

WORKSHOP ON
CORPUS LINGUISTICS APPLICATIONS
FEBRUARY 10, 2023

APPLYING A NARRATOLOGICAL APPROACH
TO THE DESIGN AND ANALYSIS
OF LITERARY CORPORA

Dr Filio Chasioti

Member of the FLT Lab, School of English, AUTH
Lecturer, CITY College, University of York Europe Campus
fchasioti@york.citycollege.eu

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TODAY'S
TALK

- 01 LITERARY CORPORA
- 02 NARRATOLOGICAL NOTIONS
- 03 STRANGE CASE OF DR. JEKYLL AND MR. HYDE (1886)
- 04 WORKSHOP

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01

LITERARY CORPORA



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LITERARY CORPORA

- They include works of fiction, poetry, or drama;
- According to Hoover, Culpeper, and O'Halloran (2014): they are “structured collection[s] of digital texts” (p. 2);
- They are closed;
- Indicatively:

COCA: 120 million words: short stories, plays from literary magazines, children's magazines, popular magazines, first chapters of first edition books 1990-present, and movie scripts.

BNC: 15,909,312 tokens: W_fict_drama, 44,975; W_fict_poetry, 219,409, W_fict_prose, 15,644,928.

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LITERARY CORPORA

- **Google Books (n-grams):** AmE and BrE
- **The Gutenberg English Poetry Corpus (GEPC)** (Jacobs, 2018)
- **The CLARIN literary corpora** (<https://www.clarin.eu/resource-families/literary-corpora>)
- **The CLiC Dickens project** (University of Birmingham)
- **Corpus of the Canon of Western Literature (Version 1.0):** specialized corpus – western literature (Green, 2017)

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LITERARY CORPORA

APPLICATIONS

- **Corpus Stylistics** (Semino & Short, 2004; McEnery & Wilson, 2001; Toolan, 2009)
- **Stylometrics – Authorship Analysis** (Ding et al., 2019; Iqbal et al., 2013)
- **Culturomics** (Green, 2017)

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LITERARY CORPORA

APPLICATIONS

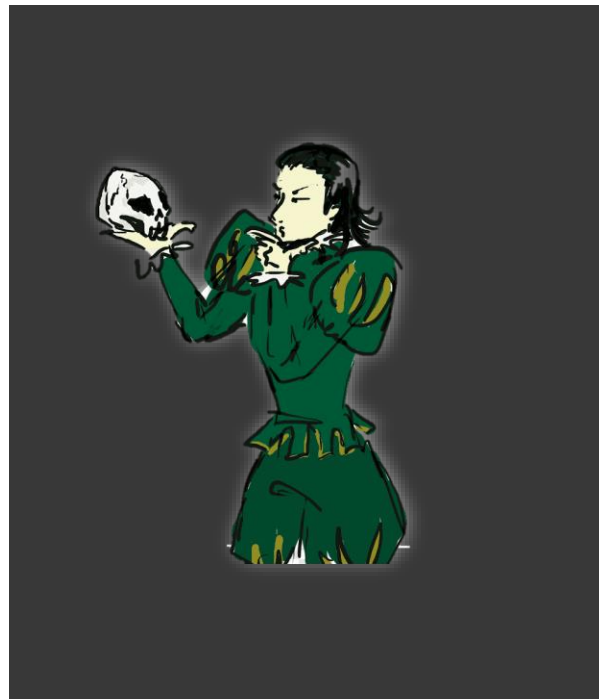
- **Halliday (1973)** on William Golding's *The Inheritors*: transitive and intransitive Vs - shifts in language to mirror different characters' visions of the world;
- **Culpeper (2002)** on William Shakespeare's *Romeo and Juliet*: use of language to create impressions and how characters' speech style are reflected through registers and/or dialects;
- **Mahlberg (2007)** on Charles Dickens' works: regularities and features of patterning;
- **Fischer-Starcke (2010)** on Jane Austen's six novels: aimed to extract literary meanings from data.
- **Chasioti (2020)** on Margaret Atwood's MaddAddam trilogy: notion of cognitive estrangement in dystopian fiction and how it is achieved linguistically.

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SOME CRITICISM

Literary scholars might suggest that "stylistics does not leave enough room for interpretation because of the systematic linguistic framework that it employs (...)" (Mahlberg, 2007, p. 220).

"When abstracted from this setting [i.e. the literary work] (...) they [i.e. the linguistic features] refer to nothing but themselves", rendering comparisons pointless (ibid.).



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NARRATOLOGICAL
NOTIONS

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SOME NARRATIVE ELEMENTS

NARRATOR	NARRATIVE POINT OF VIEW	SETTING
CHARACTER(S)	NARRATIVE STRUCTURE	GENRE*

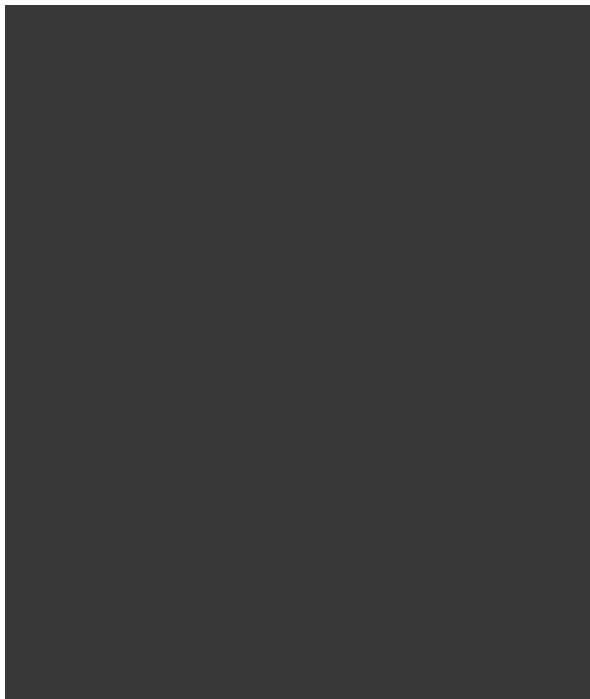
Genette, 1972; 1980
Rimmon-Kenan, 2002

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03

STRANGE CASE OF
DR. JEKYLL AND
MR. HYDE (1886)

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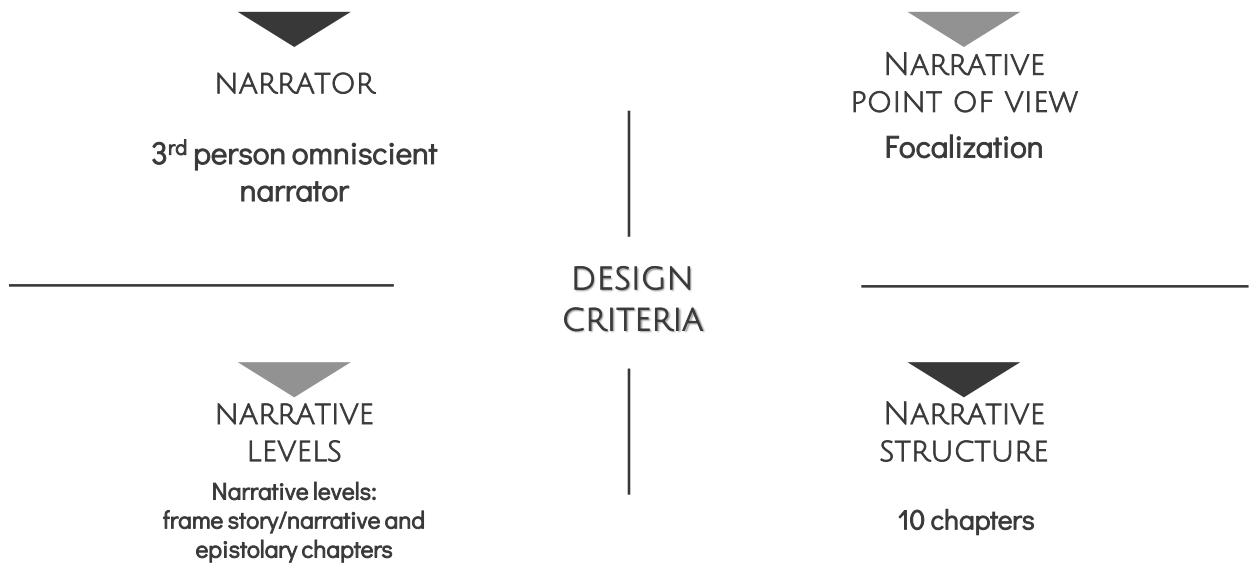
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APPLYING A NARRATOLOGICAL
APPROACH

- **Genre:** late Gothic; elements of Romanticism; science fiction;
- **Setting:** 1885, late Victorian London
- **Characters:** Dr. Henry Jekyll/Mr. Edward Hyde; Mr. Gabriel Utterson; Dr. Hastie Lanyon; Mr. Richard Enfield; Poole
- **Novel's structure:** 10 chapters (shorter and longer ones) - different narrative point of views
- Chapter "Dr. Lanyon's Narrative": epistolary form

Other characteristics:

Following Genette (1983) instances of analepses; single-ended frame narrative; direct (un)tagged speech - both mimetic and narratized.



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DISTINGUISHING NARRATIVE POV

3rd person omniscient narrator with instances of focalization on Mr. Utterson,
e.g.,

"I thought it was madness," he said, as he replaced the obnoxious paper in the safe, "and now I begin to fear it is disgrace." [...] "If anyone knows, it will be Lanyon," he had thought.' (Stevenson, 1886, p. 16).

1st person homodiegetic narrator

- **Dr. Lanyon:**

"On the ninth of January, now four days ago, I received by the evening delivery a registered envelope, addressed in the hand of my colleague and old school companion, Henry Jekyll." (Stevenson, 1886, p. 89)

- **Henry Jekyll:**

"I was born in the year 18— to a large fortune, endowed besides with excellent parts, inclined by nature to industry, fond of the respect of the wise and good among my fellowmen, and thus, as might have been supposed, with every guarantee of an honourable and distinguished future." (Stevenson, 1886, p. 109)

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WORKSHOP

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THANK YOU!

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