



RESEARCH PAPER

A Corpus-Based Study of Olfactory Representation in Victorian Fiction

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ABSTRACT

This paper explores the ideological construction of moral and physical decay using olfactory imagery in *The Picture of Dorian Gray* (1890) by Oscar Wilde and in *Dracula* (1897) by Bram Stoker. Using a mixed-method model, the study uses the AntConc (Version 4.3.1) to perform a collocation analysis of the specific olfactory node words to determine statistically significant lexical groups. Through the juxtaposition of botanical excess that Aestheticism is linked with and the decay of the body that is associated with the Gothic, the paper will maintain that smell is a moral and biological diagnostic tool used to reveal the anxieties hidden behind the facades of Victorian respectability.

KEYWORDS

Olfaction, Victorian Fiction, Oscar Wilde, Bram Stoker Corpus Linguistics, Collocation Analysis

Introduction

The British metropole of the nineteenth century experienced a severe atmospheric crisis. This crisis has however been in a large way overlooked as scholars have paid more attention to the visual aspects. Scholars studying the Victorian era usually notice the visual side of the literature before anything else. They focus on the physical and social environment, crammed streets and neighbourhoods, and factories. The sense of olfaction is barely taken into account.

But smell was quite an important aspect of nineteenth century London. It was regarded as being more crucial than any other sense because it had a direct association with health and survival. The Great Stink (1858) is the key example of this reality. This was when London lacked adequate sewerage infrastructure and the population at that time was growing at an alarming rate owing to industrialization. So, human waste and chemicals were dumped into the River Thames, which functioned as the city's primary water source as well. The summer of 1858 was unusually hot, and it caused the waste to rot much faster. It also emitted an extremely strong and unbearable smell spread throughout London. People thought that diseases like cholera and typhoid were the result of breathing foul air.

Since they thought that one breath of contaminated air might result in death, they became self-reliant with regard to survival. Victorians tried to protect themselves from the miasma by using strong, pleasant smells. They also thought that good and powerful odours may protect against the effluvia of death. This was the reason why they brought the small bottles of smelling salts, sponges in vinegar and heavy floral perfumes to add a personal safety zone. This demonstrates that the nose was not a passive organ, but it assisted individuals in their self-defense. Fear of polluted air was so tangible in the 19th century that authors commonly depict characters holding handkerchiefs or encircling themselves with flowers.

However, this defense of the senses was so great that it tended to overpower the rising science. In 1854, Dr. John Snow discovered that cholera was because of polluted water not because of air. This idea challenged the Victorians belief. However, Victorians were so obsessed with the idea of “atmospheric crisis” that Snow's findings were ignored for many years.

According to Alain Corbin (1986), people in the eighteenth and nineteenth centuries were heavily influenced by the Miasma Theory, which states that decaying matter released toxic air that could make people sick or even kill them. Since this was an invisible threat it led to the fear that could not be seen or measured by people. Breathing was also dangerous. The nose was the key to survival in such an environment and people were always sensitive to the smell that surrounded them.

Bad smell was attributed to health as well as morality and character. A foul smell was regarded as a sign of evilness and immorality. Corbin referred to it as the “*stench of the sinner*”, which goes beyond bad smells caused by a mere physical condition to indications of bad personality and low status. Therefore, when one is smelling bad, it was not only a health hazard but an indication of an ugly or a cruel individual. This meaning was much deeper than hygiene: it implied that the fragrance of an individual could literally show how his soul is doing. An example being a lazy, dishonest or morally corrupt individual was supposed to produce unpleasant odours, whereas a virtuous, disciplined or respectable member of society would keep straight and even have scent around them.

It demonstrates how concerned they are with being pure and virtuous. The body was regarded as the mirror of the soul in the culture with the impact of the Christian ethics. In the same way the sins were believed to corrupt the spirit, failure to maintain hygiene or release foul smell was seen as a sign of inner corruption. The smell of the sinner was not metaphorical it was viewed as literal evidence of moral corruption, a form of evidence by senses, and especially touching on his character, which would not have to view his actions directly to make a judgment.

The working class experienced the effects of this belief in reality. Poor neighborhoods were characterized by unpleasant smelling because of overcrowding and sanitation. The elite did not view the fact that these odors were due to environmental and infrastructural issues such as poor sewers, polluted water or industrial waste but rather considered it as evidence of moral failure. People who lived there were presumed to be vicious or corrupt and their poverty was regarded as due to personal vice as opposed to a general neglect of their system. Lacking a sense of the difference between odor and virtue, the nose apparently a neutral sense organ, was politicized. It was turned into an instrument to discriminate against people, strengthen the stratification, and label whole communities as stigmatized.

The other factor that renders the sense of olfaction significant is that unlike the rest of the senses, it does not work similarly to the other senses. It skips the thalamus and it goes straight to the limbic system responsible in controlling emotions and memory. In particular, the signal is transmitted by the Olfactory neurons to olfactory bulb linked to amygdala which is concerned with fear, pleasure and emotional responses and hippocampus which is concerned with formation of memory. That is why smell plays such an essential role. It is also able to evoke emotional reactions and memories unmindfully.

Although olfaction is an essential sense in daily life and we always have a smell in the air, the English language is generally anosmic with the regard to describing the smell. Whereas we can describe other senses (color, sounds and textures) with accuracy, there are hardly specific and abstract words describing smell. As Majid and Burenhult (2014) note,

“It is widely held that people find it difficult, if not impossible, to name odors. Words like red, blue or green denote a particular range of hues, but nothing comparable exists for scents.

The closest matches stinky or fragrant appear to denote the evaluative experience of the participant rather than the quality of the smell. More importantly, people typically employ a different kind of strategy when they describe smells; they say an object smells like a banana or like a rose"

It implies that despite the fact that smell is a life-and-death issue and social judgment, English speakers are usually unable to define the smell accurately. They are also dependent on source techniques of description, and this leaves a loophole in the relationship between the smell and language, that is, it is hard to express fear, disgust, or danger, as conveyed by smells.

Victorian writers dealt with this problem and found creative ways to work around it. They did not give names to smells directly but gave a detailed description of the sources of the smell. Authors would write about mud, decay, sewage or fog. These descriptions allowed the readers to get a mental picture of the smell themselves. This is a deliberate tactic that compelled the reader to rely on personal senses and imagination. Through this, authors would be able to induce emotional and physical responses without the need to use the specific words to smell. The smell was turned into an unseen yet effective element of the narration, affecting fear, uneasiness, and social consciousness.

Even though historical studies have recognize the importance of miasma in Victorian society but we still lack clear linguistic evidence showing how smells were described across different genres. In particular, we have no systematic mapping of the patterns of collocation that could show how as well as Wilde and Stoker linguistically encoded the issues of social class, moral health, and biological terror using smell. Without a corpus-based linguistic analysis to compare these three distinct literary modes, our understanding of the sensory experience of the Victorian Metropole remains subjective and purely anecdotal.

Research Questions

- 1) What are the collocational patterns of olfactory node words in the two novels under corpus analysis using AntConc?
- 2) In what ways do the smells in the two novels build the theme of moral corruption, social anxiety, and decay of the body in Victorian fiction?
- 3) What are the differences in the olfactory representations of Aesthetic fiction and Gothic fiction in terms of their depiction of the Victorian anxieties of moral decadence and biological contamination?

Literature Review

The intellectual hierarchy that dominated and dictated the eighteenth and nineteenth centuries categorized the senses into a structure of perceived civilizational worth. According to **Classen et al. (1994)** in *Aroma: The Cultural History of Smell*, even influential personalities like Darwin and Freud classified sight as the sense of the "*reason and civilization*". In this hierarchy, olfaction became a systematic stigma of a lower and decayed sense that was connected with "*madness and savagery*" (p.4). Such suppression of smell was a conscious action, which carried out a particular political and social role in the Victorian period, which enabled the *power elite* to preserve their position in a state of "*olfactory neutrality*" (p.161). In this respect, power was perceived as something odourless, abstract and impersonal whereas the working classes and the insiders were considered to be odorous in nature. This sense difference was a biological elucidation of social differentiation and segregation in age of rampant urbanization.

They also explain an *olfactory scale of value* that identified the personal scent to the inner truth of the character (p.162). Another example is that Latin etymology of social outcasts was derived based on the word "*putrid*", which shows that bad smells were regarded as the

manifestation of vicious or corrupt soul (p.162). Women were in a socio-olfactory dilemma, where they were required to leave a scent trail in order to be attractive and the use of artificial perfume was also frowned upon as a way of deception or even witchcraft.(p.163,164) According to this scale, the smell was adopted as one of the main moral standards that defined the nature and social status of a person in the nineteenth century.

Although the institution has attempted to suppress the prevalence of smell in popular discourse, **Rindisbacher (1992)** finds an “olfactory explosion” in the late nineteenth-century fiction. With the world of bodily things being de-odourized by the strict enforcement of sanitary and health regulations, literature had turned into the realm of luxuriant and intense odours. Smell was no longer a simple objective property of objects, but an interactive perceptual relation that is applied to relate temporalities and break down the psychological complexity of characters. The idea of smell as the sense of interiority is the basis of this literary change. When sight is surface-based and objectifies a person, the sense of smell enables a subject to lose himself to an experience and get a glimpse of the underlying layers of reality. (p.147)

Oscar Wilde demonstrates this relationship in the picture of Dorian Gray by showing the possibility of exploring the distance between objects and subjects using perfumes. Through the smell, Wilde is able to get beyond the outward appearance of his hero and unveil the moral depravity that is hiding under such an exquisite facade. To Wilde this olfactory orgy reveals the guttering reality of the soul, which seems to suggest that, although an individual might be as beautiful as one can see, smell reveals the real inner situation. Using olfaction, authors were able to explore a concealed biological reality that was denied by traditional philosophers, e.g Freud and Kant, in favour of visual reasoning.(p.147-150)

According to **Ursula Kluwick (2023)**, the sense of smell is commonly referred to as a “mute sense” since there are not so many words to define the various smells in English. This corresponds with what **Asifa Majid (2015)** which stated that, in which English speakers tend to be stumped when requested to name familiar smells, as there is no specific set of words that have been devoted to olfaction like to colors or shapes. In comparison to sight, which allows us to observe things in a distance, smell is transgressive and intrusive since we must bring particles to our lungs and blood to smell. This implies that actually smelling does tear the bodily boundaries between an individual and the environment.

According to **Olofsson and Gottfried (2015)**, this occurs due to a so-called *neurocognitive bottleneck*, the brain is unable to correlate smells with words. Nonetheless, the conducted studies of Jahai people by **Majid (2018)** reveal that a smell can be completely represented in words in the case of a culture in which it is supported. This lexical gap in the West was to force the Victorian writers to employ source-based naming, which refers to the description of the object of the smell instead of the smell. This issue is further complicated by the manner, in which the brain interprets scents: it is difficult to choose a particular word among numerous available alternatives connected to the odor without the visual perception (Olofsson and Gottfried, 2015).

Franco Moretti (1983) associates the fear of smell to the social fears in Victorian London. According to him, such monsters as Dracula reveal a repression, a revival of repressed, such that concerns about money and social rank are a material power, which walks and breathes. The vampire smells so strong and bad not only is it a detail, but it demonstrates the monster in its attempt to capture the clean and deodorized London. Sight and mirrors were employed by the middle class to experience their distinctness and the separation with the rest, whereas the smell of the Count is an intrusive metaphor they cannot disregard. Adhering to the concept of interiority, developed by Rindisbacher, Moretti demonstrates that the fright of such behavior of people is the fact that their suppressed desires become real and tangible, that social disguise is dismantled only because of the sense of smell.

Pellegrino et.al (2021) expand on this concept by stating that smell has two channels: one of them is the *orth-onasal* (smelling with the nose), and the other is the *retro-nasal* (smell through mouth while eating or breathing). Orthonasal smells are external objects whereas retronasal smells identify with the inner part of the body and the sense of taste. In Victorian novels, the Stench of the Sinner tends to begin as an external warning (orthonasal) but turns into an internal one when the character is literally influenced by the smelly world around him.

These views were reinforced by medical concepts of that era. The medical sign of the stench of a character was perceived. In *Degeneration*, **Max Nordau (1892)** referred to sinners as morbid deviations of healthy individuals, and he was degenerate by exhibiting *physical stigmata* (p. 17). The face of Dorian in *The Picture of Dorian Gray* is perfect, and his fascination with smell is an indication of his medical condition of broken nerves and Hyper-aesthesia (p. 18). This presents the two sides of smell in Wilde: his perfumes bear the traces of nervous weariness, whereas there is the physical trace of the moral decline in the horrible smell of chemicals following his crimes.

Herz (2004) goes ahead to explain the tip of the nose condition in which one knows a familiar smell yet linguistically unable to identify its name or category. Although, as shown by **Majid and Burenhult (2014)**, this lexical gap is actually a cultural relic and not necessarily an inevitability of the biology, nevertheless, English is still exceptionally sten-poor. Less than one per cent of the lexicon of English speaking communities is preeminently olfactory.

The lack of contact between smell and words makes a sense of smell exceptionally susceptible to external influence and words. **Herz and von Clef (2001)** demonstrated that giving a definite name to an ambiguous smell can give the illusion that it is a real smell. Individually, one might react to a particular chemical mix as parmesan cheese or vomit just because the subject was called so. Such scientific fact gave the Victorians authors the possibility of confining the reader in a topography of moral decay, through the deployment of certain verbal schemes to subjugate the sense perception. When the author refers to a smell as the odor of wickedness, she does not go through the logical filters of the reader, but instead elicits an instinct of disgust through biological processes. This blend of linguistic authority and biological response can justify the exceptional duration and success of the vileness in the nineteenth century fiction.

Material and Methods

Research Design

The study is mixed-method, as it involves the use of corpus linguistics and qualitative literary analysis. It is aimed at analyzing the role of olfactory language in late nineteenth-century fiction. Quantitative corpus analysis is able to establish recurring lexical patterns, whereas close reading can be used to clarify how those patterns function in a particular narrative context. The combination of the two approaches can help to see the larger patterns in the texts without losing the details of the context.

Corpus Selection

This corpus is comprised of two fin de siècle novels: *The Picture of Dorian Gray* (1890) by Oscar Wilde and *Dracula* (1897) by Bram Stoker. These texts were chosen since they represent various literary movements of the time. The novel by Wilde is directly related to Aestheticism, in which perfume can be connected to luxury, art, and refined enjoyment. The Gothic story by Stoker, on the contrary, often links smell with corruptions, hazard, and impurity.

Project Gutenberg was used to obtain digital versions. All paratextual material (licensing statements and editorial notes) was deleted before analysis, so that all textual content of the corpus was based on the narrative.

Analytical parameters

AntConc (Version 4.3.1) was used to analyze it. The reason behind choosing this software is due to its concordance and collocation features that enable systematic study of patterns of word association. A case insensitive and lemmatized search was conducted in order to include morphological variations of important words.

To determine the instantaneous lexical setting of each target word, a symmetrical five-word window (L5 R5) was used. The strength of collocational relationships was measured using the Mutual Information (MI) scores.

Data Selection

The analysis has been done in three stages. The initial phase involved the explicit olfactory words like smell, scent, odor, and stench. The second level came up with a variation of orthography of the nineteenth century in order not to eliminate the pertinent forms. During the third step, the search was developed to add proxy or source based terms such as breath, garlic, perfume, decay and vapour.

This wider scope was called upon by the fact that the smell is not always directly described in Victorian prose. More often than not, the scent is suggested by environmental delineation, corporeal mention, or object identification instead of nominating it directly.

Results and Discussion

This section analyzes how smell functions in *Dracula* and *The Picture of Dorian Gray*, showing how odors reveal character, signal moral states, and shape the narrative environment.

Explicit Olfaction

This part concentrates on the immediate action of smelling and breathing with the scent being felt by the body and it at once indicates physical, moral, or emotional conditions of the characters.

Table 1
Statistical Collocates of Olfactory and Respiratory Nodes in *Dracula*

Node	Collocate	Fre q (L)	Fre q (R)	Range	MI Score	Interpretive Function
1.Breathin g	stertorous	3	2	1	51.13 7	Defines pathologically diseased respiration of the Un-Dead.
	regular	4	2	1	16.69 2	Signifies a temporary return to human biological baseline.
	heavily	4	0	1	35.36 5	Tracks somatic distress and narcotic-induced stupor.
2.Blood	Softly	3	0	1	21.17 3	Natural, non-vile mechanical breathing.
	Vein	5	0	1	73.69 8	The ultimate "vile" fluid; the central node of the novel.
	Kin	0	2	1	8.058	Connects biological fluid to hereditary anxieties.
3.Smell	acrid		0	1	37.18 2	Identifies the Count through organic rot and blood.
	mortality	1	0	1	15.33 6	The scent of the inescapable biological end.

	pungent	1	0	1	15.33 6	Aggressive sensory intrusion of the "vile".
	laudanum	0	1	1	13.89 8	Clinical sedation masking supernatural presence.
4.Nostrils	quivering	1	0	1	11.45 2	Somatic response to predatory or reeking presence.
	aquiline	0	1	1	11.45 2	Links the biological receptor to noble yet predatory features.
	arched	1	0	1	11.45 2	Physical manifestation of aristocratic and unaging artifice.
5.Sniff	excited	1	0	1	13.11 7	Animalistic tracking of airborne miasma.
	dog	0	1	1	10.57 5	Comparison of human senses to primitive instincts.
6.Exhale	malodorou s	1	0	1	16.16 4	Outward movement of contagion from the tomb.
	monster	0	1	1	9.799	Somatic aura and respiratory taint of the vampire.

In both novels, corruption is carried out mainly in the body, but the statistical nodes show a drastic contrast: in Wilde, it is aesthetic and voluntary, but in Stoker, it is pathological and invasive. The respiration in Dracula is medicalized, and there is a shift to the Un-Dead. The node "Breathing" is anchored by "stertorous" and has a very high MI score of 51.137 indicating in the world of vampire, the breathing process is no longer an unconscious, natural process but it is a loud, mechanical breakdown of the body. The detriment of Lucy is indicated by "her breathing [becoming] stertorous", whereas in Renfield, there is the "prolonged stertorous breath". The breathing even of the Count is made mechanical, described as a "breath so prolonged that it seemed as though it would tear open his chest".

The "Nostrils" in Dracula are predatory, they are "aquiline and quivering" (MI 11.452). This is a somatic response to the "reeking" nature of the Count, whose nostrils opened large and trembled at the side. Smell is also animalized with the node "Sniff", which is collocated with "dog" (MI 10.575), suggesting that it takes one to animalistic, almost primitive level of perception to detect the foul, which is exhibited when the heroes "sniff about as a dog does"

In this case, Stoker turns the common physiological functions in the right of being corrupted, and body becomes a place where sensory perception meets the moral judgment. Breathing and smell cease being neutral, they are signs of the encroachment of the Un-Dead into human space, which is both personal and terrifying at the same time and combines somatic consciousness with Gothic horror.

Table 2
Statistical Collocates of Olfactory and Respiratory Nodes in The Picture of Dorian Gray

Node	Collocate	Freq (L)	Freq (R)	Range	MI Score	Interpretive Function
1.Odour	heavy	1	4	3	23.274	Primary noun for a thick, lingering, and often oppressive scent.
	lilas	0	1	1	12.202	Marks the transition from natural beauty to a "heavy" aesthetic mask.
	frangipanni	0	1	1	12.202	Signifies elite artifice and the sensory "trail" of the upper class.
	persistent	0	1	1	5.25	Tracks the inescapable nature of the moral/narcotic miasma.
2.Scent	heavy	0	4	3	19.000	The dominant noun for botanical intoxication and sensory "brooding".
	lilac	0	2	2	11.894	Associated with the "wine-like" consumption of the garden atmosphere.
	honey-sweet	0	1	1	11.894	Establishes the overly-ripe, deceptive baseline of Aestheticism.
3.Perfume	feverishly	1	0	1	12.513	Encodes the "drinking" of scent as an active, hedonistic transgression.

	strange	1	0	1	12.513	Used as a proxy for the invisible spread of ideological contagion.
	thorn	0	1	1	12.513	Layers the aesthetic sanctuary with masked, sharp biological danger.
3.Smell	horrible	0	2	2	14.743	Base word used to strip away artifice and reveal foul, chemical truths.
	nitric	1	0	1	13.332	The caustic scent of biopolitical erasure and the destruction of evidence.
	singeing	1	0	1	13.332	Marks the visceral, unromanticized stench of destroying the "vile body".
4.Aroma	pollen	1	0	1	14.743	Denotes a manufactured, laden air used for elite sensory control.
	balms	0	1	1	14.743	Links Orientalist source domains to the "elaborated" psychology of perfume.
5.Nostrils	quivered	0	2	2	28.715	Biological receptor manifesting involuntary somatic surrender to the miasma.
	chiselled	1	0	1	25.023	Links the physical apparatus of smell to Dorian's unaging, "statue-like" artifice.
6.Breath	deep	0	2	2	24.251	Mechanical intake of the environment, tracking the soul's regulation or panic.
	drew	3	0	3	20.495	Signals the attempt to physically flush out psychological contagion with fresh air.
	heaved	0	1	1	18.152	Represents the final, pleasurable inhalation of the East End's narcotic "poison".

On the other hand, in Dorian Gray, node **"Perfume"** coincides with **"feverishly"** with an MI score of 12.513. Dorian does not simply breathe, but he "drinks" in scent as a transgressive act. Whereas the characters in Stoker are victims of so-called uncertain gasps, the nostrils of Dorian are chiselled and trembled with pleasure. His breathing is an instrument of fine art, with which to breathe in the "exquisite poison in the air". The same consumption is observed when he is burying his face in blossoms and, feverishly drinking in their perfume as it had been wine, the very point at which he commences his moral dissoluteness. This aesthetic disguise later collapses and the body surrender is depicted with the node Heaved that is combined with breath to demonstrate that the body finally succumbs to the narcotic poison of the East End.

The node Blood in Dracula is the most significant statistical node having an MI score of 73.698. It is connected with vein and kin, demonstrating that it is the prime cause of disease and vice-disposal. Stoker explains this by the pungent acrid smell of blood and the bitter offensiveness, as one smells in blood. This disgusting fluid is transferred to the body onto the painting of Wilde as a miserable red dew. When the painting sweated blood, it turned a real biological substance into the sign of the concealed rotting of morals. This is a reflection of the biological rejection in Dracula except that it is concealed behind the veil of art.

Implicit and Atmospheric Olfaction

In this part, attention is given to environmental and ambient smell, which occupies the space, forming the atmosphere and affecting the mood, tension, or danger sense.

Table 3
Collocates of Environmental and Ambient Smells in Dracula

Node	Collocate	Freq (L)	Freq (R)	Range	MI Score	Interpretive Function
1.Mist	wreaths	2	1	1	31.934	Physical form of the airborne contagion in transit.
	snow	2	2	1	23.362	Natural obscuration used to hide the "vile".
	swept	1	2	1	19.263	Invasive movement of miasma across the landscape.

	whirling	2	0	1	18.412	Turbulent carrier of atmospheric infection.
2.Oppressive	air	3	0	1	28.599	Stagnant air indicating impending supernatural presence.
	seemed	0	2	1	11.419	Psychological perception of environmental threat.
3.Sultry	prevailing	0	1	1	16.164	Pre-storm atmospheric heaviness that thickens air.
	Intensity	0	1	1	13.314	Progressive "thickening" of miasma before infection.
4.Oblivion	billows	1	0	1	15.336	Atmospheric state of the "vile" consuming the senses.
5.Taint	decay	1	0	1	15.336	Sensory evidence of rot requiring fresh air.
	fresh	1	0	1	11.150	Contrast between biological health and infection.
6.Heaviness	air	1	0	1	19.062	The literal weight of miasma on the senses.

The setting in *Dracula* is portrayed as a physical contagious space with the wind and fog being the carriers of corruption. The node Mist is anchored by the statistically significant values of both wreaths (MI: 31.934) and swept (MI: 19.263), the primary direction of movement of the Count is the mist. This mist is characterized as a clump of damp mist that is a grey pall and sea-mists drifting inland. It is the power of the object to appear as an air-borne contagion, where it is perceived that the mist [was] stealing in or as a faint vapour that hung under the door. Moreover, the mood of the state of the air is that of the Oppressive (MI: 28.599) which is the indicator of the supernatural. The text encapsulates the fact that the silence of the air was very oppressive and the air appeared seemed be loaded with dust, and this would literally weigh upon the senses. This Gothic fog is connected to visceral environmental decay, which is a node called Oblivion (MI: 15.336) and which is defined as the damp oblivion of the atmosphere. This stagnant air, which is stagnant and foul because of long disuse, is the precondition in infection.

Table 4
Collocates of Environmental and Ambient Smells in The Picture of Dorian Gray

Node	Collocate	Freq (L)	Freq (R)	Range	MI Score	Interpretive Function
1.Damp	mildew	1	0	1	29.592	Establishes the physical state required for biological rot and supernatural decay.
	odour	0	1	1	10.765	Directly links the environment to the visceral scent of the "vile body".
	malodorous	0	1	1	10.765	Encodes the sensory repulsion associated with the decaying portrait.
2.Air	dusky	1	0	1	22.835	The spatial medium of ideological contagion and atmospheric "poison".
	arrow	0	1	1	18.078	Characterizes the invasive, piercing nature of the sensory environment.
	prejudices	0	1	1	14.313	Linguistically encodes the air as a carrier of social and moral corruption.
3.Mist	glass	0	1	1	16.525	The damp, obscuring carrier of the Gothic "vibe" and visual uncertainty.
	stained	0	1	1	14.054	Connects the atmosphere to the "stained" imagination of the transgressor.
4.Fog	lamplight	0	1	1	12.881	The noxious, polluted reality of the urban Gothic "miasma".
	brickfields	0	1	1	12.881	Maps the industrial and geographical source of the city's foul air.
5.Steam	rose	0	1	1	16.182	The visceral, animalistic thermal vapor representing the lower-class urban reality.
	horse	1	0	1	11.485	Links the atmosphere to raw, unperfumed biological exertion.

6.Dust	orris-root	0	1	1	11.934	The physical particulate boundary of class and elite artifice.
	stately	1	0	1	11.934	Categorizes the environment as part of the "priced" aesthetic world.
7.Stagnate	corruption	0	1	1	13.332	Encodes unmoving air as the prerequisite for moral and physical miasma.

In *The Picture of Dorian Gray*, ideological contagion is coded in the atmosphere, where the natural smells give way to artificial and controlled miasma. The node Air is on the same location as dusky (MI: 22.835), which describes the spatial medium as a vessel of the atmospheric poison. At the beginning of the novel, it is mentioned that there was an exquisite poison in the air, which implies that power is spread among people as an illness. The uncaused air is coded as the condition of the lack of motion of the air as the prerequisite of the moral decay in node Stagnate (MI: 13.332). Lord Henry asserts that the country folks are stagnant and the stillness of the air is not a triumph of the morality but the absence of development of senses. In contrast to the physical mist in *Dracula*, Wilde also places the Mist next to glass (MI: 16.525) and stained, which symbolizes the imagination of the transgressionist as it is stained. This is observed in the mist-stained glass of the attic that is tinged with mist which is a symbol of the inner corruption of the soul. The node Dust also collocates with orris-root, whereby it forms a tremulous cloud of orris-root in the panting air (MI: 11.934). This is a unification of the natural world with the high-end artifice that represents a class distinction between the sleazy world of the poor and the perfumed world of the elite.

Combustion and Inhaled Odours

This part deals with smoke, chemicals, and other odors inhaled, which interacts with the body to produce sensory effects, social or psychological atmosphere.

Table 5
Collocates of Combustion and Inhaled Odours in *Dracula*

Node	Collocate	Freq (L)	Freq (R)	Range	MI Score	Interpretive Function
1.Smuts	remarked	1	0	1	14.301	Urban markers of foul industrial pollution in London.
	notice	1	0	1	10.721	Awareness of urban sensory degradation.
2.Clouds	moon	2	1	1	26.571	Gothic obscuration of celestial light and purity.
	rolling	2	0	1	18.516	Movement of atmospheric "curtains" hiding vice.
3.Opiate	Foul	1	1	1	14.832	Visual manifestation of miasma in the sky
	Dusk	1	0	1	12.486	Clinical sedation used as a sensory mask for the "vile".
4. Draught	Sleeping	3	0		7.253	The chemical stupor of the sedated victim.
5.Laudanum	acid	1	0	1	13.898	Clinical sedation masking "vile" sensory intake.
	smelt	1	0	1	16.164	The chemical stupor of the sedated victim.

In *Dracula*, a sense of confusion of the senses or a state of clinical sedation is created with the help of the smells generated under the influence of combustion. The node Opiate (MI: 12.486) and The draft of sleeping (MI: 27.253) is a clinical mask to the vile presence of the Count. This is observed as Mina is given a little opiate and a sleeping draught that results in depriving myself of the power of waking when the victim is in chemical stupor. In addition to these personal narcotics, there is also the industrial reality of London in the form of node Smuts (MI: 14.301), which Jonathan notices as urban indicators of pollution. These smuts and foul clouds (MI: 14.832) make the surrounding stagnant and darkened so that the Count can walk unnoticed and can even use the industrial garbage of the city to conceal the somatic

appearance. Even the group's attempt to normalize the environment through the act of men who "went off to smoke together" and "smoked, discussing the matter" acts as a social ritual to ward off the encroaching supernatural dread.

Table 6
Collocates of Combustion and Inhaled Odours in The Picture of Dorian Gray

Node	Collocate	Freq (L)	Freq (R)	Range	MI Score	Interpretive Function
1.Cigarette	lit	6	0	1	56.693	Inhaled marker of elite detachment and fleeting pleasure.
	case	0	1	1	13.735	Establishes the material artifice of the upper-class smoker.
2.Smoke	curled	1	0	1	21.559	Visual manifestation of vice; acts as a sensory shield from reality.
	thin	1	0	1	16.492	Reflects the "fanciful whorls" of Lord Henry's corrupting influence.
3.Cigar	vile	0	1	1	16.182	Lower-tier smoke; used to categorize less refined aesthetic characters.
	smoking	1	0	1	12.202	Contrasted with the "delicate" pleasure of the elite cigarette.
4.Candle	Socket	1	0	1	13.332	Sputtering flame indicating oxygen-poor, stagnant air near death.
	bottle	0	1	1	10.484	Strips away artifice to show the "coarse" reality of James Vane's body.

In *The Picture of Dorian Gray*, on the contrary, burning is a sniffed sign of aristocratic aloofness and **short-lived delight**. The node **Cigarette** has an extreme MI score of 56.693 when collocating with **lit**, and this makes the cigarette a tool of the upper-class smoker. Lord Henry takes this habit to a philosophical level and says that, "a cigarette is the perfect type of a perfect pleasure. It is exquisite, and it leaves one unsatisfied". Lord Henry is viewed through "thin blue wreaths of smoke that curled up in such fanciful whorls" from his heavy, opium-tainted cigarette (MI: 16.136). In contrast to clinical sedation in *Dracula*, the effect of using Opium in Wilde is an intentional effort at forgetting the morality. Moreover, Wilde relies on the kind of smoke to draw a rigid class distinction between the upper and lower classes the higher classes use cigarettes, the node **Cigar** collocates with **vile** (MI: 16.182) and even Basil is reminded by saying I can't allow you to smoke cigars" in favor of the more "exquisite" cigarette.

Biological and Visceral Olfaction

This part is about odors of the body, or decay and displays physical rot, moral, or the penetrating influences of illness and the Un-Dead.

Table 7
Collocates of Bodily and Visceral Smells in Dracula

Node	Collocate	Freq (L)	Freq (R)	Range	MI Score	Interpretive Function
1.Rank	serve	1	0	1	13.314	The primary olfactory trigger for biological rejection
	horrible	1	0	1	9.633	Categorizes vampire's biology as a source of repulsion
2.Reeking	pity	1	0	1	11.150	The sensory peak of the assault; tracks fluid transfer.
	lips	1	0	1	9.286	Links the predatory act to the scent of blood.
3.Shudder	made	6	0	1	29.286	Automatic, violent physical response to fear.
	repress	2	0	1	23.693	The struggle to control biological revulsion.
4.Nausea	horrible	1	0	1	11.068	Biological rejection of the Count's rank breath.

	feeling	1	0	1	10.395	Physiological manifestation of sensory repulsion.
5.Pulse	movement	1	0	1	10.079	Clinical marker used to monitor biological life.
	sign	1	0	1	9.633	Evidence of absence in identifying the "no pulse" Un-Dead.
6.Lungs	stethoscope	1	0	1	14.752	Medical surveillance of infected air intake.
	perceptible	0	1	1	14.752	Clinical evidence of mechanical respiration.
	improved	1	0	1	13.314	Recovery of biological agency through fresh air.

In *Dracula*, the ultimate evidence of corruption is found in the "deathly, sickly odour" of "old earth newly turned" and the "faint, malodorous air" exhaling from the gaps of the tomb. The word horrible is statistically connected to the node Nausea (MI: 11.068), making it possible to confirm that the experience of being with the vampire is a physiological crisis. This is triggered primarily by the Count's rank breath, which causes a "horrible feeling of nausea" in Jonathan Harker. The node Reeking (MI: 11.150) continues to link the predatory behavior with the smell of blood, specifically when the Count's "reeking lips" are placed upon Mina's throat. The automatic reaction of the human body to such a biological attack is automatic, violent Shudder (MI: 29.286), a physical symptom through which the fear and disgust of the environment can be monitored. Moreover, the air of the tomb is said to be stifling and very close with a vile...smell which signifies a complete absence of oxygen which keeps an organism alive.

Table 8
Collocates of Bodily and Visceral Smells in The Picture of Dorian Gray

Node	Collocate	Frequency (L)	Frequency (R)	Range	MI Score	Interpretive Function
1.Heaved	breath	0	1	1	31.330	Somatic surrender; proves the body's involuntary intake of the narcotic miasma.
2.Mildew	damp	1	0	1	29.592	Literal fungus of rot; marks the failure of the botanical mask.
3.Loathsome	visage	0	1	1	20.531	Primary adjective for the raw, anatomical reality of hidden sins.
4.Sweat	clammy	1	0	1	16.182	Bodily fluid of fear; tracks the biological infection of the subject.
6.Corpse	rotting	1	0	1	13.916	Ultimate source of anatomical rot; compared directly to the soul.
	watery	0	1	1	13.916	Reinforces the imagery of stagnant, polluted decay in a "watery grave".

The visceral reality comes out in *The Picture of Dorian Gray*, when the mask of roses and lilacs does not conceal the failure of the soul of the subject. The connection between the nodes Mildew (MI: 29.592) and the physical state needed to render the biological rot, which is described as a damp rot of mildew on the canvas when the portrait decays. This is directly connected to the node Corpse which collocates with rotting (MI: 13.916), the state of the soul of Dorian is likened to the rotting of a corpse in a watery grave. When the aesthetic sanctuary falls down, the red dew on the canvas that is being described as the "loathsome red dew" is the somatic catalyst of disgust. The node Sweat collocates with clammy (MI: 16.182), which follows the physical infection and fear of the subject. Finally, the unromanticized stench of destroying this corruption is captured by the node Smell collocating with horrible (MI: 14.743), specifically during the singeing" of clothes and the "horrible smell of nitric acid" used to erase the evidence of the body.

Protective and Deterrent Domains

In this section, smells are applied intentionally to cleanse, protect or sanctify spaces and characters, and their application in this section is often cultural, spiritual, or symbolic in value.

Table 9
Collocates of Protective Olfactory Elements in Dracula

Node	Collocate	Freq (L)	Freq (R)	Range	MI Score	Interpretive Function
1.Garlic	flowers	1	3	1	30.155	Primary biological shield for the environment.
	wreath	2	0	1	18.321	Ritualistic sensory barrier used in defense.
	wild	2	1	1	18.118	Folk-botanical deterrent against the Un-Dead.
	crucifix	1	1	1	13.697	Merging of religious and olfactory protection.
2.Wild Rose	branch	2	0	1	26.951	Thorny natural defense against infection.
	ash	0	1	1	13.898	Synergy with other folk-protective plants.
	mountain	1	0	1	10.27	Ecological marker of protective botanical domains.
3.Earth	boxes	1	3	1	63.833	Links "vile" presence to the stench of filthy soil.
4.Taint	decay	1	0	1	15.336	Sensory evidence of rot requiring fresh air

Air control in Dracula is done with the help of functional, biopolitical instruments which act as biological defense. One of the important weapons is presented through the node Garlic, which has anchored with flowers (MI: 30.155) and wreath (MI: 18.321). This is observed when Van Helsing makes sure that the whole room was filled with the smell of a heavy, pungent odour of withered garlic blossoms. Although the smell is pungent, the characters state that there is peace in its smell since it is the neutral of the environmental threat. This herbal repellent is employed to fight the node Earth, which is also collocated with the boxes (MI: 63.833) and the corruption is also connected to the smell of dirty soil. A restoration to a safe environment is always indicated by the transition to a fresh air baseline, and repeated experiences that the air is sweet and how sweet and fresh the air is, when the Taint of death and decay is eliminated. There is a second layer in the Wild Rose, which collocates with branch (MI: 26.951) in order to provide thorny botanical defense of infection.

Table 10
Collocates of Protective and Aesthetic Olfactory Elements in The Picture of Dorian Gray

Node	Collocate	Freq (L)	Freq (R)	Range	MI Score	Interpretive Function
1.Orchids	monstrous	1	0	1	24.111	Exotic artifice; signals an environment divorced from natural purity.
2.Poisonous	theories	0	2	2	21.273	Airborne ideological contagion; encoders corruption as a disease.
3.Poison	lover	0	2	1	20.108	Intimate violence; proves affection and murder are linguistically linked.
	bezoar	0	1	1	11.934	Historical cure; reflects the obsession with managing corruption.

4.Opium	tainted	1	0	1	16.136	Narcotic source domain used for the erasure of moral memory.
	heavy	1	0	1	16.136	Returns to the "heavy" motif to signal total biological surrender to vice.
5.Orris-root	Cloud	0	1	1	13.916	Cosmetic class signifier; merging nature with elite perfumed artifice.
6.Champak	troubled	1	0	1	11.234	Orientalist scent that actively dismantles Victorian rationality

The Picture of Dorian Gray does not have the purification of air as the remedy but rather the aesthetic covering of the air with overripe and exotic fragrances. The node **Orchids** collocates with monstrous (MI: 24.111), which indicates an environment that is deliberately alienated to the purity of nature. Dorian conceals his mental condition by these exotic source domains like when he orders twice as much orchids that is, refusing to accept white ones in order to flood his room with a fragrance that classifies his lack of guilt or innocence. The node Aroma is co-located with balms (MI: 52), which are the smells of the Orient and are associated with an elaborated psychology that is applied to control the mind. In addition, the node Opium shares a location with heavy and tainted (MI: 16.136), and the node serves as a source of narcotics to erase all memory of morality. In contrast to the air in Dracula, Wilde has his characters cleanse themselves with a ritual of cleansing with surface, like when Lord Henry puts his fingers in a bowl of rose-water (MI: 11.234) as he talks about the most heinous offenses. Champak serves as a luxury and exotic perfume that is an indicator of high-end aestheticism. Its Orient identity brings sensual extravagance and disrupts the rational control of the Victorians. Being a rare imported perfume, it serves as a marker of class as well as a sign of sensual transgression.

Conclusion

This study examined The Picture of Dorian Gray (1890) and Dracula (1897) not just as aesthetic or Gothic narratives. Instead, they are developed as the explorations of Victorian social fears that were manifested through olfactory images. By conducting the computational collocation analysis through the AntConc, the analysis reveals that the concept of smell is seen to be a moral and a biological diagnostic tool in these texts. In Wilde's novel, the luxuriant botanical scents which are associated with aesthetic refinement reveal the artificiality of social appearances. Though at the same time, it reveals the hidden immorality of the pleasure-seeking of Dorian Gray. The smell of illness, rot, and decay, in the novel by Stoker, is the stench that identifies the body as the center of social and cultural fear.

The contrast between aesthetic extravagance and physical disintegration demonstrates the fact that olfactory senses mediate fears of moral corruption and mortality of the human body. It also shows how the cultural process regulates the issue of respectability and propriety. In a modern perspective, these novels caution us against the seductive nature of shallowness. Thus, Smell is not just a sensory decoration, but a kind of diagnostic device with which the Victorian literature reveals confrontations between appearance, morality and transient nature of life.

Recommendations

Future studies can broaden the current research in a number of ways. First, the current study is restricted only to two Victorian novels; thus, the further research can consider a wider range of corpus of the nineteenth century fiction to be able to receive more extensive linguistic patterns of olfactory representation. A further analysis of other authors writing in Victorian period might give a more detailed picture of the role of smell in various literary tradition and style of narrative.

Second, comparative research can be performed by future researchers between the Victorian literature and other literary works of other eras. Such comparisons might prove the fact that olfactory imagery is indeed a special focus of the Victorian era or it could be seen that the same tendencies of sensory representations are found in fiction of the modern time.

Finally, a multisensory strategy can also be implemented in future studies by evaluating the smelling ability, but other senses like sound, touch, and taste. A combined sensory examination would be more revealing on the way writers create immersive narrative space and emotional reactions in literary texts.

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