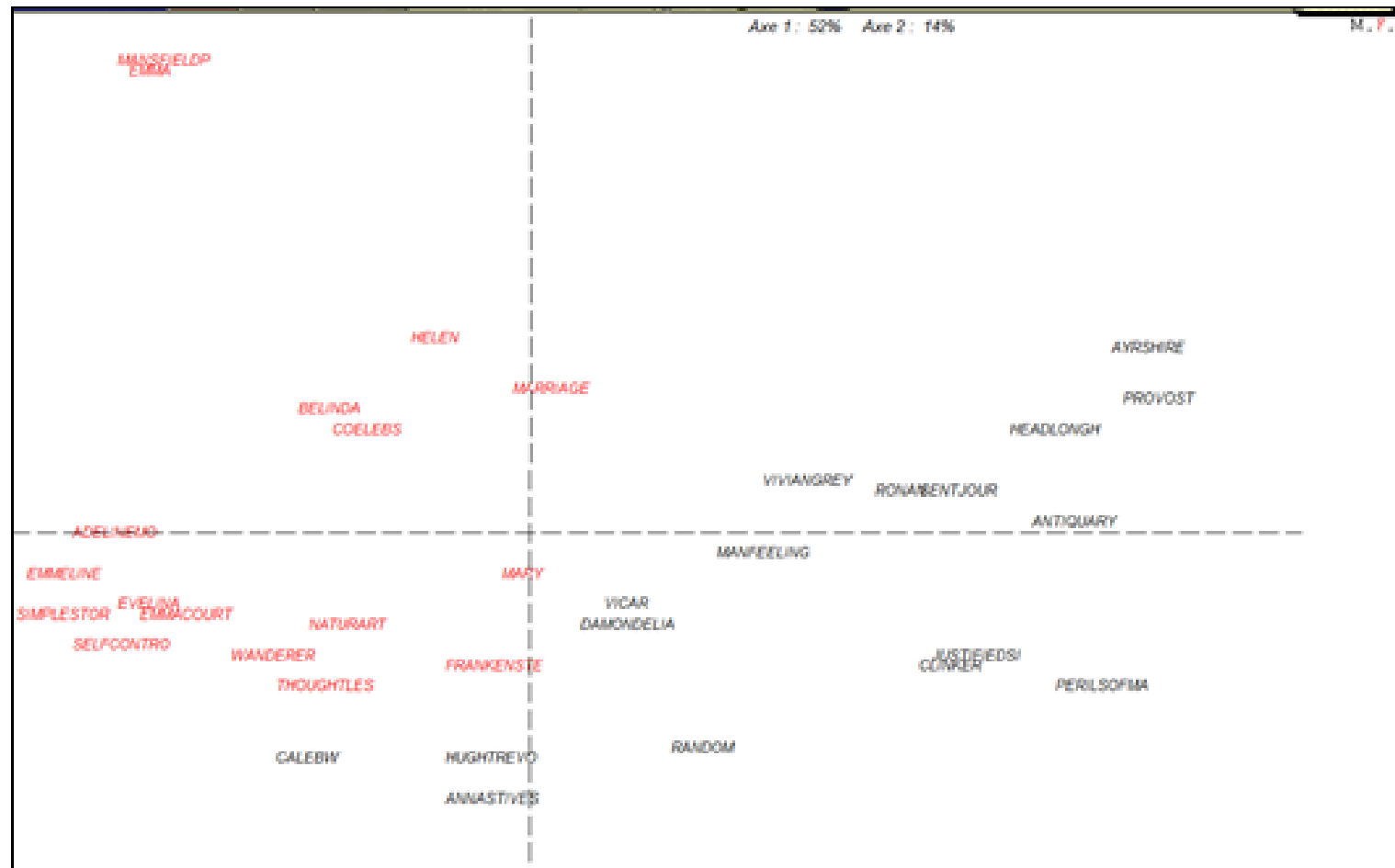


Figure 2– lexical connection on tokens for *CNTROL34* (Principal component analysis, *Hyperbase*)  
 Titles in red by women, in black by men

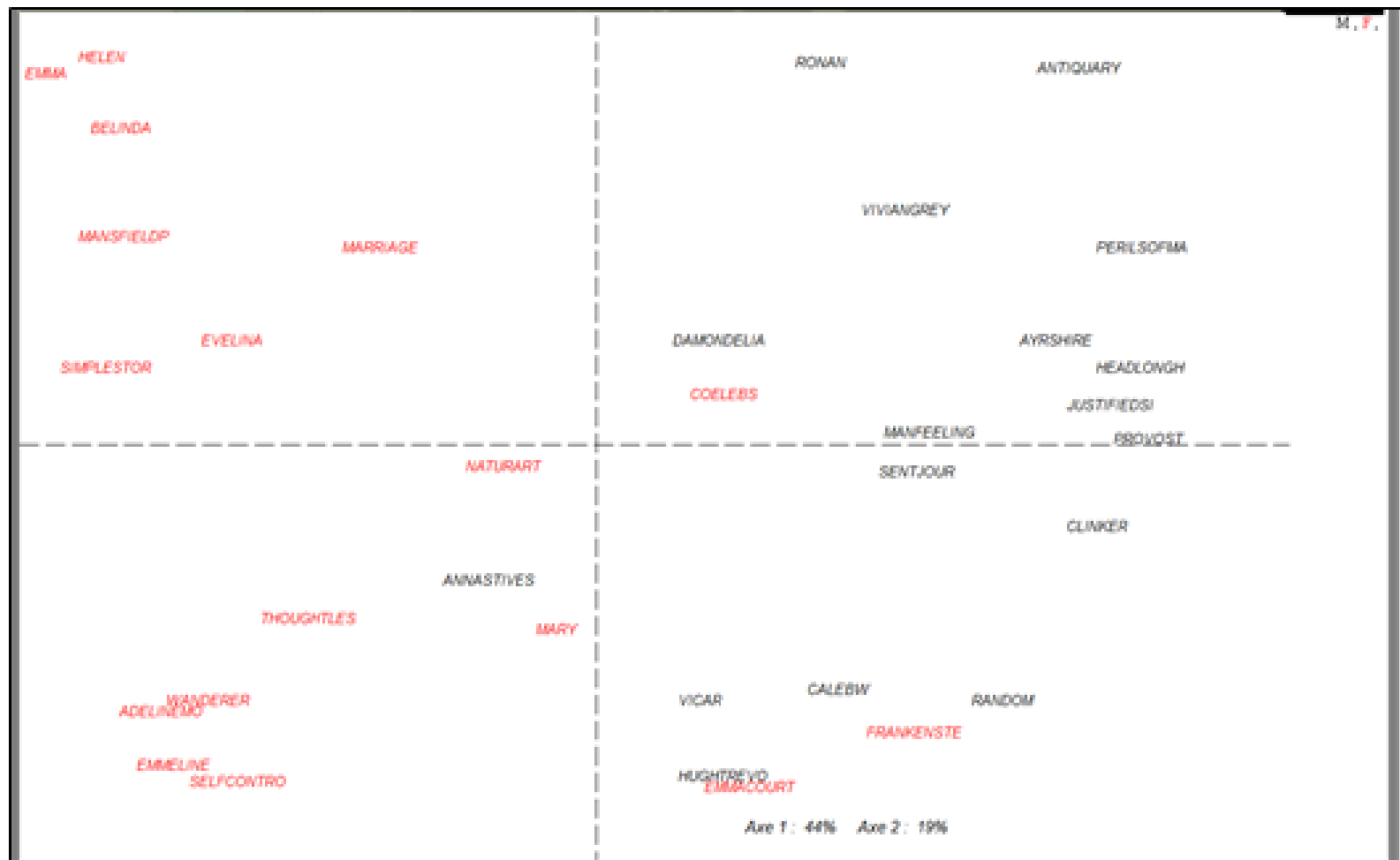


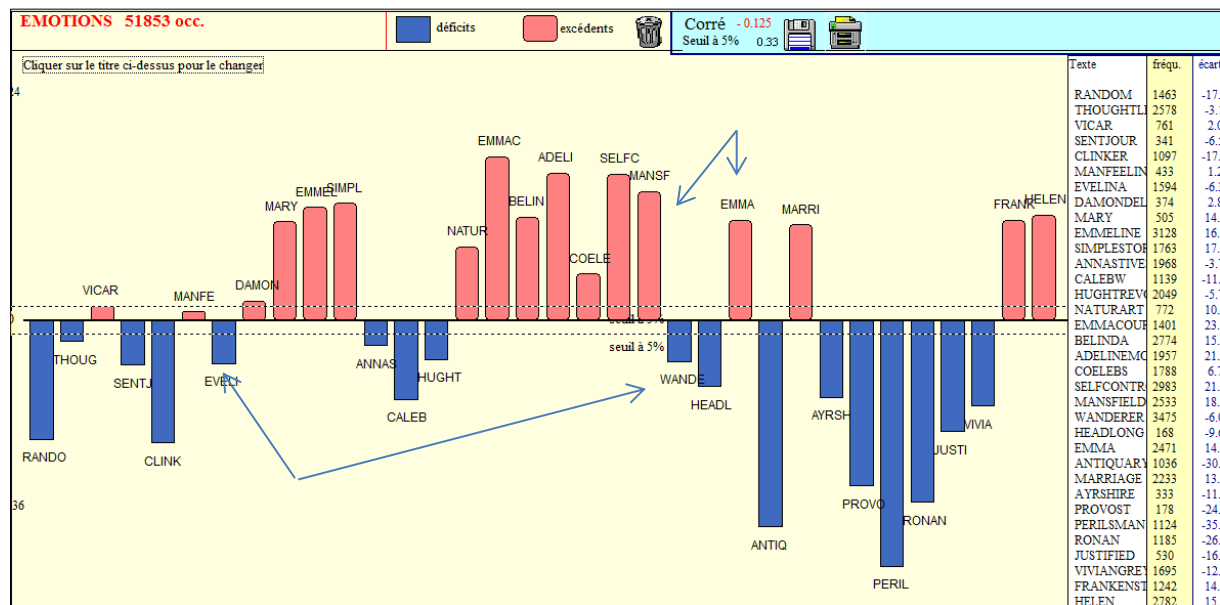
Figure 3 – Words whose relative frequency is higher in texts written by female authors than by male authors (CNTROL34): top of the 'positive specificity' list established by *Hyperbase* (left) exported into *Excel* (right)  
(326 words in all, 266 without names)

écart	corpus	texte	mot	HIERAR	POSITIF
37.58	1529	1523	helen		
37.58	1497	1496	emmeline		
37.58	1252	1252	adeline		
37.58	1246	1246	delacour		
37.58	1219	1218	cecilia		
37.58	1153	1128	ellis		
37.58	1118	1117	juliet		
37.58	1016	1016	delamere		
37.58	977	976	emma		
37.58	971	968	fanny		
37.58	949	949	belinda		
37.58	934	934	montreville		
37.58	924	924	betsy		
37.57	56675	45923	her		
37.57	43315	36227	she		
37.57	9615	7876	lady		
37.57	8196	6819	miss		
37.57	6937	5803	mrs		
37.57	4146	3588	herself		
37.57	2217	2121	laura		
37.39	41516	26211	you		
36.03	3792	2999	cried		
35.57	773	773	harleigh		
35.41	110230	66123	-		
32.70	667	667	davenant		
32.61	664	664	hervey		

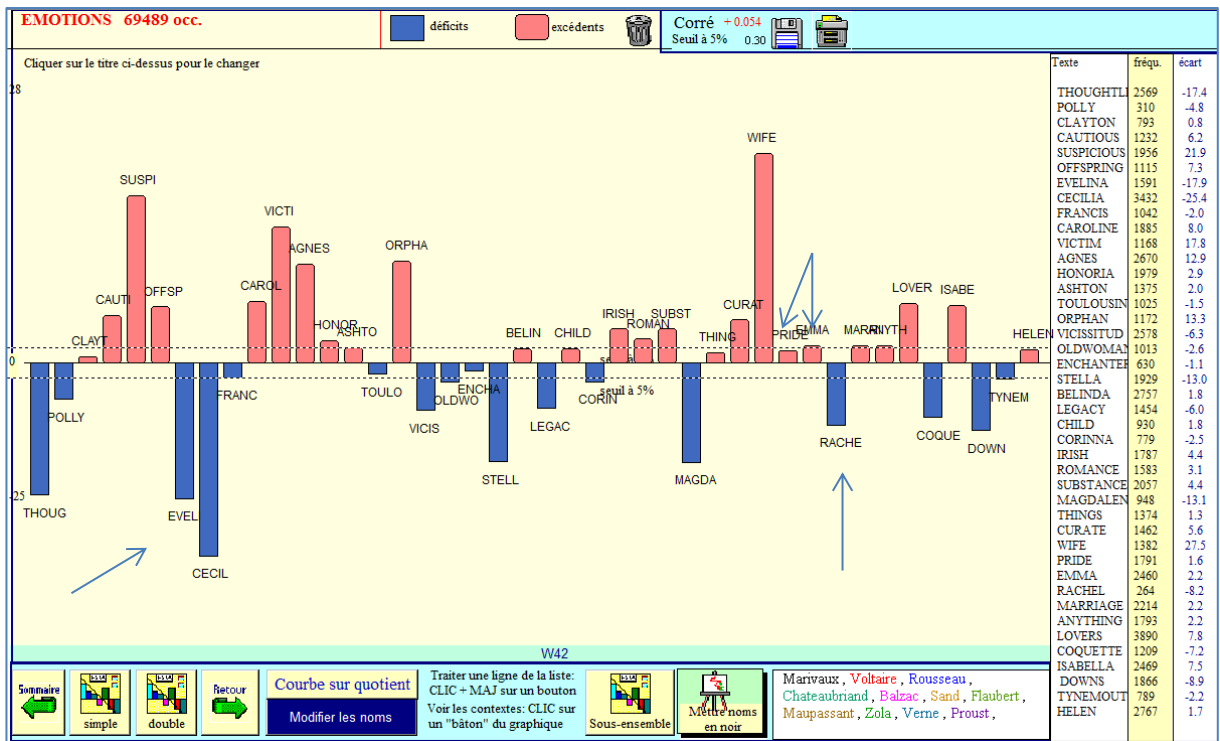
CNTROL34	<u>Female</u> <u>authors</u>		
56 675	45 923	81%	<u>her</u>
43 315	36 227	84%	<u>she</u>
9 615	7 876	82%	<u>lady</u>
8 196	6 819	83%	<u>miss</u>
6 937	5 803	84%	<u>mrs</u>
4 146	3 588	87%	<u>herself</u>
41 516	26 211	63%	<u>you</u>
3 792	2 999	79%	<u>cried</u>

Figure 4 – Words whose relative frequency is lower in texts written by female authors than by male authors (CNTROL34): top of the ‘negative specificity’ list established by *Hyperbase* (67 words in all)

écart	corpus	texte	mot	HIERAR	NEGATIF
-37.55	217241	104872	the		
-37.55	89135	44774	a		
-36.49	46468	22547	his		
-35.67	141241	72959	of		
-35.39	5841	2111	our		
-33.69	138822	71933	and		
-29.40	10104	4347	we		
-28.53	1627	414	master		
-24.75	7134	3050	man		
-21.78	2080	716	men		
-19.45	3013	1195	old		
-18.98	1125	340	fellow		
-18.89	69171	36236	in		
-17.94	25873	13082	me		
-17.77	4157	1791	us		
-16.30	4539	2021	like		
-12.78	1751	723	three		
-12.16	1621	671	country		
-12.11	15300	7807	an		
-11.81	1872	800	gentleman		
-11.80	13971	7115	they		
-11.22	1339	550	captain		
-10.97	27750	14573	which		
-10.61	53644	28678	he		
-10.52	9424	4758	there		
-10.26	19927	10398	on		
-10.16	1065	434	small		
-10.11	991	399	case		
-9.96	1119	463	god		



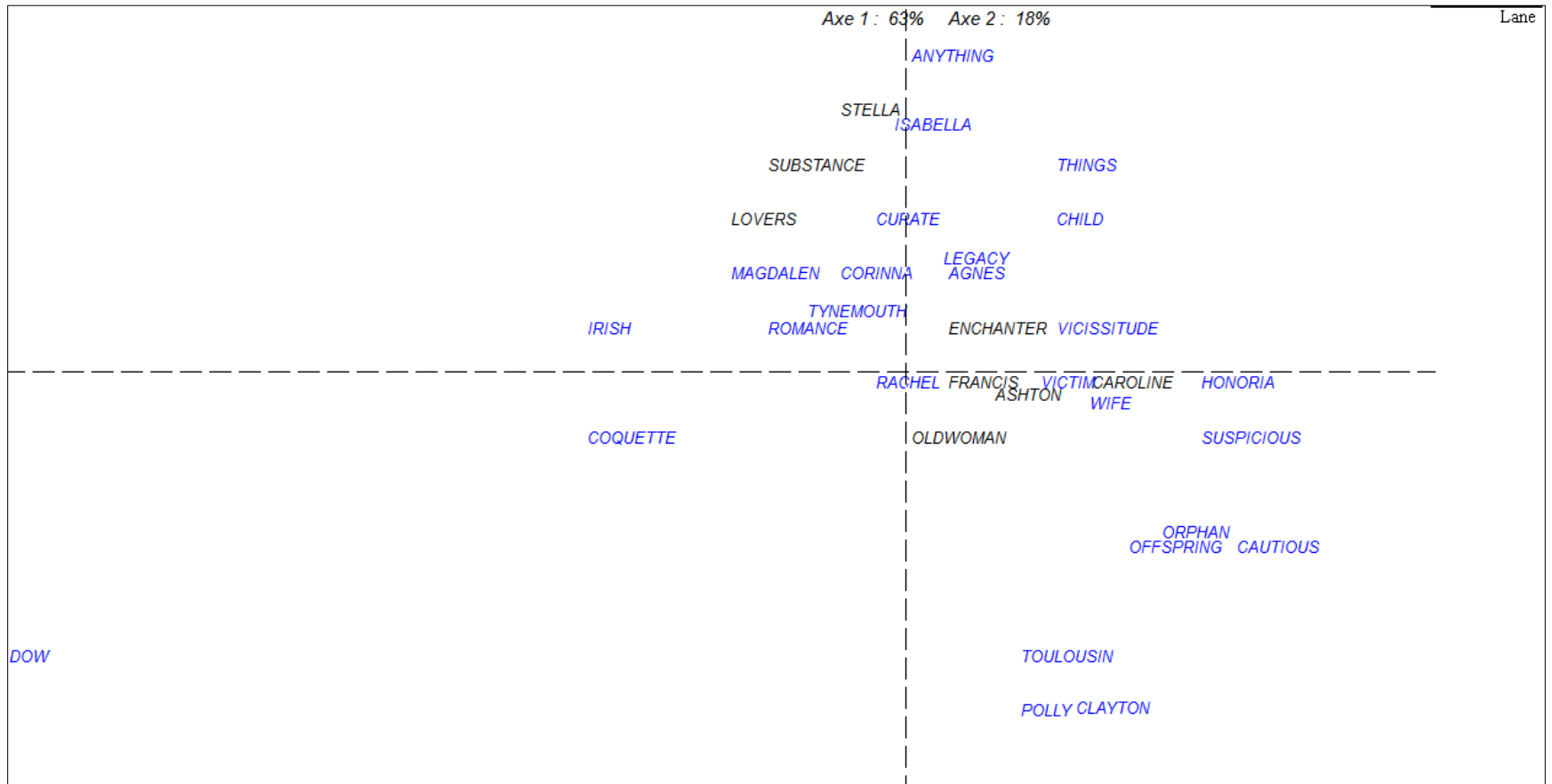
CTROL34



W42

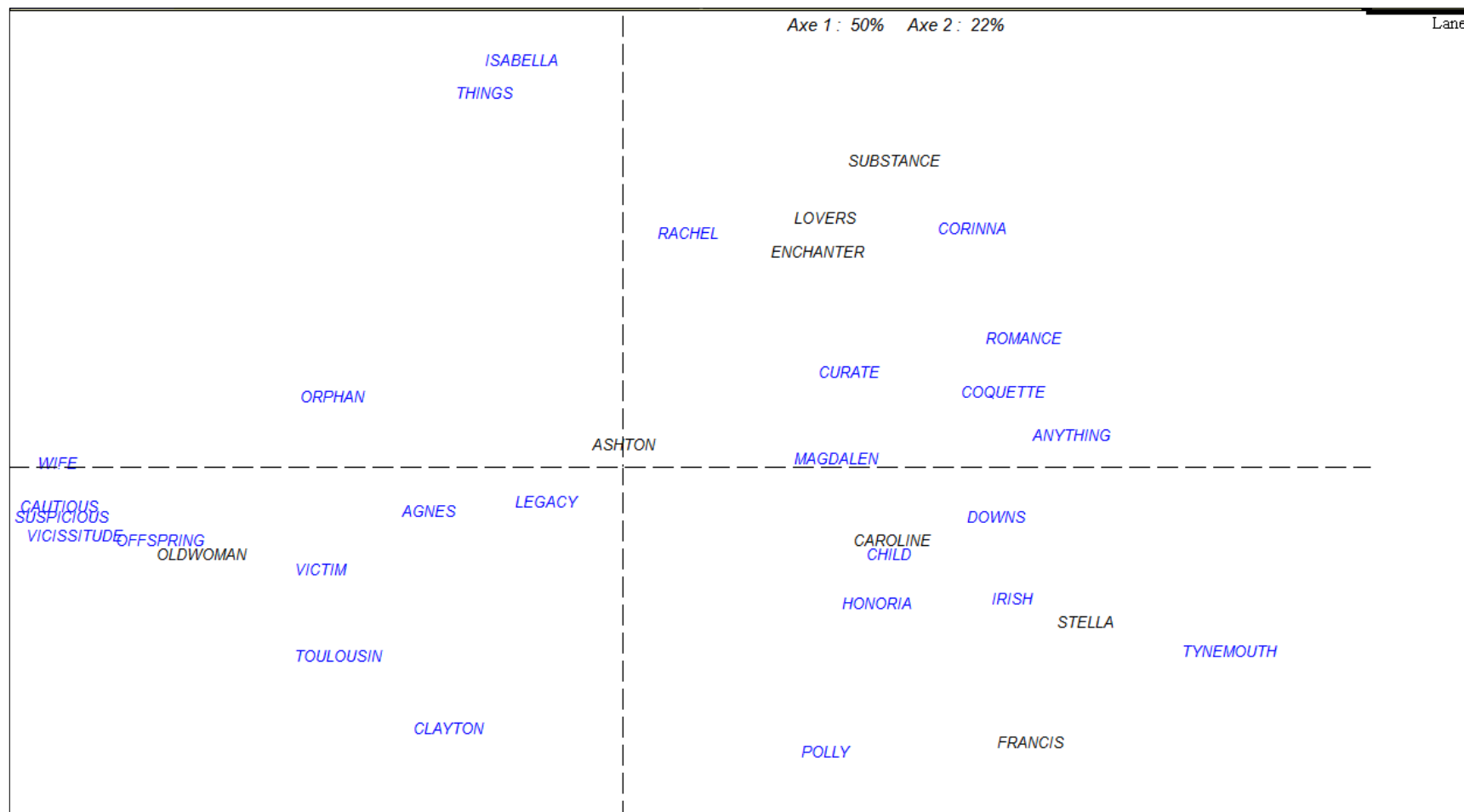
## Lexical connection on types in CHAWTN34 (*Hyperbase*)

Minerva texts in black



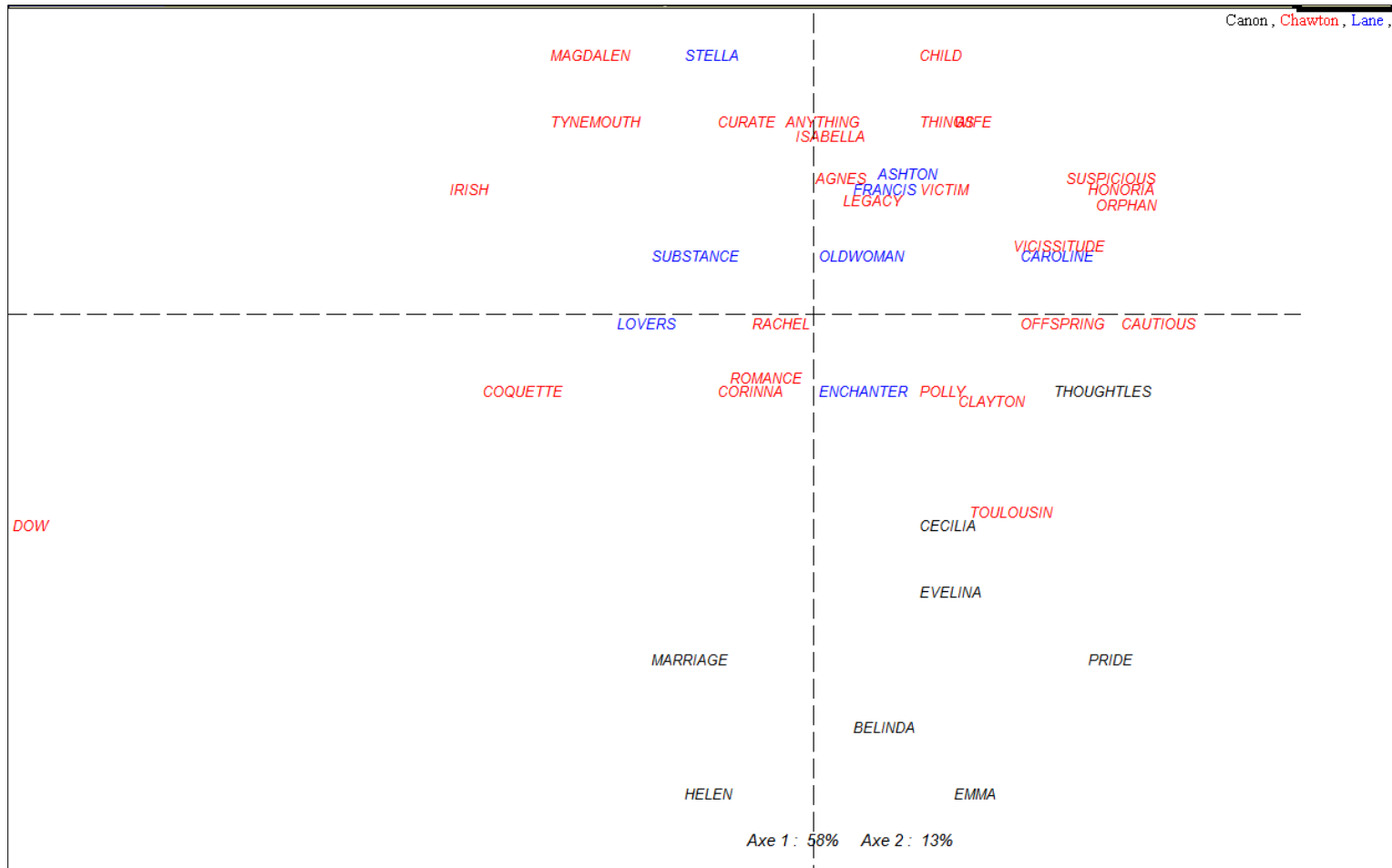
# Lexical connection on tokens in CHAWTN34 (Hyperbase)

Minerva texts in black



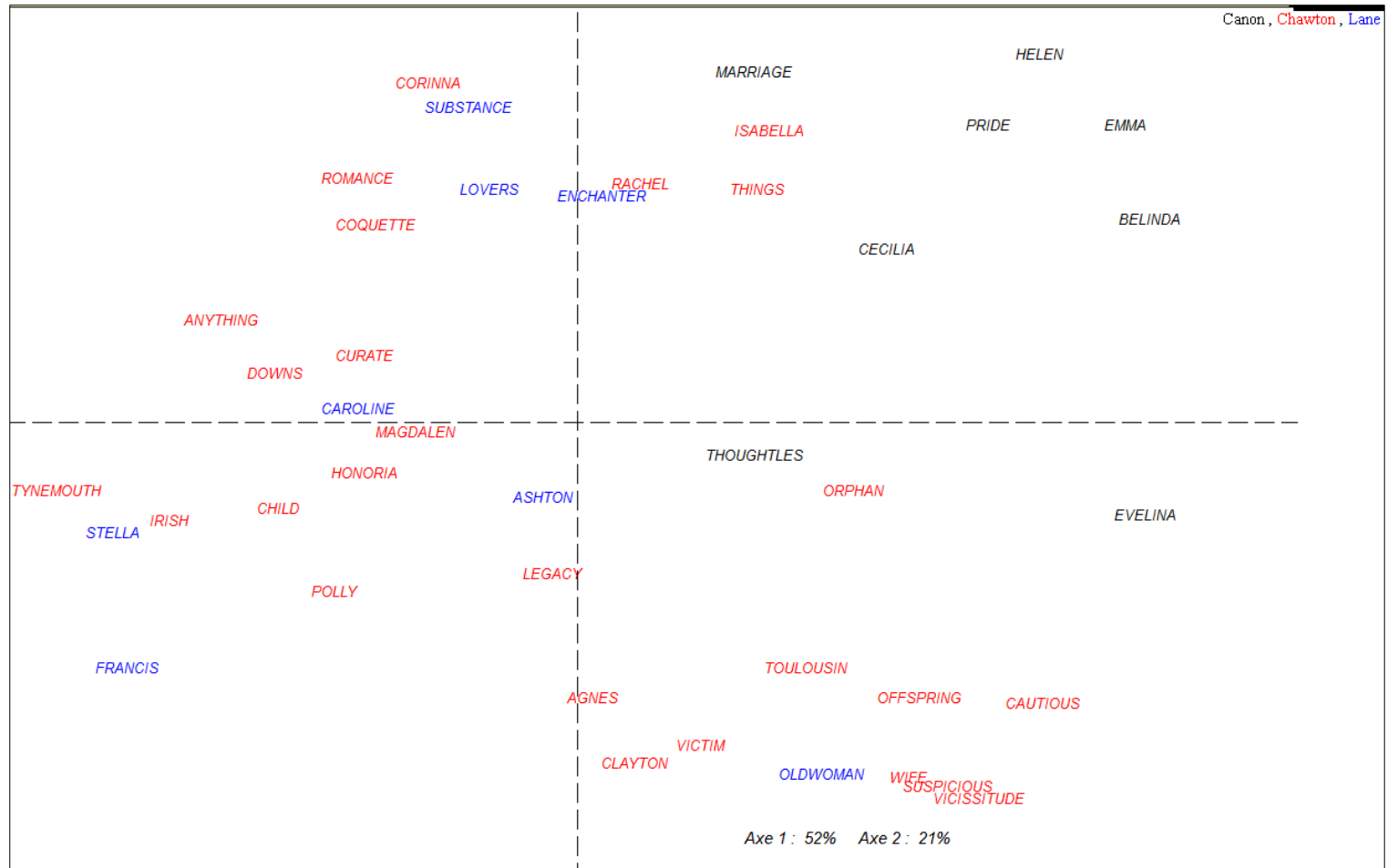
# Lexical connection on types in W42 (Hyperbase)

Canonical novels in black, Minerva novels in blue,  
non-Minerva Chawton novels in red

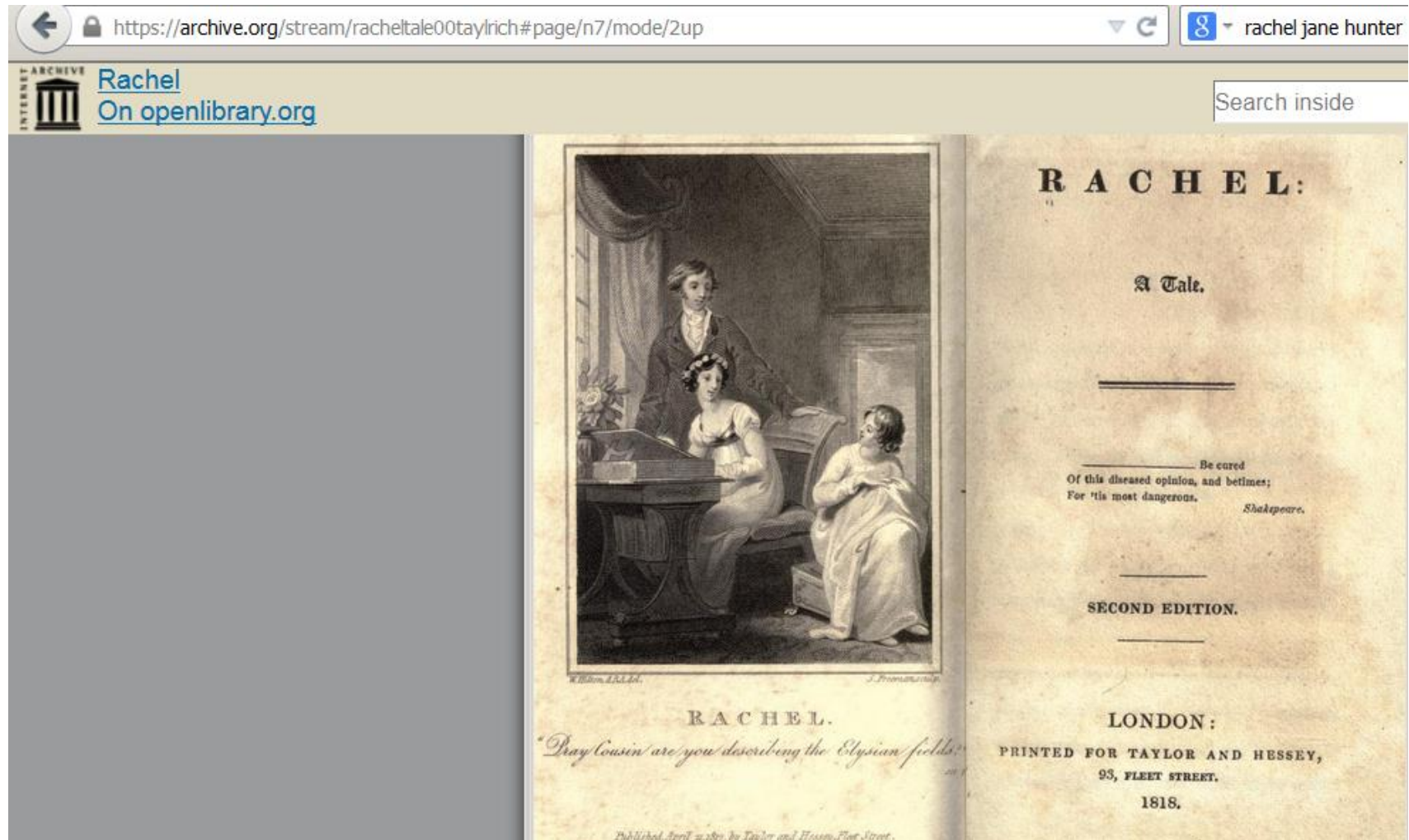


# Lexical connection on tokens in W42 (*Hyperbase*)

Canonical novels in black, Minerva novels in blue,  
non-Minerva Chawton novels in red



# *Rachel*, Jane Hunter (1817): A 'highly original' tale told in unoriginal terms



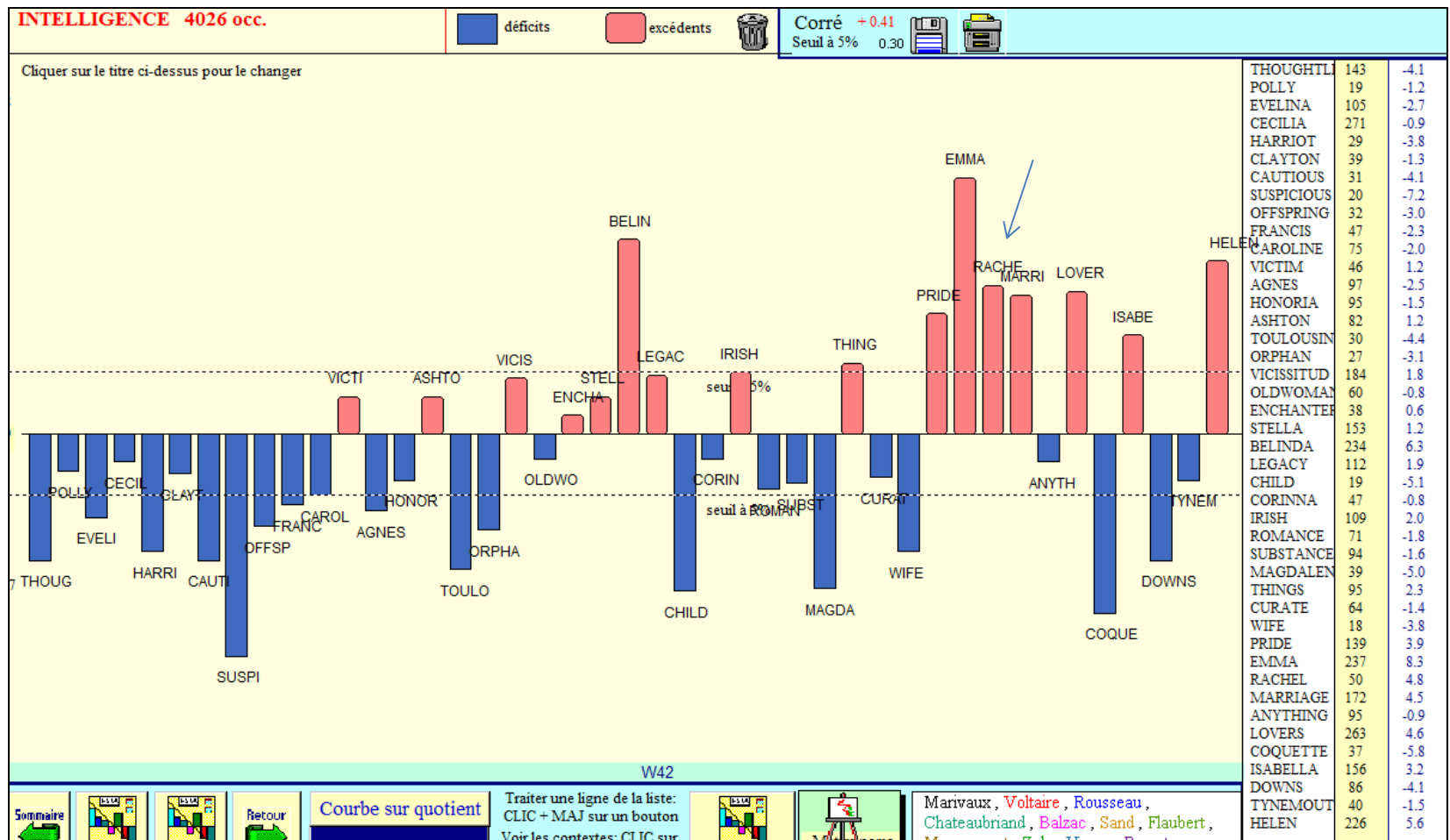
The eldest was a middle-aged woman, in whose face might be read marks of a strong understanding, mixed with great reserve [...]. **The second**, though indeed the first that attracted the notice of our visitor, was much younger: to a **tall genteel** figure, she added a remarkably **interesting** countenance; and as Tomkins gazed on the pensive expression of her eyes, he thought he had at last found the wife he had so long been seeking. **The third**, and last of the party, appeared as if intended for a **foil** to her companion: she was **tall, stout, and awkward** in her appearance; while her face, devoid of all pretensions to beauty, expressed nothing to excite either interest or admiration. (p.4)

- The eldest was a middle-aged woman, in whose face might be read marks of a strong understanding, mixed with great reserve [...]. **The second**, though indeed the first that attracted the notice of our visitor, was much younger: to a **tall genteel** figure, she added a remarkably **interesting** countenance; and as Tomkins gazed on the pensive expression of her eyes, he thought he had at last found the wife he had so long been seeking. **The third**, and last of the party, appeared as if intended for a **foil** to her companion: she was **tall, stout, and awkward** in her appearance; while her face, devoid of all pretensions to beauty, expressed nothing to excite either interest or admiration. (p.6)
- One is very proud [...], **another very pretty**, and **the third most incorrigibly stupid**. (p.6)
- 'Alas, poor Rachel!' cried Mr. Simpson, laughing. (p.7)

Mrs. Macfarlane had seated Sir Philip next herself on a sofa; and it was easy to see that he needed to take but very little pains to obtain the best graces of his captivating hostess. The women of the party were not attractive. Some old maids and dowagers served as foils to Mrs. Macfarlane; who, though her countenance was not engaging, had fine eyes, and a very clear and animated complexion.

*Mrs Martin, The Enchantress; or, Where Shall I Find Her? A Tale* (Lane, 1801). p9

# Distribution of INTELLIGENCE as a lexical field in W42 (*Hyperbase*)



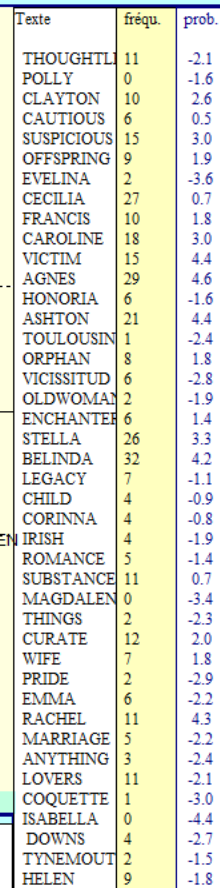


Seuil à 5%	0.30
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Seuil à 5%	0.30
------------	------



Texte	fréq.	prob.
-------	-------	-------



## Sommaire



double



## Modifier les noms

Voir les contextes: [CLIC](#) sur un "bâton" du graphique



Mettre noms

Marivaux, Voltaire, Rousseau,  
Chateaubriand, Balzac, Sand, Flaubert,  
Maupassant, Zola, Verne, Proust,

**'I hate sensibility** in all its moods and tenses, as my cousin would say,' said Rachel, stooping to remove a **snail** which was crawling across the path.

'Surely the words are not suited to the deed,' thought Tomkins, as he regarded her with a degree of complacency he had never before felt towards her.

Miss Jenkins, who had not been very much pleased with his last observation, and willing to say any thing rather than remain silent, since it might lead him to suppose he had mortified her, exclaimed, **'Bless me, Miss Porter, how can you endure to touch such vermin! I declare the sight of such reptiles always makes me shudder.'**

**'And does sensibility teach you to crush them to death with your foot, rather than save their lives by touching them with your finger?'** asked Rachel. (p.35)

- *Rachel* : 0.6% of W42
- **Apron** (6 → 19% of 32 occurrences in W42)
- **Love** (3 vs 24 expected - )

*It is a truth universally acknowledged that a single man in possession of a good fortune, must be in want of a wife.*

*However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families that he is considered as the rightful property of some one or other of their daughters.*

*(P&P Ch1)*

# *Funnel & Fan*



## *Georgian Cities*

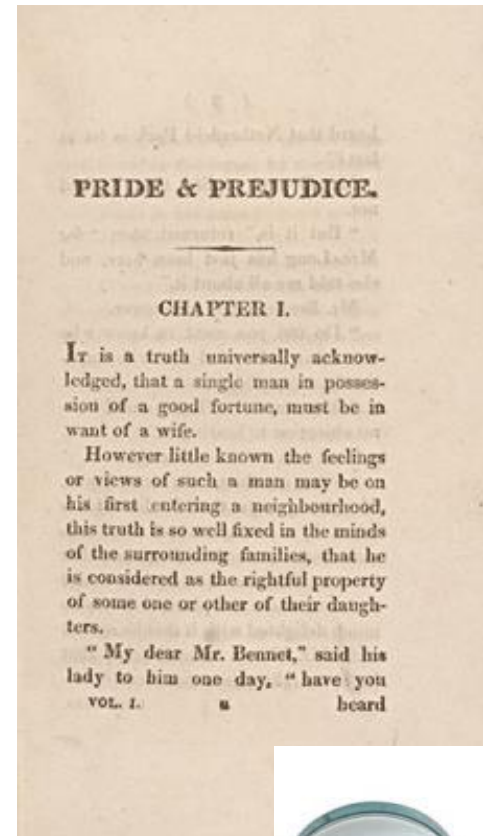
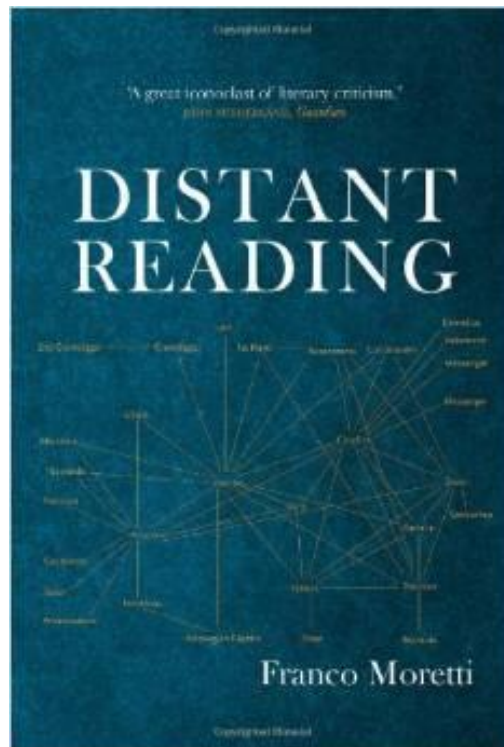


Museum of Costume and Assembly Rooms, Bath, UK / Bath & North East Somerset Council

<http://www.canstockphoto.fr/clipart-vecteur/entonnoir.html>

<http://www.18thc-cities.paris-sorbonne.fr/>

# Lecture multi-focale





Museum of Costume and Assembly Rooms, Bath, UK / Bath & North East Somerset Council

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