



## **Comparative Study of Mary Shelly's *Frankenstein* and Aldous Huxley's *Brave New World*: A Corpus Linguistic Analysis**

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### **ABSTRACT**

Corpus linguistic is pioneered on the utility of electronic database of fundamentally arising narratives and it implements study of a substantial volume of data not only in linguistic studies but also in literary texts by discovering significance of literature. This article applies a comparative corpus-driven access on periodically used scientific words and technical words found in the novels *Frankenstein* by Mary Shelley and *Brave New World* by Aldous Huxley, two seminal works of science fictions. This study contributes to the comprehension of the semantic significance that linguistic structures play in science fiction. The primary focus is to analyse semantic patterns to show how specific words combine to portray this specific science fiction. This study examines the differences and similarities of data using the Wordsmith 8.0 Tool as well as Voyant Tool. Word frequency, key word frequency, and collocation frequency throughout the textual information have been used to determine semantic and linguistic structure of the selected works. In addition, the study also explores word correlations and the prevalence of certain emotions in diverse verb tenses. Additionally, it focuses on the interpretation of the data using technological, cultural and semantic words. The result of the study brings out the sociological reason behind the choice of words and discovers significant themes and issues using corpus and lexicon analysis by exploring word frequencies, distribution of words, and corpora. Through an analysis of the technological, cultural, and semantic facets of the word choices, the study provides fascinating details about the writers' differing narrative styles and underlying social and scientific beliefs.

**Keywords:** Corpus Analysis, Scientific Words, Technical Words, Lexical Analysis, Concordance, Semantics, Morphology.

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## Introduction

The 21<sup>st</sup> century is experiencing a shift, in the field of linguistics marked by the use of real-world language data than theoretical debates. Corpus linguistics, an area of study closely tied to advancements in computing, examines language through samples of naturally occurring speech and writing stored electronically in what is known as a ‘corpus.’ This study uses a comparative corpus-driven approach on frequently used scientific and technical terms from two classic science fictions: Aldous Huxley's *Brave New World* and Mary Shelley's *Frankenstein*. The scientific concepts and expressions she used in *Frankenstein* are a reflection of all these interests are apparatus, combustion, distillation, elixir, experiment, hypothesis, phenomenon, substance. These are some of the scientific expressions which are used in the novel *Frankenstein*.

Aldous Huxley's novel *Brave New World* is set in a dystopian future during which technological advances and scientific discoveries have been implemented to build a society that is efficient and stable but also devoid of individuality and freedom. A selection of scientific terms from *Brave New World* are presented are ectogenesis, neo-Pavlovian conditioning, soma, viviparous, Bokanovsky's process, centrifugal force, hydroponics, electroencephalograph and so forth. Huxley also used a wide range of scientific terminologies, consisting of Alpha, Beta, Gamma, Delta, and Epsilon, to signify the various castes that can be found throughout the world. Several technical terms used throughout the book include feelies, pneumatics, centrifuges, incubators, electric razors, monorail. The article's major investigation is an understanding of the semantic role of science fiction language forms. The article also highlights the depressing state of society appears at a basis of culture. This article uses a quantitative approach, which examines an assortment of data and focuses into how different words and phrases connect with one another in the text. Additionally, this technology is used to examine the most often occurring terms in both novels, alongside the most significant words and their relationships within the text. The two of these efficient tools are used to establish text corpora. VoyantTool is employed to illustrate text, to demonstrate the frequency of words and coexistence, create word databases from provided materials, and carry out more text mining operations. Compared to other similar



tools, it offers more autonomy and versatility. An assortment of techniques, including bubbles, correlational analysis, and corpus words, are utilized for search purposes within this tool. The approach used in this study incorporates topic modelling along with sentiment analysis in corpuses. In the discipline of corpus linguistics, a corpora-driven method investigates the use of language utilizing quantitative data retrieved from a significant amount of the corpus. Despite presumptions as well as subjective perceptions, this offers factual data. Various forms of quantitative data based on frequency range, such as the frequency of words, stylistic differences, as well as thematic emphasis. Concordance lines are used to illustrate word context in relation to significance, combinations, and register based on distributional measures.

## **Review of Literature**

Anna Pasolin (2015) investigated a corpus stylistic analysis of 'The Bloody Chamber' by A. Carter which shows discursive production of female identity in an assortment of fairy tales from Angela Carter's 'The Bloody Chamber and Other Stories' (1979) has been investigated using a corpus stylistic analysis, a method that is employed in this research. The study seeks to accomplish two primary goals: initially, to show the manner in which corpus linguistics approaches could be used to literary text analysis; additionally, to show how corpus stylistics can be used to assist in analysing the style of writing a literary work. Carter's renditions of *Beauty and the Beast*, which are featured in the very same collection, are compared analytically, as is a computational comparison of "The Bloody Chamber" in an English translation of Perrault's "Blue Beard." The analysis and examination of wordlists by employing concordance lines, collocation analysis, and keyword examination are the three primary methodologies applied. These investigations are performed using the Wordsmith Tools programme, that provides statistical information on texts or corpora including features like keyword analysis, concordance, and wordlist compilation. The study looks at two primary research questions such as does Angela Carter use language in her story 'The Bloody Chamber' to confront and alter the gender-related issues found in Charles Perrault's "Blue Beard"? If Carter uses both intratextuality and intertextual allusions to criticise women's

acquiescence to patriarchy and to present empowering alternatives, and whether or not corpus linguistics techniques can substantiate these claims.

Basant S. M. Moustafa (2022) has carried out a comparative corpus stylistic analysis of thematization and characterization in Gordimer's *My Son's Story* and Coetzee's *Disgrace* employs corpus linguistics as a methodology, notably adopting corpus-driven analysis to contrast two novels written by J.M. Coetzee and Nadine Gordimer. Quantitative techniques, including counting the instances of particular keywords or significant clusters in the text, are used throughout the analysis. This makes it possible to compare how frequently and widely thematic components appear in the two works. Identifying patterns, themes, and linguistic elements in a huge body of material is accomplished through the use of computational technologies in the study of texts, in this instance novels. Another programme that's frequently employed for corpus linguistic analysis is Sketch Engine, which enables academics to examine sizable text corpora in order to find important terms, language use patterns, and clusters. Thematic commonality among the findings highlights the enduring social and cultural problems that the nation faced throughout and following apartheid. The analysis provides new light on the way the protagonists in the two books are portrayed. The interpersonal dynamics in the books are discovered through the analysis of important clusters.

Li Lin's (2023) study examines the textual components and domains of the work of Harper Lee *To Kill a Mockingbird* along with Rachel Carson's novel *Silent Spring* differs substantially, in accordance with linguistic research. Using the corpus tool multi-dimensional analysis Tagger and the statistical tool SPSS, this research aims to compare the linguistic characteristics employed in the two literary works. These works emphasise the unique stylistic choices that each author made when creating their work of literature. The research reveals that each work's specific linguistic features contribute to the broader surroundings and state of mind while also serving to emphasise the different writers' narrative goals and current issues. Rong Lu, Afida Mohamad Ali and Che An Abdul Ghani (2021) have investigated on a comparative study of Corpus-based and Corpus-driven Approaches which uses the methodology of conducting a comparative analysis between two approaches in corpus linguistics: the corpus-based approach and the corpus-driven approach. The corpus itself is

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the primary tool that is implemented to analyse the data presented. In order to determine the parallels and discrepancies between these two approaches-which comprise data gathering analysis, top-down and bottom-up approaches-a feature-by-feature assessment is carried out in the comparison. Li, Keli and Ho, Yufang (2016) have compared the translation techniques used by Dong Leshan and Lau Shiuming, two translators who translated George Orwell's *Nineteen Eighty-Four*. The translations of *Nineteen Eighty-Four* are gathered into a translation corpus. Through corpora of translations, the language characteristics are extracted. The corpus tools AntConc 3.4.3 and ICTCLAS 5.0 are specially used in this extraction method. These instruments are probably employed for the purpose of locating and extracting particular language components, such numbers, modal particles, conjunctions, and prepositions. They found that stress the value of examining both quantitative and qualitative factors when evaluating translation procedures and offer potential directions for further investigation in the area of translation studies.

## **Methodology**

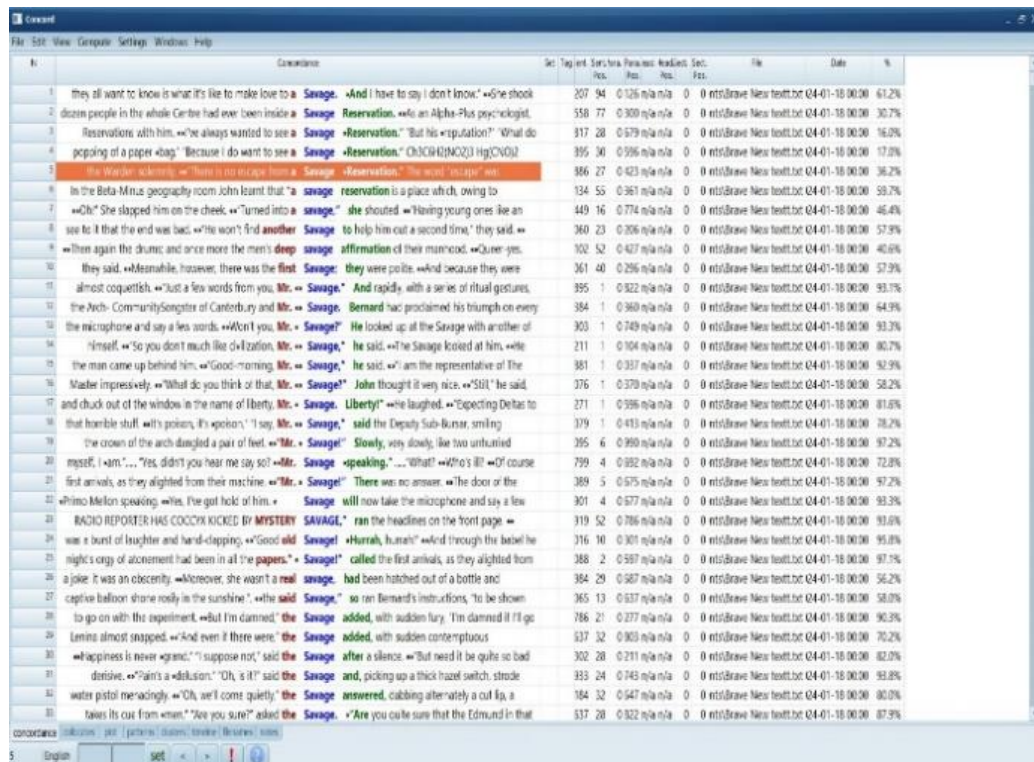
Determining this particular study with Wordsmith Tool 8.0 and Voyant Tool provide insights into the language of literature present within the novels. This research presents the relevant numbers and frequency rates of the content words of each and every text behind using such words. The circulation of content words displays that the most constantly used parts of speech is adjectives, followed by verbs, nouns and adverbs as well as the types of corpora employed. The text is also shaped through corpus analysis and lexical analysis. In a quantitative approach to language repetitions are a significant aspect to be observed. This corpus-driven approach relies heavily on quantitative data. This particular study showcases the number of words used in these both novels. The computer programme employed for text analysis in corpus analysis is statistical data analysis. Words and phrases are to be determined through their meanings using semantic analyses. Wordsmith 8.0 programme assists researchers to determine word frequency, key word frequency, and collocation frequency throughout the textual information.



## **Comparative Corpus Study of *Brave New World* and *Frankenstein***

This study aims at evaluating four recurrently used words in two famous classics, known for its writing and scientific novice *Brave new world* and *Frankenstein*. To understand the pragmatic language constructs and structures that determine the context appraisal and affective expressions. While there are plenty of assessments that thoroughly assess the fundamentals of language, the subtle yet critical differences have been deeply undermined. This study provides a descriptive and analytical comparison of words that reoccurs several times throughout both the books to understand correlation between the words and emotions implied. This corpus- based analysis focuses on keyword analysis, concordance and word cloud of the technical words as well as scientific words in the novel. Some of the most used scientific and technical words from the novel *Brave new world* are soma, conditioning, savage, and feelies.

The term savage in this context is used as a complex word in a sentence. Grammar-wise and concordance-wise, the word ‘savage’ is shown. Since the word ‘is’ reflects the current condition, the present tense form employed in the aforementioned statement indicates it. In this instance, there are two distinct nouns used: ‘escape’ and ‘reservation’. This sentence belongs in the passive mode because the doer is not mentioned explicitly. There is no ‘escape’ involved in this activity for the individual. The word ‘is,’ instead, serves as a link between the topic and its inverse, ‘no escape.’



Ln	Context	Set	Target	Source	Frequency	Word	Set	File	Date	%
1	they all want to know if it's like to make love to a	Savage	-And I have to say I don't know.	05e shock	207	94	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	61.2%
2	dozen people in the whole Centre had ever been inside a	Savage	Reservation.	was an Alpha-Plus psychologist.	558	77	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	30.7%
3	Reservations with him.	Savage	-Reservation.	"But his reputation?" "What do	317	28	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	16.0%
4	peeping of a paper bag." Because I do want to see a	Savage	-Reservation.	ChOCOR(NCQ) Hg(CND)	395	30	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	17.0%
5	the whole substance.	Savage	-Reservation.	"The word 'savage' isn't	386	27	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	36.2%
6	In the Beta-minus geography room John learnt that "a	Savage	reservation is a place whch, owing to		134	55	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	59.7%
7	"Oh!" she slapped him on the cheek.	Savage	"she shouted.	"Having young ones like an	449	16	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	46.4%
8	see to it that the end was bad.	Savage	to help him out a second time."	they said.	360	23	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	57.9%
9	Then again the drums and once more the men's deep	Savage	affirmation of their manhood.	"Queer-yes.	302	52	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	40.6%
10	they said.	Savage	they were polite.	"And because they were	361	40	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	57.0%
11	Almost coquetish.	Savage	And rapidly.	with a series of ritual gestures.	395	1	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	93.7%
12	the Arch-Community-Songster of Canterbury and Mr.	Savage	Bernard had proclaimed his triumph on every		384	1	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	64.9%
13	himself.	Savage	He looked up at the Savage with another of		303	1	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	93.3%
14	the man came up behind him.	Savage	he said.	"The Savage looked at him.	211	1	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	80.7%
15	Maier impressively.	Savage	John thought it very nice.	"Still," he said.	376	1	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	58.2%
16	and chuck out of the window in the name of liberty.	Savage	Liberty!"	"we laughed.	271	1	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	81.6%
17	that horrible stuff.	Savage	said the Deputy Sub-Bunsar, smiling		379	1	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	78.2%
18	myself.	Savage	Slowly, very slowly, like two unharmed		395	6	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	97.2%
19	first animals, as they alighted from their machine.	Savage	There was no answer.	"The door of the	389	5	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	97.2%
20	and chime Melon speaking.	Savage	so ran Bernard's instructions,	"to be shown	365	13	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	58.0%
21	was a burst of laughter and hand-clapping.	Savage	ran the headlines on the front page.		319	52	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	93.6%
22	night's cry of atonement had been in all the papers.	Savage	called the first animals, as they alighted from		316	10	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	95.8%
23	a joke it was an obscenity.	Savage	had been hatched out of a bottle and		384	29	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	56.2%
24	captives balloon shone rosily in the sunshine."	Savage	added, with sudden fury,	"I'm damned if I go	786	21	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	90.3%
25	Lemna almost snapped.	Savage	after a silence.	"But need it be quite so bad	302	28	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	82.0%
26	drive.	Savage	and, picking up a thick razor switch, strode		333	24	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	93.8%
27	water pistol merrily.	Savage	answered, cabbng alternately a cut lip, a		384	32	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	80.0%
28	takes his cut from "men."	Savage	"Are you quite sure that the Edmund in that		537	28	0	nts\Brave News text\bc 04-01-18 00:00	04-01-18 00:00	87.9%

Figure 1: Concordance of ‘savage’ with the expanded context.

Throughout this statement, the main word is ‘is,’ a connecting verb instead of a doing verb. Parts of speech notwithstanding, ‘there’ functions as the adverb. ‘Is’ which is used as a Present Tense Verb in the sentence above. Although ‘from’ is a preposition and ‘a’ also serves as a position determiner, ‘no’ serves as a determiner. The adjective ‘savage’ is employed. The present tense of the main verb ‘escape’ is formed with the help of the auxiliary word ‘is.’ The prepositional phrase ‘from’ alters the word ‘escape.’ An article ‘A’ that is not specific denotes a broad ‘savage reservation.’ The word ‘savage’ in this context suggests a certain level of ‘reservation’. The word that precedes ‘from’ has a meaning of ‘reservation.’The extended sense of the word ‘substance’ is employed. The statement uses the future perfect tense to describe acts that will be completed at a different future period. The noun form of the selected phrase is ‘them.’ The verb's form is represented by ‘shall have time’. The component of speech ‘I, them,’ which serves as a pronoun, is present in the following statement. The auxiliary word in this instance is ‘shall we’. The most significant verb in this sentence is ‘time.’



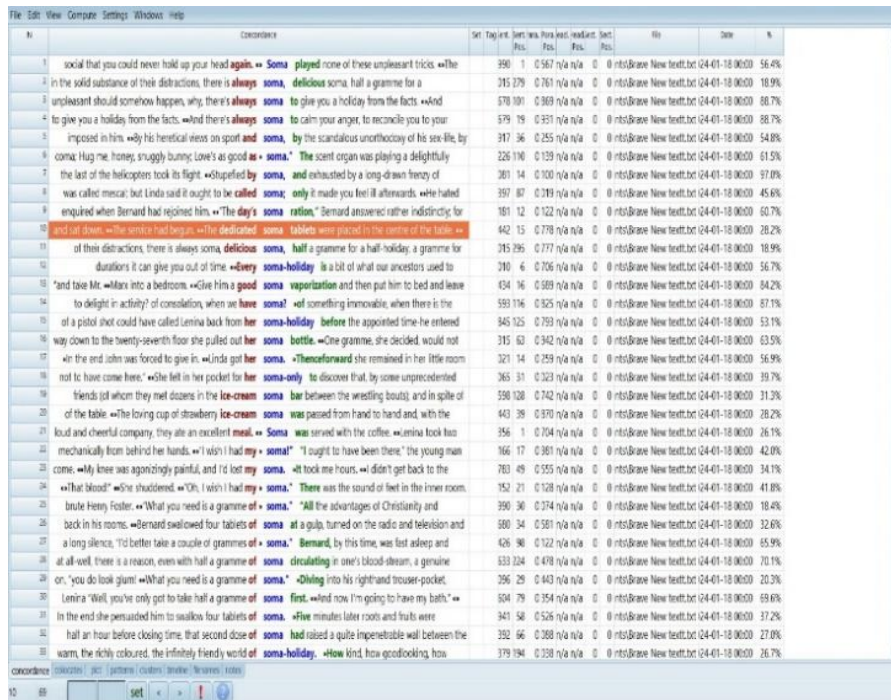
Analysing the structure of a sentence and meaning is the main goal of the study of the word 'savage' in the context that it is used. One important aspect that stands out is the use of the passive voice, which highlights the absence of escape rather than the act of escaping. As part of the sentence's overall tone and mood, the word 'savage' that modifies 'reservation' creates a vivid image of hard circumstances. However, the examination of 'substance' as used in *Frankenstein* looks at the grammatical and tense aspects of the sentence. The speaker anticipates a future situation in which time limits will restrict conversation to important issues, as demonstrated by the identification of the future perfect tense and its explanation of its consequences.

In short, 'savage' and 'substance' have distinct meanings in *Brave new world* and *Frankenstein*. 'Savage' arouses powerful emotions and portrays the harsh reality of the made-up world, while 'substance' stands for the narrative's scientific and factual components. Their divergent roles, which capture the story's emotional and intellectual aspects, add to the novel's depth and complexity. The decomposition of the grammatical components—nouns, verbs, pronouns, and auxiliary verbs offers a thorough comprehension of the sentence structure and how it functions within the overall story. Both assessments show an in-depth retention of the texts as well as an acute awareness of the details. The other analyses grammatical structures along with tense usage, whereas the former concentrates primarily upon the syntactical elements and consequences of word choice. These literary works underscore the reciprocally beneficial connection between language and narrative. Together with each other, they present contrasting viewpoints on the historical and linguistic components of the selected sentences. In addition, these phrases offer a wealth of understanding about the language's pragmatic and semantic structure. The whole of an organism's existing elements is referred to as its 'soma'. In the initial part of this statement, the past perfect tense is used. The tense in concern indicates that an action was finished before another noteworthy event or time period. In this instance, the statement implies that the supply of services started before any other occurrence, which is initially not mentioned in the remainder of the sentence. The active voice is the form that is implemented in the first part of the sentence. The first sentence explores the language components and grammatical structure, accentuating the usage of the active voice and the past perfect tense. It explores the existence of definite articles as well as subject-verb agreement. It also points out the

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application of prepositional phrases and passive voice, which emphasise accuracy and clarity in communication. The agent is concealed by the passive voice, whereas the spectator is identified by the active voice.



#	Concordance	Set	Tag	Part	Para	Word	Count	File	Date	%
1	social that you could never hold up your head again. «Soma played none of these unpleasant tricks. «The	390	1	0.567	n/a	n/a	0	0	0	56.4%
2	in the solid substance of their distractions, there is always soma, delicious soma, half a gramme for a	315	279	0.761	n/a	n/a	0	0	0	18.9%
3	unpleasant should somehow happen, why, there is always soma to give you a holiday from the facts. «And	578	101	0.369	n/a	n/a	0	0	0	88.7%
4	to give you a holiday from the facts. «And there is always soma to calm your anger, to reconcile you to your	579	19	0.331	n/a	n/a	0	0	0	88.7%
5	imposed in him. «Why his heretical views on sport and soma, by the scandalous unorthodoxy of his sex-life, by	317	36	0.255	n/a	n/a	0	0	0	54.8%
6	come! Hug me, honey, snugly bunning love's as good as soma. «The scent organ was playing a delightfully	226	110	0.139	n/a	n/a	0	0	0	61.5%
7	the last of the helicopters took its flight. «Upstuffed by soma, and exhausted by a long-drawn frenzy of	381	14	0.100	n/a	n/a	0	0	0	97.0%
8	was called mesa; but Linda said it ought to be called soma; only it made you feel ill afterwards. «He halted	357	87	0.289	n/a	n/a	0	0	0	45.6%
9	enquired when Bernard had rejoined him. «The day's soma ration. «Bernard answered rather indistinctly, for	181	12	0.122	n/a	n/a	0	0	0	60.7%
10	and sat down. «The service had begun. «The dedicated soma tablets were placed in the centre of the table. «	442	13	0.278	n/a	n/a	0	0	0	28.2%
11	of their distractions, there is always soma, delicious soma, half a gramme for a half holiday, a gramme for	315	295	0.777	n/a	n/a	0	0	0	18.9%
12	duration it can give you out of time. «Every soma-holiday is a bit of what our ancestors used to	310	6	0.706	n/a	n/a	0	0	0	36.7%
13	«and take Mr. «Mars into a bedroom. «Give him a good soma vaporization and then put him to bed and leave	434	16	0.589	n/a	n/a	0	0	0	84.2%
14	to delight in activity? of consolation, when we have soma? «of something immovable, when there is the	593	116	0.525	n/a	n/a	0	0	0	87.1%
15	of a pistol shot could have called Lenina back from her soma-holiday before the appointed time-he entered	345	125	0.793	n/a	n/a	0	0	0	53.1%
16	way down to the twenty-seventh floor she pulled out her soma bottle. «One gramme, she decided, would not	315	63	0.342	n/a	n/a	0	0	0	63.5%
17	«in the end John was forced to give in. «Linda got her soma. «Thenceforward she remained in her little room	321	14	0.259	n/a	n/a	0	0	0	56.9%
18	not to have come here. «She felt in her pocket for her soma-only to discover that by some unprecedented	365	31	0.323	n/a	n/a	0	0	0	39.7%
19	friends (of whom they met dozens in the ice-cream soma bar between the wrestling bouts), and in spite of	598	128	0.742	n/a	n/a	0	0	0	31.3%
20	of the table. «The loving cup of strawberry ice-cream soma was passed from hand to hand and, with the	443	38	0.870	n/a	n/a	0	0	0	28.2%
21	loud and cheerful company, they ate an excellent meal. «Soma was served with the coffee. «Lenina took her	356	1	0.704	n/a	n/a	0	0	0	26.1%
22	mechanically from behind her hands. «I wish I had my soma! «I ought to have been there. «The young man	166	17	0.381	n/a	n/a	0	0	0	64.0%
23	come, «My knee was agonizingly painful, and I'd lost my soma. «It took me hours. «I didn't get back to the	263	49	0.555	n/a	n/a	0	0	0	34.1%
24	«that blood! «One shouldn't. «Oh, I wish I had my soma. «There was the sound of feet in the inner room,	152	21	0.128	n/a	n/a	0	0	0	41.8%
25	brute Henry Foster. «What you need is a gramme of soma. «All the advantages of Christianity and	390	30	0.374	n/a	n/a	0	0	0	18.4%
26	back in his rooms. «Bernard swallowed four tablets of soma at a gulp, turned on the radio and television and	580	34	0.581	n/a	n/a	0	0	0	32.6%
27	a long silence, 'I'd better take a couple of grammes of soma. «Bernard, by this time, was fast asleep and	426	98	0.122	n/a	n/a	0	0	0	65.9%
28	at all well, there is a reason, even with half a gramme of soma circulating in one's blood stream, a genuine	533	224	0.478	n/a	n/a	0	0	0	70.1%
29	on, «you do look glum! «What you need is a gramme of soma. «Diving into his righthand trouser-pocket,	296	29	0.443	n/a	n/a	0	0	0	20.3%
30	Lenina 'Well, you've only got to take half a gramme of soma first. «And now I'm going to have my bath.' «	504	79	0.354	n/a	n/a	0	0	0	69.6%
31	in the end she persuaded him to swallow four tablets of soma. «Five minutes later roots and fruits were	341	58	0.526	n/a	n/a	0	0	0	37.2%
32	half an hour before closing time, that second dose of soma had raised a quite impenetrable wall between the	392	66	0.388	n/a	n/a	0	0	0	27.0%
33	warm, the richly coloured, the infinitely friendly world of soma-holiday. «How kind, how goodlooking how	379	194	0.338	n/a	n/a	0	0	0	26.7%

Figure 2: Concordance of ‘soma’ with the expanded context

One of the technical terminologies used most frequently in the *Frankenstein* is ‘matter’. The chosen sentence is presented in the first person, present tense. The use of the present tense focuses on the speaker's pain and dread. This sentence uses common noun forms, horror and misery, which are both used often. The following phrase contains the verb forms I'm and its diminutive, ‘I am.’ ‘Still alive’ is an adverb that modifies the word "I'm". ‘Feel’ is an infinitive adjective. Within this particular sentence, the doer is the implied subject ‘I’. In this particular statement, ‘I am alive to feel’ serves as the doing verb. This particular phrase still uses an adverb to denote the speech component that the pronoun ‘I’ represents. ‘Alive’ is an adjective that is represented. Infinitive form of the verb ‘feels’.

However, concordance of ‘matter’ breaks down a line from the *Frankenstein* book, accentuating the use of the present tense and first-person point of view. The common noun

forms ‘horror’ and ‘misery’ call attention to the speaker's intense emotional condition. Examining the verb forms ‘I'm’ and ‘feel,’ the research highlights the function of the inferred subject ‘I’ as the agent. In addition, it highlights the usage of the active voice as well as the inclusion of adverbs and adjectives.

Concordance of ‘matter’ portrays feelings and personal experience, whereas concordance of ‘conditioning’ presents factual data. The two sentences are in the present tense, but concordance of ‘conditioning’ indicates the final stage of an activity in the past by using the past tense within the dependent clause. Concordance of ‘matter’ has a simpler SVO structure, concordance of ‘conditioning’ employs a more complicated structure including a relative clause. Various characteristics are emphasised in the sentences.

The words ‘feelies’ are enhanced further by the two sentences that are stated right before and after it. This phrase uses ‘the’ as a determiner. The preposition ‘of’ is presumed to be present. The word ‘those’ has an additional determiner. The phrase and is followed by a coordinating conjunction. The phrase ‘this’ serves as an example of the word determiner in this framework. The phrase ‘what’ represents a notion that may be articulated as an interrogative pronoun or adjective.

In this work of literature, the word ‘apparition’ continues to be the most peculiar and ubiquitous technical term. The selected statement has a mix of past and present tenses. Peasants exhibit plural forms of common nouns. ‘An apparition’ is a single common noun revealed. Here, the verb ‘to scare’ is expressed in its past participle through the verb forms ‘scared.’ The phrase ‘informed’ indicates the past tense of the verb ‘to inform’. Peasants, who are the situation's doers, are carrying out the act of informing. Performing verb is the action performed by the peasants. This sentence's definite article is ‘the,’ and among its parts of speech is ‘sometimes,’ which functions as an adverb. In addition to modifying the word ‘peasants,’ the past participle adjective ‘scared’ also indicates the preposition ‘by.’ The term ‘apparition’ is altered by the demonstrative adjective ‘this’. ‘Me’ is the pronoun used. The statement uses the active voice.

According on the underlying grammatical as well as structural principles and meanings, these two works have different interpretations and structures. Concordance of ‘feelies’ explores the phrase ‘feelies’ in relation to its context, stressing grammatical components including

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coordinating conjunctions, determiners, and prepositions. It also explores the use of verb tenses and pronouns, paying close attention to the present perfect tense with the sentence ‘We’ve sacrificed the high art.’

Although concordance of ‘apparition’ tells a story and presents information, concordance of ‘feelies’ examines language. For analysis, concordance of ‘feelies’ combines past and present tenses, while concordance of ‘apparition’ shows the sequence of events using several tenses. While concordance of ‘apparition’ contains two separate sentences, concordance of ‘feelies’ has a single, complicated structure. Regarding their substance, the phrases highlight distinct

elements. In general, even though both of these sentences offer comprehensive examinations of sentence structures and linguistic elements, they ought to invest on independent literary works and contexts. Concordance of ‘feelies’ uses the phrase ‘feelies’ in a broader sense, whereas concordance of ‘apparition’ explores the term ‘apparition’ across the particular literary context; additionally, these sentences employ both past and present tenses throughout the phrases to demonstrate the manner in which the notion is created and organised.

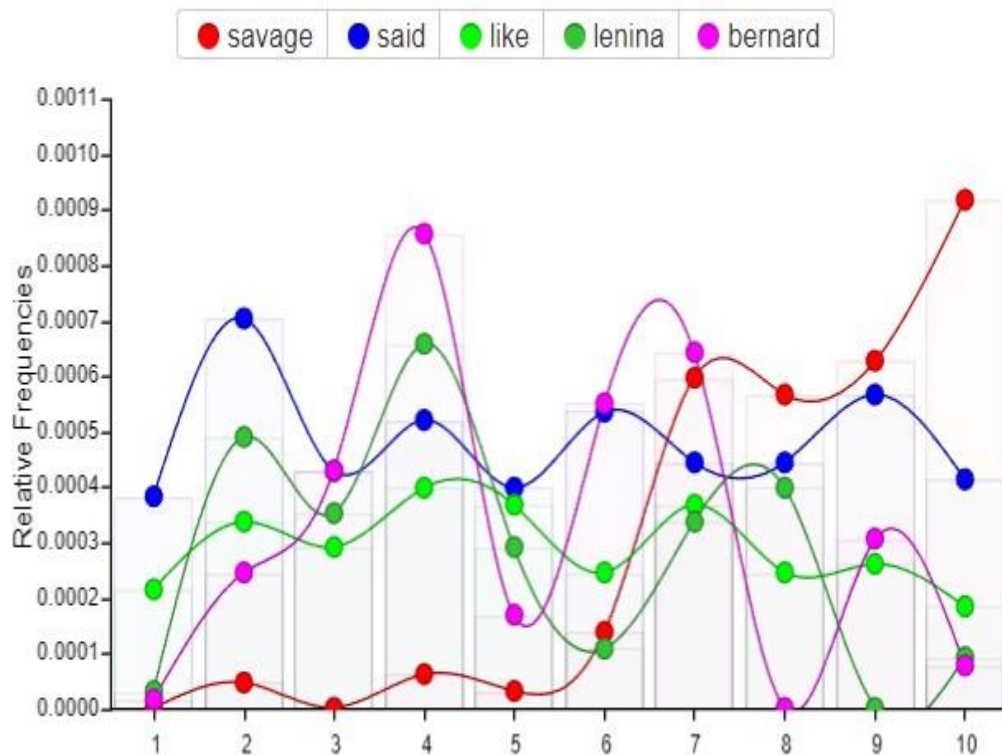


Figure 3: A graphic representation of the word frequency in *Brave New World*.

This corpus has 65,548 words with 8,094 different word forms in a single document. There is 0.123 vocabulary density. Furthermore, a readability index of 9.354 is available. For every phrase, there are around 12.8 words. ‘That’ occurs 316 times in the corpus, ‘Bernard’ 215 times, ‘savage’ 195 times, ‘like 190,’ and ‘Lenina’ 180 times. The intensity of language utilised in the current work is explained by these sentences. Additionally, the least used phrase and most utilised term are included within this. Said is the word most frequently used, Lenina is the one implemented the least. The number of repetitions as well as the frequency rate are also given similar significance. The word cloud provides an explanation for each term and indicates which of them have been utilised more and less. The phrase ‘cloud’ or ‘tag cloud,’ which are gestural representations of word frequency, indicate terms that appear more frequently in a given text. Terms are represented graphically to show how frequently they are used in the document(s). This form of visualisations can assist examiners in interpretive textual analysis by highlighting phrases that often appear in a set of documents, interviews, or other sources of information. It can additionally be used to communicate the most crucial thoughts and ideas throughout the reporting phase.

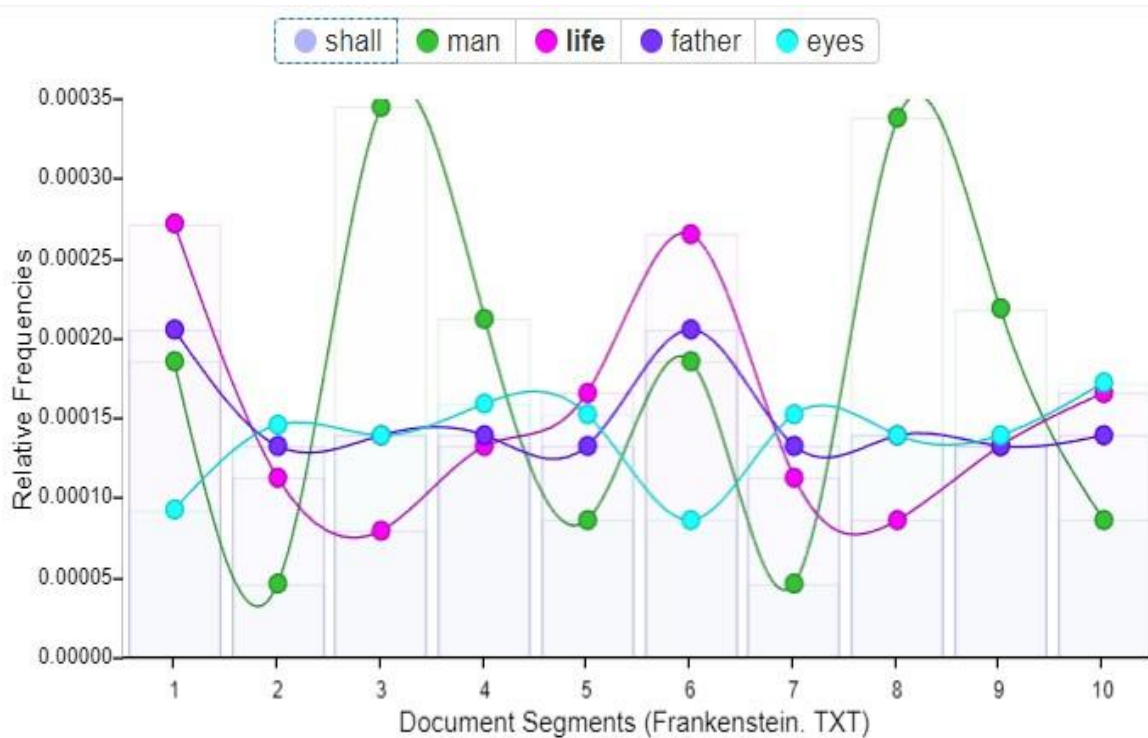


Figure 4: A graphic representation of the word frequency in *Frankenstein*.

This corpus comprises 150,699 words with 7,075 distinct word forms in a single document. Vocabulary density in the present corpus is 0.047. The readability index for this material is 9.199. The text has an average of 22.8 words per phrase. The most frequent phrase in the corpus is ‘man,’ and this occurs 264 times. The word ‘life,’ which makes an appearance 230 times. There was a total of 226 occurrences of the word ‘father.’ The term must have been used around 210 times, whereas the word eyes is used about 208 times.

The two statements include statistical information on the word count, vocabulary size, vocabulary density, readability index, average phrase length, and frequency of certain terms for each of the two distinct corpora. With 65,548 words and 8,094 distinct word forms in the corpus, the vocabulary density of the frequencies found in *Brave New World* is 0.123. With an average of 12.8 words per sentence, the readability index is 9.354. The most common words are ‘that,’ ‘Bernard,’ ‘savage,’ ‘like,’ and ‘Lenina,’ with ‘said’ being the most used and ‘Lenina’ being the least in frequency.

In comparison, a corpus containing 150,699 words and 7,075 distinct forms of words is described in the graphic representation of the frequencies found in *Frankenstein* which results in a readability score of 9.199 and a vocabulary density of 0.047. There are 22.8 words in an average sentence, as well as the most common terms are ‘man,’ ‘life,’ ‘father,’ ‘must,’ and ‘eyes.’ The graphic representation of the frequencies found in *Frankenstein* provides an explanation of a basic notion, whereas the graphic representation of frequencies found in *Brave New World* analyses a specific text. In Mary Shelley’s *Frankenstein*: substance, matter, apparatus, apparition carry significant importance within the narrative structure. All these words highlight different aspects of Victor Frankenstein’s scientific pursuits. ‘Substance’ analysed in future perfect tense denoted the limited time of the speaker has to discuss implying an abundance of an information to condense which explains the novel’s dense scientific themes and Victor’s complex experiments.

‘Apparatus’ used in the past perfect tense refers to the equipment employed by the Victor. The sentence structure emphasis Henry’s obsession regarding the ‘apparatus.’ ‘Matter’ described in the present tense it underscores the physical reality of Victor’s reaction. The terms ground’s a fantastic element of a novel in a scientific context. ‘Apparition’ a blend of past and present tenses, ‘apparition’ describes the creature’s ghost-like presence. This reflects

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the creature's ostracized existence and the fear it evokes blurring the lines between reality and perception. All four terms are rooted in science reflecting the novel's exploration of a scientist's ambition and its ethical implication. They highlight the tools, materials, and outcomes of Victor's experience contributing to the scientific atmosphere. The future perfect tense 'substance' suggests limited future time mirroring Victor's race against time. While 'apparatus' and 'apparition' connects to past actions and their lingering effects while the present tense 'matter' grounds the present reality. The speaker's limited time 'substance', Henry's observation 'apparatus', the creature's physical reality 'matter' and the peasant's fear 'apparition'. This broadens understanding how this term resonates with various characters and their experiences within the novel's universe. The text has a vocabulary of 8,094 words, both the text consists of a large vocabulary which suggests that the author used large vocabulary in order to avoid repetition.

Word density, the density of vocabulary is 0.123 this means that the text has an average of 12.3 distinct words per 100 words which is relatively a high density. The readability index of the text is 9.394 which means that the text is easy to read, even with people of limited vocabulary. The average sentence length is 12.8 words making it short and concise. The most frequently used text in the work is 'are', 'like' that 'Bernard', 'savage', 'like' and 'Lenina'. These words are all context words meaning they all carry particular context in the text. The least frequent word in the text is 'said' meaning it is used as a functional word.

## **Findings**

The use of scientific and technical terminologies is one of the study's conclusions. The study does a quantitative examination of linguistic subtleties in both texts using corpus-driven analysis with Wordsmith Tool 8.0 and Voyant Tool. The study also focuses on concordance of various scientific and technical words in both the novels. The study looks at word distribution and frequency in the two books' corpora. The underlying patterns and trends in the language employed can be found through this quantitative study. This study also focuses on semantic and morphological analysis of words. A concentration on the psychological and emotional dimensions of her characters' experiences, along with lush, evocative language, determines Mary Shelley's narrative technique. Comparatively speaking to Huxley, Shelley uses slightly less scientific jargon. Huxley writes in a more clinical as well as humorous

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manner, frequently using unfamiliar terms and technical terms to describe the highly technologically sophisticated society he imagines. In contrast to Shelley's *Frankenstein*, Huxley uses more sophisticated and scientific terms that is essential to the plot of the novel. In comparison to Shelley's *Frankenstein*, Huxley's *Brave New World* makes a more extensive use of new jargon and scientific terms. The study emphasises how Huxley and Shelley have different narrative tenors and how their word choices both reflect and influence their distinct worlds.

### **Conclusion**

Aldous Huxley's well-known novel *Brave New World* is thoroughly examined linguistically in *Brave New World*, illuminating its complex syntactic construction and complexities. The depth of the language used in the book is revealed, providing a better understanding of thematic areas, characters that are used and narrative organisation through the examination of basic linguistic assessment techniques such concordances and word cloud. *Brave New World* equips an in-depth comprehension of Huxley's literary art by painstakingly breaking down words and phrases to shed light on the importance of tense, voice, syntax, and semantics. Moreover, it underscores the significance of ideas like social stratification, indoctrination, and dystopian settings from a thematic perspective and stresses how applicable they are to the storyline of the book. By use of word frequency and repetition analysis, the *Brave new world* highlights the important themes and recurrent themes in the narrative, thus providing fascinating details on its linguistic terrain. The linguistic analysis encourages to visualise the distribution of words. In broad terms, *Brave new world* is an invaluable tool for academics, learners, and admirers alike, providing a more profound comprehension and pleasure of *Brave New World* via the lens of language analysis. It emphasises the significance that language is too crucial in literature and demonstrates that linguistic analysis may improve our understanding of literary works and deepen our perception of its concepts, characters and language. Analysing the grammatical constructions, recurrent themes, and language patterns in the work of Mary Shelley's *Frankenstein* in tremendous detail provides critical comprehension of the protagonist's personality and plot intricacy.

This study has explored the complex usage of language by analysing concordances as well as concordance alignments, revealing subtleties in voice, tense, and grammar. Significant terms

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like ‘substance,’ ‘apparatus,’ ‘matter’ and ‘apparition’ are explored in order to clarify the thematic relevance of existential and scientific investigation within the context of the narrative. With the use of corpus tools such as Wordsmith and Voyant, this quantitative study has effectively explored the language nuances of the two works. The study uncovers the sociological reasons behind the choice of words and discovers significant themes issues using corpus and lexicon analysis by exploring word frequencies, distribution of words, and corpora. Through an analysis of the technological, cultural, and semantic facets of the word choices, the study provides fascinating details about the writers' differing narrative styles and underlying social and scientific beliefs. In the end, this study deepens our understanding about the manner in which language shapes and reflects the unique universes encountered in science fiction literature. Both the fictions employ distinct terminologies to create unique scenarios and delve into philosophical issues. In terms of science, culture, and personal identity, their word choices differ from one another. This quantitative study has provided a thorough knowledge of the text's narrative framework and thematic concerns, complementing our qualitative comprehension of it.

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