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“Corpus Stylistics: Analyzing Elizabeth Gaskell”

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Abstract: The field of traditional literary analysis is much covered, especially regarding canonical novels and well-known and influential authors. However, the advent of corpus linguistics can give a new and undiscovered perspective on such works, allowing researchers to analyze language throughout a larger number of texts. This computational tool has yet much potential in this field; there is yet a limited number of literary researches made thought it. This paper aims to provide a stylistics analysis of the Victorian writer Elizabeth Gaskell (1801-1865) in her most famous works, namely *Mary Barton* (1848), *Cranford* (1853), *Ruth* (1853), *North and South* (1855) and *Wives and Daughters* (1866). Through this analysis, it is clear that Gaskell developed a unique style in each of the novels, focusing on the characters' voices instead of her own. In addition, the usefulness and application of Corpus tools are proven, giving very accurate and reliable results, which a traditional analysis could not provide.

Keywords: Corpus Stylistics, Corpus Linguistics, Literary Analysis, Literary Stylistics, Elizabeth Gaskell

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Corpus Stylistics: Analyzing Elizabeth Gaskell

0. Introduction

Literary analysis is already a well-established field, with not much more to develop, especially regarding canonical novels and pre-contemporary periods. However, linguistic researches that use new technologies, such as Corpus Linguistics, can give a new perspective to literary analysis and develop new tools and points of view. One of the fields of literary research benefited from Corpus Linguistics is Stylistics analysis. This computational tool can easily display the linguistic choices of the author, such as vocabulary, semantic field and collocations. With these results, the researcher can understand deeply the style of the author and the novel. Corpus Stylistics generates a new perspective, considering that large quantities of data can be analysed at once more efficiently (Fischer-Starcke, 11).

The aim of this paper is to do a stylistic analysis through a corpus, and examine if this tool is helpful to find patterns of words related to the dominant theme or topic of a novel or collection of novels. In order to do that, five novels from the British author Elizabeth Gaskell (1801-1865) will be used, namely *Mary Barton* (1848), *Cranford* (1853), *Ruth* (1853), *North and South* (1855) and *Wives and Daughters* (1866). Another aim is to demonstrate how this author changes her style for each novel, developing different characters and a wide range of voices. It is beyond the scope of this paper to compare the results obtained from the corpus analysis to the existing literary research on the author, leaving this matter for future research. In addition, not every result obtained will be used for the analysis, since the objective is to find general patterns for each novel.

The next section brings the theory behind Corpus Linguistics and Corpus Stylistics, with some of the main points that must be taken into account when carrying out the research. Afterwards, the third section describes the methodology followed for the compilation of the corpus and the analysis of it. The fourth section displays the results obtained and the discussion on the patterns found on each novel analysed. The last section, Conclusion, closes the analysis with generalisations about the use of corpus for literary analysis, particularities about the author's style and possible lines for future research in both fields.

1. Theoretical Background

With the development of technology and computer sciences, linguists have gained novel opportunities of researching language. New computer tools, more specifically corpus analysis software programs, have been designed to help researchers and provide a faster and systematic analysis of large quantities of text. Usually, corpus linguistics is used to develop a precise study of language regarding grammar, constructions and word frequency, to cite a few (Meyer 11-12). There are many software programs available at the moment, with wide range of technical differences regarding text processing, display of results and interface. Some are for free use, others require licence; some are more user-friendly than others. However, standard corpus software programs have basically three tools: concord, keywords and wordlists. And the results obtained are in general very similar, since it relies in a quantitative analysis of fixed data.

The most basic function of a corpus software program is wordlist. Simply put, the software program counts the frequency of the words used and group them, returning a list with all the words and how many times it was used throughout the corpus. This tool is useful for frequency studies and more quantitative analysis of texts (Wynne 728). The keyword function allows a comparison between two different wordlists. The text to be analysed, or the target text, is contrasted to a reference corpus, normally a collection of texts. The result obtained from this comparison is a list of words that have a higher or lower frequency in one text comparing to the reference corpus (Berber Sardinha 2). From these keywords, the researcher can identify patterns and semantic fields used by the author in opposition to the reference text (Fischer-Starcke 66). Finally, the concordance tool is the one used for a closer analysis of the text. Through a search of lemmas, the researcher obtains a list of all the occurrences of it inside the corpus, as well as the frequency and the position of each

occurrence throughout the corpus and in context (Wynne 710). All these tools used together can help researchers to do a detailed study of large texts without the huge effort necessary for a manual search and analysis of the same amount of text.

Within the field of Corpus Linguistics, there are many approaches, depending on the purpose or the procedures of the analysis. Corpus stylistics is one of them, which is the union between Corpus Linguistics and Literary Stylistic studies. It comprehends features from both disciplines to reach one sole goal: the analysis of literary texts in terms of language used and style through corpus analysis (Fischer-Starcke 1). This is not a traditional literary analysis, since it includes quantitative data and statistics; however, both disciplines can be mutually benefited, and in Corpus Stylistics the existing literary research can serve as secondary source, validating and evaluating the results obtained. Indeed, as Mahlberg (2) states, "a corpus stylistic approach assumes that the linguistic analysis of a literary text provides useful insights complementing the literary appreciation of the work". The fact that corpus tools can analyse large quantities of text at once is one of the most important advantages of joining both disciplines. By systematically evaluating the language used by an author in all his or her novels, generalisations and overviews about the style, language, themes and patterns can be made (Fischer-Starcke 14). Many types of analysis can be made through Corpus Linguistics, such as phraseology, text segmentation and cohesion and coherence analysis (see Fischer-Starcke, 2010, chapters 6 and 7). One example of Corpus Stylistics analysis is the one carried out in this paper: the analysis of the keywords of a novel, which identifies the semantic patterns of it, allowing an identification of the themes and motifs chosen by the author as well as the style, or register, of language used.

There are many literary studies considering the works of the British author Elizabeth Gaskell and her style. She dealt with many issues of the Victorian society, such as industrial life, gender matters, religious and ideological changes, among others (Matus 1-2). Her style is often a matter of discussion among scholars, since some understand her as excessively feminine, with a narrow view of society, while others praise her impartiality and versatility when describing and impersonating different social classes (Hamilton 184). Each novel deals with a different aspect of society, fusing many topics and creating novels with unique styles and voices. Therefore, it is expected that the analysis of the stylistics of Gaskell can have different results, depending on the novel in question. More specifically, the semantic fields derived from the topics and themes of each novel is expected to be exclusive to each of them. In addition, characters vary in social class, which can create also a difference in the style used, since each social class has its own linguistic features.

2. Corpus and Procedures

The aim of this paper is to analyse the style and themes of the five most popular novels from the British author Elizabeth Gaskell (1801-1865). The corpus named *EliGasCo* (Elizabeth Gaskell Corpus) contains 8.530.882 words, and the size of each novel is as follows:

- *Mary Barton* (EliGasCo_MB): 899.728 words.
- *Cranford* (EliGasCo_C): 789.684 words.
- *Ruth* (EliGasCo_R): 1.794.622 words.
- *North and South* (EliGasCo_NS): 2.029.838 words.
- *Wives and Daughters* (EliGasCo_WD): 3.017.010 words.

The corpus was compiled using the original texts from Project Gutenberg website. They had to be cleaned out of any text not related with the novel, such as description and copyright information. A .txt file was created for each novel and named after it. In addition, another .txt file was created with all the five novels together (*EliGasCo_5*), to serve as a comparison corpus for keywords analysis.

Using Wordsmith Tools, all the texts were processed and analysed to define the main topics of each novel through word frequency. First, wordlists of each novel were made, as well as of a reference corpus with a compilation of all five novels used. Second, using the keywords tool, each novel was compared to the reference corpus. The keywords list was cleaned from proper names and place names, which are obviously unique for each novel and represented a high frequency, resulting in a smaller list for each novel. This list was then qualitatively analysed, classifying the words in semantic fields or by any other relevant connection among them. In some cases, in order to have a more complete analysis of the use of a given word, the concord tool was used and the concordance lines were analysed to identify different patterns and reach conclusions.

The type of analysis used here is a combination of quantitative and qualitative. The corpus software provides the quantitative data, such as frequencies, plot and clusters, which are used to undertake a qualitative analysis. Although all novels were analysed following the same steps, only the most relevant results of each were selected for the discussion.

3. Analysis and Discussion

In this section, the results obtained from Wordsmith Tools will be analysed separately for each novel. Patterns will be defined and analysed, first quantitative then qualitative. In all keywords lists, proper names of characters and locations were present; however, since they are not relevant for the stylistic analysis of patterns, they were removed from all lists. The negative keywords were not taken into account in this study. (See the keywords list for each novel in Appendix I)

a. *Mary Barton*

From the five novels analysed, *Mary Barton* was the one with more keywords, a total of 61 entries. After cleaning it out of proper names and place names, 27 keywords are found. The first pattern is clearly seen, since 9 keywords belong to the semantic field of crime (Table 1).

Key word	Frequency	%
DEATH	124	0,08
DEAD	104	0,06
BODY	65	0,04
COURT	52	0,03
MURDERER	50	0,03
TRIAL	46	0,03
MURDER	44	0,03
GUN	38	0,02
POLICEMAN	34	0,02

Table 1 – Crime related key words in *Mary Barton*

As seen in the table above, the vocabulary employed is varied but semantically coherent to the plot of the novel. Taking a closer look into these keywords through the concord tool, the style of the author in describing and dealing with a crime plot can be generalized. Searching the lemma *murder**, which searches for the root with any type of suffix, the results obtained are 109 entries (see all the concordance lines obtained in Appendix II). The variations obtained can be seen in Table 2. Using the plot tab, we see that they appear from the middle to the end of the novel. Another significant data obtained from the concord tool are the clusters. A total of 3.218 entries appear, being the most frequent "the murderer" (33) and "the murder" (26).

Word	Frequency
MURDERER	50
MURDER	44
MURDERED	11
MURDERERS	1
MURDERER'S	1
MURDERING	1
MURDEROUS	1

Table 2 – Variations of *murder* in *Mary Barton*

For a further analysis of these words, the concordance lines were categorized according to their semantic meaning in the text. There are 44 results in total of the concordance lines containing *murder*. Four of these concordance lines are related to names of chapters. Nine concordance lines refer objectively to the murder, that is, the actual fact of murder, stances were the word is used with its main meaning. Some examples are the following:

- (1) They stopped talking on her entrance, and then she knew they had been conversing about the murder;
- (2) he's turned away from the foundry, because folk doesn't think you've cleared him outright of the murder;

Three lines contain adjective qualifying the murder in question: *the all-engrossing murder*, *the bloody murder* and *wilful murder*. All three are negative, which obviously reflect the opinion the characters of the novel. This linguistic choice points out that the crime is described through the point of view of the victims, not of the murderer. There is no indication of the point of view of the perpetrator of the murder.

From all the concordance lines, twenty-three are related to the trial and the description of details of the murder, that is, the trial itself, time, place, scene, planning, accomplices, circumstances and knowledge by others. These are all set in the event of the trial, used by the judge and lawyers to appreciate the facts and reach a verdict. This specific vocabulary creates a style different from any other novel from the same author.

Another categorization of the word is to identify the person murdered, present in five of the concordance lines. From them, three mention the person by his name, Mr Carson (examples 3, 4 and 5), and two by the relationship of the murdered to the speaker, which is the same sentence repeated twice, once in the actual moment of the utterance and once when being remembered by a character (example 6).

- (3) answer such questions as may be asked of you regarding the trial of James Wilson, for the murder of Henry Carson;
- (4) he perceived that the trial of James Wilson for the murder of Henry Carson was just commencing.
- (5) "It's a bad business, I'm afraid, this of Mr. Carson's murder."
- (6) "Let my trespasses be unforgiven, so that I may have vengeance for my son's murder."

This identification of the murdered person is related to the next word found at the murder* search with the concord tool. The word *murdered* appears 11 times and five of them are adjectives, which mean that, instead of using Mr Carson's name, this word is chosen by the characters and the author to refer to him. The other six entries for this word are when *murdered* is a verb.

Another important aspect of the general keyword list for this novel was the presence of formal pronouns, namely *thee*, *thou* and *ye*, and the interjection *ay* (Table 3). By searching these terms through the concordance tool, we can see that all of them are used in dialogues, and uttered by different characters. Considering that most of the action is taken during a trial, it is understandable that the characters are required to use such language, proving to be another important aspect in the style of the novel. The author adapted the characters' discourse to the situation in which they were involved.

Key word	Frequency	%
AY	103	0,06
THOU	95	0,06
THEE	93	0,06
YE	49	0,03

Table 3 – Formal pronouns in *Mary Barton*

b. Cranford

For this novel, a total of 20 keywords was found. The first striking pattern found on the keywords analysis of this novel is the presence of first person pronouns in both singular and plural forms (*I*, *my*, *we*, *our* and *us*). None of the other novels shows this pattern, due to

the fact that this is only novel narrated in first person. This style chosen by the author will probably affect the narration and the point of view of the events. Since this novel is a collection of little stories told by the narrator, they will all be affected by her own perspective.

Many words describe the kind of society of the characters and their main concerns. Words such as *ladies*, *letters*, *shop* and *tea* help to describe the ladies society of the novel. In addition, the word *ma* appears in the keywords list, and through the concord tool, we see that it belongs to the word *ma'am* and is used by the servants working in the ladies' houses. The most frequent clusters of this word are *please ma'am*, *ma'am I* and *ma'am you*, showing that this is used by servants to address their female employers, which are the main characters of the novel. It is a form of respect towards them, yet using their own variety of English. It is noteworthy that this aspect was maintained by the author to design the lower classes. In comparison, if we search for the correct spelling, *madam*, we obtain only 10 entries, compared to the 50 retrieved from *ma' am*, all of them uttered by higher-class member of society.

c. *Ruth*

This novel returned only five important keywords after removing the proper names and place names (Table 4). On a first approach, they seem to be unrelated; however, a more qualitative analysis can bring some coherence to these words.

Key word	Frequency	%
SHE	2.880	1,77
GOD	149	0,09
BOY	90	0,06
CHAPEL	47	0,03
PARLOUR	43	0,03

Table 4 – Key words in *Ruth*

The pronoun *she* is used in this novel much more than in the other ones. The words *god* and *chapel* are related to a religious vocabulary, which hints another theme of the novel. These results are coherent to the plot of the novel: an orphan young girl (*she*) who, after being seduced by a man, has a bastard child (*boy*). She becomes desperate because of her misfortunes; however, a minister (*god*, *chapel*) helps her to achieve repentance (Jaffe, 53-54:2007). The only keyword not clearly belonging to the plot is *parlour*. Nevertheless, when searching for it in the concordance tool, we see that most of the action happens on this part of the house. There would be necessary a more extended study about the use of this word, or part of the house, in this particular novel opposed to the others to identify the reasons why this term is only present in *Ruth*.

d. *North and South*

Half of the keywords found (four in a total of eight) are transcriptions of the northern accent used by most of the characters in their dialogues (Table 5). By using this variety of language, the author can describe the characters thoroughly and delineate the geographical different among characters, which are very important features in this particular novel.

Key word	Frequency	%
YO	254	0,14
O	162	0,09
WI	89	0,05
YO'R	39	0,02

Table 5 – Northern accent description in *North and South*

It is noteworthy that there is only one keyword related to the plot itself: *strike*. A strike of the working class is one of the sub-plots of the novel. Although it happens in a specific point of the novel, it affects the development of the story and the characters. If we

see the plot of the word *strike* in the novel (Figure 1), it is clear how it is concentrated in one part of the novel, but appears alongside the whole story.

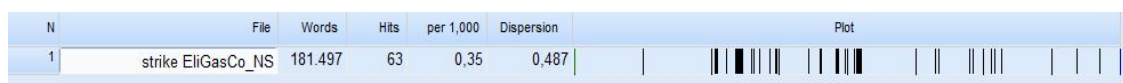


Figure 1 – Screenshot of the dispersion plot of *strike* in *North and South*

The remaining three words belonging to the keyword list are *aunt*, *mother* and *mamma*. Through the concordance, we see a striking difference between the uses of the last two words. Margaret Hale, the female main character, is the one using *mamma* to refer to her mother; but the male character, Mr John Thornton, uses *mother* to refer to his own. This subtle distinction can mark greatly the style used by the author in a more gender-like perspective. In short, it can be used to claim that women are tenderer than men; or the level of intimacy of women towards their mother is higher than men.

e. *Wives and Daughters*

This novel has 16 different key words, and many of them seem to be unrelated. However, when searching for them in the concord tool, a pattern appears. All these words, listed in Table 6, are used in dialogues, not in the narration.

Key word	Frequency	%
YOU	3.316	1,21
SAID	1.615	0,59
VERY	1.006	0,37
DON'T	702	0,26
YOUR	655	0,24
I'M	432	0,16
IT'S	352	0,13
ALWAYS	348	0,13
QUITE	334	0,12
REALLY	215	0,08
DIDN'T	100	0,04

Table 6 – Key words in *Wives and Daughters*

One possible explanation for these results is that this novel is the less narrative of all; most of the story is told through dialogues. These words are not often used by a third person, or even first person narrator. In addition, this novel has a higher use of contractions (*I'm*, *it's*, *don't*, *didn't*), which are not used in any other novel. This different trend on the style of the novel may be due to the fact that *Wives and Daughters* was the last one to be published, posthumous. It may have either be changed by the editor or it may reflect changes in the acceptance of contractions in writing.

There is no other general pattern in the keywords lists; however, the remaining words have some stylistic meaning in themselves. The word *papa* is present in the keywords list, meaning that none of the other novels have this terms as present as in this one. Within the plot of the novel, the figure of the father is very recurrent, being one of the main characters and influencing the development of the story. If the other variations of *papa* (father and dad) are explored with the concord tool, it is possible to see that the figure of the father is very much present throughout the novel (see Figure 2 below).

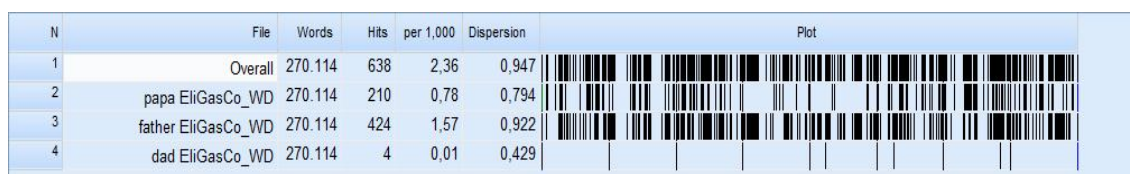


Figure 2 – Screenshot of the dispersion plot of the variations of *father* in *Wives and Daughters*

There is one archaic form of past tense and past participle of the verb *sit* (*sate*) that appears 87 times throughout the novel, and it is used in the narration, not in the dialogues. As it appeared in the keywords list, it means that the author chose to use this term only in this particular novel. This contrasts with the use of contractions analysed before. There seems to be a discrepancy in style that could be further analysed, taking into account other factors not relevant to this study.

4. Conclusion

Through this analysis of Corpus Stylistics, it was possible to reach some conclusions regarding both methodology of research and the style of the author. Overall, the methodological process was straightforward, without any difficulty. The compilation of the corpus and the following analysis of the data through Wordsmith Tools proved to be an uncomplicated task, accessible to any researcher interested in the subject.

Using corpus linguistics to analyse novels and the stylistics of an author proved to be a reliable and useful method. This systematic search and analysis provides a more consistent study of the linguistic aspects that influence the literary features of large novels. Although literary studies cannot be set aside, this linguistic approach to literature can contribute to develop new perspectives and points of view that were not seen without this automatic analysis. And the capability of comparing large texts from the linguistic point of view is a key feature in the analysis of stylistics and even thematic of novels. The whole canon of an author or even a literary period can be analysed and patterns can be defined using this accessible tool. Automatic processing of texts can reveal a new perspective never reached before, and innovate a field with new theories and studies.

Regarding the author and her novels, there are some patterns seen in this brief analysis. As expected, each novel has a different set of semantic fields and linguistic constructions, creating different themes and styles. Gaskell manages to give different and specific voices to each character, depending on their social and economic status, character, origins and profession. From lawyers to servants, factory workers and estate owners, each character uses a unique language, which gives the reader the full experience of the atmosphere of the novel. She does not tell the stories; she allows the characters to speak in their own style with their own voices. Even geographical differences are taken into account, as seen in *North and South*, creating an authentic narration of the Victorian society and its communities. This demonstrates the versatility of Gaskell in her writings, a feature that not every author can achieve.

Several aspects analysed in this study can be further examined, regarding corpus linguistics, corpus stylistics and the style of Elizabeth Gaskell. Other types of analysis can be carried out, using different procedures in the gathering of data, such as frequency lists and more extended research for semantic fields. An in depth analysis of factors that were not conclusive here can be done, comparing the existing literary criticism to the results found in the quantitative analysis.

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APPENDIX I

Keyword lists for each novel, cleaned out from proper names and place names.

MARY BARTON			
N	Key word	Freq	%
15	AY	103	0,06
16	THOU	95	0,06
17	BIT	111	0,07
20	THEE	93	0,06
21	NIGHT	261	0,16
22	MURDERER	50	0,03
24	MURDER	44	0,03
25	GRANDFATHER	52	0,03
30	MISSIS	38	0,02
32	MASTERS	73	0,04
33	NOUGHT	51	0,03
35	GUN	38	0,02
36	POLICEMAN	34	0,02
37	COURT	52	0,03
41	TRIAL	46	0,03
42	MAYBE	52	0,03
43	FOLK	65	0,04
44	BODY	65	0,04
46	AFORE	47	0,03
48	STREET	102	0,06
49	HEART	253	0,16
51	GETTEN	40	0,02
52	BOAT	31	0,02
54	DEATH	124	0,08
59	DEAD	104	0,06

60	YE	49	0,03
61	POOR	265	0,16

CRANFORD			
N	Key word	Freq	%
6	WE	476	0,65
17	MA	50	0,07
21	MY	482	0,66
22	OUR	148	0,2
24	I	1.631	2,24
27	LADIES	74	0,1
29	SIGNOR	31	0,04
37	LETTERS	63	0,09
39	SHOP	43	0,06
40	US	145	0,2
42	BANK	28	0,04
44	PICTURE	29	0,04
46	INDIA	18	0,02
48	MISTRESS	27	0,04
49	WONDERFUL	20	0,03
50	CONJUROR	13	0,02
53	TEA	64	0,09
56	DEAR	122	0,17
59	VERY	305	0,42
61	GENTEEL	15	0,02

RUTH			
N	Key word	Freq.	%
20	CHAPEL	47	0,03
23	GOD	149	0,09
31	SHE	2.880	1,77
32	PARLOUR	43	0,03
33	BOY	90	0,06

NORTH AND SOUTH			
N	Key word	Freq.	%
5	YO	254	0,14
20	STRIKE	63	0,03
23	AUNT	79	0,04
25	YO'R	39	0,02
27	WI	89	0,05
33	MOTHER	303	0,16

34	MAMMA	123	0,07
35	O	162	0,09

WIVES AND DAUGHTERS			
N	Key word	Freq.	%
14	YOU	3.316	1,21
21	DON'T	702	0,26
28	DARESAY	95	0,03
29	SAID	1.615	0,59
30	I'M	432	0,16
32	QUITE	334	0,12
38	FRENCH	72	0,03
39	DIDN'T	100	0,04
40	PAPA	210	0,08
41	REALLY	215	0,08
42	IT'S	352	0,13
44	VERY	1.006	0,37
45	YOUR	655	0,24
47	ALWAYS	348	0,13
48	SATE	87	0,03
49	MARRIAGE	99	0,04

APPENDIX II

Concordance lines of the search murder*.

N	Concordance	Set	Word #	Sent. #	Sent. Pos.	Para. #	Para. Pos.	Hea	Hea	S	Sec	File	Date	%
1	he had witnessed the death of his son's murderer, to consider his situation. But		154.908	8.840	79%	0	96%	(	96%	EliGasCo_	MB: 2013/dez/25 00	96%		
2	XXXVII. DETAILS CONNECTED WITH THE MURDER. "The rich man dines, while the		154.660	8.828	100%	0	96%	(	96%	EliGasCo_	MB: 2013/dez/25 00	96%		
3	Mary's flirtation with Harry Carson, or his murderer, and always when she spoke of		154.521	8.823	78%	0	96%	(	96%	EliGasCo_	MB: 2013/dez/25 00	96%		
4	slowly on the spotless leaves. His son's murderer was discovered; had confessed his		150.688	8.626	9%	0	94%	(	94%	EliGasCo_	MB: 2013/dez/25 00	94%		
5	so that I may have vengeance for my son's murder." He tried to shake off the spiritual		149.948	8.582	100%	0	93%	(	93%	EliGasCo_	MB: 2013/dez/25 00	93%		
6	so that I may have vengeance for my son's murder." There are blasphemous actions as		149.742	8.570	100%	0	93%	(	93%	EliGasCo_	MB: 2013/dez/25 00	93%		
7	even to the murderer of his child. And the murderer of his child answered to the		149.026	8.531	19%	0	93%	(	93%	EliGasCo_	MB: 2013/dez/25 00	93%		
8	, as if appealing for sympathy, even to the murderer of his child. And the murderer of		149.020	8.530	79%	0	93%	(	93%	EliGasCo_	MB: 2013/dez/25 00	93%		
9	think you've cleared him outright of the murder; though perhaps the jury were loth		146.650	8.355	77%	0	91%	(	91%	EliGasCo_	MB: 2013/dez/25 00	91%		
10	of looking out for admirers during a trial for murder. "I'd no thought to be looking out for		146.331	8.328	100%	0	91%	(	91%	EliGasCo_	MB: 2013/dez/25 00	91%		
11	lead, for some time at least, alone with a murderer! She thought of his gloom, before		143.755	8.168	100%	0	89%	(	89%	EliGasCo_	MB: 2013/dez/25 00	90%		
12	that Mary's father was Harry Carson's murderer, and although the motive was in		136.600	7.753	39%	0	85%	(	85%	EliGasCo_	MB: 2013/dez/25 00	85%		
13	had divined the truth of her father being the murderer. Long ago (reckoning time by		136.575	7.752	100%	0	85%	(	85%	EliGasCo_	MB: 2013/dez/25 00	85%		
14	about him there still hung the taint of the murderer. He was in the open air, and free		135.983	7.725	100%	0	85%	(	85%	EliGasCo_	MB: 2013/dez/25 00	85%		
15	that he himself must be regarded as the murderer of him she loved. And suddenly,		135.692	7.709	94%	0	84%	(	84%	EliGasCo_	MB: 2013/dez/25 00	85%		
16	, some miserable hocus-pocus, the murderer of his child, his darling, his		135.405	7.701	48%	0	84%	(	84%	EliGasCo_	MB: 2013/dez/25 00	84%		
17	accordingly done on the very night of the murder, accompanied as far as Hollins		134.648	7.673	81%	0	84%	(	84%	EliGasCo_	MB: 2013/dez/25 00	84%		
18	to the policeman, and that was after the murder. To this day I can't make out who		132.927	7.599	100%	0	83%	(	83%	EliGasCo_	MB: 2013/dez/25 00	83%		
19	a sufficient motive for the threat and the murder. The clue to this had been furnished		131.247	7.515	100%	0	82%	(	82%	EliGasCo_	MB: 2013/dez/25 00	82%		
20	absence from home on the night of the murder, and bringing every admission to		130.864	7.503	82%	0	81%	(	81%	EliGasCo_	MB: 2013/dez/25 00	82%		
21	that the gun found on the scene of the murder was the prisoner's. She had		130.657	7.493	89%	0	81%	(	81%	EliGasCo_	MB: 2013/dez/25 00	81%		
22	their kind. I have seen a good number of murderers in my day, but I have seldom		130.107	7.462	28%	0	81%	(	81%	EliGasCo_	MB: 2013/dez/25 00	81%		
23	guilty, my lord." The circumstances of the murder, the discovery of the body, the		129.977	7.453	11%	0	81%	(	81%	EliGasCo_	MB: 2013/dez/25 00	81%		
24	that the trial of James Wilson for the murder of Henry Carson was just		129.788	7.450	82%	0	81%	(	81%	EliGasCo_	MB: 2013/dez/25 00	81%		
25	life, and hating the thought of me as the murderer of him she loved, and dying with		129.513	7.440	71%	0	81%	(	81%	EliGasCo_	MB: 2013/dez/25 00	81%		
26	happiness of my life. She will think I have murdered her lover: she will think I have		129.382	7.435	33%	0	81%	(	81%	EliGasCo_	MB: 2013/dez/25 00	81%		
27	they in comparison with the dead, the murdered son who lay unburied still, in		128.854	7.408	31%	0	80%	(	80%	EliGasCo_	MB: 2013/dez/25 00	80%		
28	excess of anxiety, the poor father of the murdered man was perhaps the most		128.603	7.402	79%	0	80%	(	80%	EliGasCo_	MB: 2013/dez/25 00	80%		
29	with horror-- Thou art a cold and midnight murderer." --MILMAN'S "FAZIO." Of all the		128.580	7.400	100%	0	80%	(	80%	EliGasCo_	MB: 2013/dez/25 00	80%		
30	. James Wilson is to be tried for a murder done on Thursday night when he		120.881	6.835	50%	0	75%	(	75%	EliGasCo_	MB: 2013/dez/25 00	75%		
31	, of Jem being an accomplice in the murder--the still greater possibility that he		116.364	6.549	37%	0	72%	(	72%	EliGasCo_	MB: 2013/dez/25 00	72%		
32	to hear a trial for murder, and see the murderer, and watch the judge put on his		116.162	6.541	70%	0	72%	(	72%	EliGasCo_	MB: 2013/dez/25 00	72%		
33	will come in shoals to hear a trial for murder, and see the murderer, and watch		116.158	6.541	57%	0	72%	(	72%	EliGasCo_	MB: 2013/dez/25 00	72%		

N	Concordance	Set	Word #	Sent. #	Sent. Pos.	Para. #	Para. Pos.	Hea	Hea S	Sec	File	Date	%
34	to come on that Assizes; of course, "the murder case," as it had come to be termed		115.908	6.527	53%	0	72%				(72 ^o EliGasCo_MB: 2013/dez/25 00	72%	
35	entertained the idea that her Jem was a murderer. But Mary disliked the whole		113.451	6.411	100%	0	71%				(71 ^o EliGasCo_MB: 2013/dez/25 00	71%	
36	on the person of a witness at a trial for murder. "I'll bring it to-morrow before you		113.115	6.380	100%	0	70%				(70 ^o EliGasCo_MB: 2013/dez/25 00	70%	
37	curious to see Mary; her connection with a murderer seemed to have made her into a		112.477	6.345	28%	0	70%				(70 ^o EliGasCo_MB: 2013/dez/25 00	70%	
38	probate in the family." "You say 'WHO MURDERED,' sir!" said Mary indignantly.		111.674	6.280	83%	0	70%				(70 ^o EliGasCo_MB: 2013/dez/25 00	69%	
39	,"-for I understand this James Wilson, who murdered Mr. Carson, was her son. Sad		111.655	6.277	99%	0	70%				(70 ^o EliGasCo_MB: 2013/dez/25 00	69%	
40	lawyer, not Mr. Cheshire though; trials for murder, it seems, are not his line o'		108.335	6.110	43%	0	67%				(67 ^o EliGasCo_MB: 2013/dez/25 00	67%	
41	could not bring herself to say, when the murder was committed, when she		106.654	5.999	49%	0	66%				(66 ^o EliGasCo_MB: 2013/dez/25 00	66%	
42	regarding the trial of James Wilson, for the murder of Henry Carson; that's the long and		105.450	5.933	48%	0	66%				(66 ^o EliGasCo_MB: 2013/dez/25 00	66%	
43	of what she had never doubted, that the murderer was safe from any impeachment		104.623	5.877	74%	0	65%				(65 ^o EliGasCo_MB: 2013/dez/25 00	65%	
44	came on her that her father was the murderer! She struggled hard not to dwell		103.956	5.853	100%	0	65%				(65 ^o EliGasCo_MB: 2013/dez/25 00	65%	
45	across Mary's mind, that the night of the murder was the very night, or rather the		102.644	5.777	45%	0	64%				(64 ^o EliGasCo_MB: 2013/dez/25 00	64%	
46	where he really was at th' time of the murder; and how must I set about an alibi?"		102.284	5.763	67%	0	64%				(64 ^o EliGasCo_MB: 2013/dez/25 00	64%	
47	on by slighted love and jealousy, been the murderer. And he was strongly inclined to		102.163	5.755	100%	0	64%				(64 ^o EliGasCo_MB: 2013/dez/25 00	64%	
48	him innocent, would be to find out the real murderer. Some one did it, that's clear		102.093	5.749	100%	0	64%				(64 ^o EliGasCo_MB: 2013/dez/25 00	64%	
49	knew they had been conversing about the murder; about Jem's probable guilt; and (it		101.660	5.716	33%	0	63%				(63 ^o EliGasCo_MB: 2013/dez/25 00	63%	
50	participation in, or knowledge of, the murder, she acquitted him with all her heart		101.496	5.711	34%	0	63%				(63 ^o EliGasCo_MB: 2013/dez/25 00	63%	
51	at Miss Simmonds' the probability that the murderer would be brought to trial the next		100.821	5.685	78%	0	63%				(63 ^o EliGasCo_MB: 2013/dez/25 00	63%	
52	to help either man or beast in distress, to murder! But in the desert of misery with		100.373	5.662	100%	0	62%				(62 ^o EliGasCo_MB: 2013/dez/25 00	62%	
53	he never, never would deliberately plan a murder with another, however he might be		100.181	5.654	47%	0	62%				(62 ^o EliGasCo_MB: 2013/dez/25 00	62%	
54	had revealed to her. Her father was the murderer. That corner of stiff, shining, thick,		99.672	5.628	100%	0	62%				(62 ^o EliGasCo_MB: 2013/dez/25 00	62%	
55	this strange interest in the suspected murderer, implied by Mary's eagerness to		98.783	5.566	65%	0	61%				(61 ^o EliGasCo_MB: 2013/dez/25 00	61%	
56	thought you cared for the young man that's murdered," observed Esther, half-aloud; but		98.766	5.566	26%	0	61%				(61 ^o EliGasCo_MB: 2013/dez/25 00	61%	
57	it's crammed into. I was sorry for the murderer, whoever he might be (I didn't then		98.315	5.536	16%	0	61%				(61 ^o EliGasCo_MB: 2013/dez/25 00	61%	
58	business, I'm afraid, this of Mr. Carson's murder." Mary winced a little. "I hear Jem		98.202	5.530	100%	0	61%				(61 ^o EliGasCo_MB: 2013/dez/25 00	61%	
59	one who had spoken to her kindly. The murder, shocking though it was, was an		96.862	5.470	9%	0	60%				(60 ^o EliGasCo_MB: 2013/dez/25 00	60%	
60	suspected. Jem was ascertained to be the murderer. She saw him (although he,		96.750	5.464	100%	0	60%				(60 ^o EliGasCo_MB: 2013/dez/25 00	60%	
61	gathered with regard to the all-engrossing murder. She listened with painful acuteness		96.715	5.461	100%	0	60%				(60 ^o EliGasCo_MB: 2013/dez/25 00	60%	
62	to Jem, which had roused him to this murderous action. How could she, the		96.483	5.453	98%	0	60%				(60 ^o EliGasCo_MB: 2013/dez/25 00	60%	
63	as it appeared to be) give any clue to the murderer? As I said before, her sympathies		96.093	5.435	100%	0	60%				(60 ^o EliGasCo_MB: 2013/dez/25 00	60%	
64	she had been standing just where the murderer must have been but a few hours		95.843	5.423	20%	0	60%				(60 ^o EliGasCo_MB: 2013/dez/25 00	60%	
65	paper that had served as wadding for the murderer's gun. Then she had been		95.833	5.422	94%	0	60%				(60 ^o EliGasCo_MB: 2013/dez/25 00	60%	
66	her it was supposed by the police that the murderer had lurked while waiting for his		95.626	5.410	89%	0	60%				(60 ^o EliGasCo_MB: 2013/dez/25 00	59%	

N	Concordance	Set	Word #	Sent. #	Sent. Pos.	Para. #	Para. Pos.	Hea	Hea S	Sec	File	Date	%
67	into the field where she guessed the murderer to have stood; it was easy of		95.554	5.409	38%	0	59%				(59 ^o EliGasCo_MB: 2013/dez/25 00	59%	
68	immediately set off to the scene of the murder, which was faintly lighted by the		95.465	5.405	59%	0	59%				(59 ^o EliGasCo_MB: 2013/dez/25 00	59%	
69	to seek an interview with her niece. The murder had been committed early on		95.375	5.402	6%	0	59%				(59 ^o EliGasCo_MB: 2013/dez/25 00	59%	
70	when mother was alive, and HE was not a murderer. And then Heaven blessed her		94.917	5.367	100%	0	59%				(59 ^o EliGasCo_MB: 2013/dez/25 00	59%	
71	passion might have led him to become a murderer! And she had blamed him in her		94.686	5.359	100%	0	59%				(59 ^o EliGasCo_MB: 2013/dez/25 00	59%	
72	bones picture of the suspected murderer, James Wilson. But Mary heard		93.954	5.325	96%	0	58%				(58 ^o EliGasCo_MB: 2013/dez/25 00	58%	
73	, giving an account of the bloody murder, the coroner's inquest, and a		93.942	5.325	74%	0	58%				(58 ^o EliGasCo_MB: 2013/dez/25 00	58%	
74	, and maybe as a thief, and maybe as a murderer. Remember! when all are speaking		93.400	5.275	100%	0	58%				(58 ^o EliGasCo_MB: 2013/dez/25 00	58%	
75	"There he lies, waiting to take his trial for murdering young Mr. Carson." There was		92.982	5.239	85%	0	58%				(58 ^o EliGasCo_MB: 2013/dez/25 00	58%	
76	"His gun were found on th' spot where the murder were done." "That's a lie for one,		92.210	5.183	85%	0	57%				(57 ^o EliGasCo_MB: 2013/dez/25 00	57%	
77	I say. They've taken him up on charge of murder. It were his gun as were found near		92.043	5.163	100%	0	57%				(57 ^o EliGasCo_MB: 2013/dez/25 00	57%	
78	in his turn, "for there's good evidence he murdered young Carson, as was shot last		91.928	5.154	73%	0	57%				(57 ^o EliGasCo_MB: 2013/dez/25 00	57%	
79	assistance in identifying her son as the murderer. However, he conveyed the gun,		91.235	5.094	100%	0	57%				(57 ^o EliGasCo_MB: 2013/dez/25 00	57%	
80	the verdict was cautiously worded. "Wifful murder against some person unknown."		90.440	5.062	43%	0	56%				(56 ^o EliGasCo_MB: 2013/dez/25 00	56%	
81	the quarrel between Jem Wilson and the murdered young man was brought forward,		90.410	5.060	72%	0	56%				(56 ^o EliGasCo_MB: 2013/dez/25 00	56%	
82	Carson offered for the apprehension of the murderer of his son? It was in itself a		90.241	5.055	75%	0	56%				(56 ^o EliGasCo_MB: 2013/dez/25 00	56%	
83	would relieve her. The picture of the murdered body, far more ghastly than the		89.941	5.036	27%	0	56%				(56 ^o EliGasCo_MB: 2013/dez/25 00	56%	
84	speak about gowns first began about the murder, and mingled details of that, with		89.907	5.034	78%	0	56%				(56 ^o EliGasCo_MB: 2013/dez/25 00	56%	
85	, for every one is up about it. I hope the murderer will be found out, that I do. Such		89.633	5.015	42%	0	56%				(56 ^o EliGasCo_MB: 2013/dez/25 00	56%	
86	you not heard that young Mr. Carson was murdered last night?" Mary's lips could not		89.399	5.002	67%	0	56%				(56 ^o EliGasCo_MB: 2013/dez/25 00	56%	
87	purpose in his heart of vengeance on the murderer. True, his vengeance was		87.677	4.884	100%	0	55%				(55 ^o EliGasCo_MB: 2013/dez/25 00	54%	
88	boy." "Ay! to avenge his wrongs the murderer had singled out his victim, and		87.636	4.883	27%	0	55%				(55 ^o EliGasCo_MB: 2013/dez/25 00	54%	
89	last. "But you shall be avenged, my poor murdered boy." "Ay! to avenge his wrongs		87.628	4.881	90%	0	55%				(55 ^o EliGasCo_MB: 2013/dez/25 00	54%	
90	be required. All I ask of you is, to get the murderer hanged. Next week, if		87.504	4.865	92%	0	54%				(54 ^o EliGasCo_MB: 2013/dez/25 00	54%	
91	for which I now value wealth is to have the murderer arrested, and brought to justice.		87.454	4.860	75%	0	54%				(54 ^o EliGasCo_MB: 2013/dez/25 00	54%	
92	not help having much anxiety to detect the murderer. He was busy looking at the only		87.226	4.839	100%	0	54%				(54 ^o EliGasCo_MB: 2013/dez/25 00	54%	
93	place in the very same spot where the murder was committed; in Turner Street."		86.572	4.797	80%	0	54%				(54 ^o EliGasCo_MB: 2013/dez/25 00	54%	
94	not the smallest doubt of discovering the murderer." "What do you call a handsome		86.388	4.780	100%	0	54%				(54 ^o EliGasCo_MB: 2013/dez/25 00	54%	
95	hour found a gun in the field which the murderer crossed, and which he probably		86.365	4.779	77%	0	54%				(54 ^o EliGasCo_MB: 2013/dez/25 00	54%	
96	might accelerate the discovery of the murderer. But what I wanted particularly to		86.322	4.778	100%	0	54%				(54 ^o EliGasCo_MB: 2013/dez/25 00	54%	
97	whole of my fortune I will give to have the murderer brought to the gallows." "Every		86.292	4.777	82%	0	54%				(54 ^o EliGasCo_MB: 2013/dez/25 00	54%	
98	, seeking out for some trace of the murderer. Having said this, they stopped		85.900	4.742	100%	0	53%				(53 ^o EliGasCo_MB: 2013/dez/25 00	53%	
99	were still about the place where the murder was committed, seeking out for		85.890	4.742	58%	0	53%				(53 ^o EliGasCo_MB: 2013/dez/25 00	53%	

100	, or breathed. That intelligence of the murder had been sent to the superintendent		85.865	4.741	33%	0	53%				(53 ^o EliGasCo_MB: 2013/dez/25 00	53%
101	slowly came the conception of violence, of murder. "How did he die?" he groaned forth.		85.696	4.732	100%	0	53%				(53 ^o EliGasCo_MB: 2013/dez/25 00	53%
102	woe, of poor Alice's paralytic stroke. XVIII. MURDER. "But in his pulse there was no		83.126	4.489	100%	0	52%				(52 ^o EliGasCo_MB: 2013/dez/25 00	52%
103	conscience, knew who was the appointed murderer. XVII. BARTON'S NIGHT-ERRAND,		78.828	4.152	100%	0	49%				(49 ^o EliGasCo_MB: 2013/dez/25 00	49%
104	to the upbraiding accusation of his murderer. How he had left his own rank,		68.676	3.652	100%	0	43%				(43 ^o EliGasCo_MB: 2013/dez/25 00	43%
105	with the care of her! I suppose it would be murder to kill her, but it would be better for		67.244	3.540	23%	0	42%				(42 ^o EliGasCo_MB: 2013/dez/25 00	42%
106	, and maybe as a thief, and maybe as a murderer. Remember! when all are speaking		53.109	2.705	100%	0	33%				(33 ^o EliGasCo_MB: 2013/dez/25 00	33%
107	she'll rise, and point to thee as her murderer, or if she don't, I will." He flung		50.877	2.564	88%	0	32%				(32 ^o EliGasCo_MB: 2013/dez/25 00	32%
108	, XXXVII. Details connected with the murder. XXXVIII. Conclusion. I. A		190	76	100%	0	0%				(0 ^o EliGasCo_MB: 2013/dez/25 00	0%
109	workmen. XVII. Barton's night errand. XVIII. Murder. XIX. Jem Wilson arrested on		94	36	100%	0	0%				(0 ^o EliGasCo_MB: 2013/dez/25 00	0%

De Moraes Abrahão, Viviane. "Corpus Stylistics: Analyzing Elizabeth Gaskell." *JACLR: Journal of Artistic Creation and Literary Research* 2.1 (2014): 24-36

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Bioprofile of the author: Viviane de Moraes Abrahão was born in São Paulo, Brazil. She graduated in July, 2013 in *English Studies* at the University Complutense of Madrid and is now finishing her Masters student of *English Linguistics: New applications and international communication* at the same university (September 2014). During her undergraduate years, she collaborated in the Victorian Web translation to Spanish, with the authors Catherine Gore and Charlotte Elizabeth Tonna. In addition, she coordinated and presented the event *Englises at UCM: English as the language of others* during the III Semana Complutense de las Letras (2013). During the master's year, she participated in the project EUROVIDMOD (European Evidentiality and Modality), collaborating with the English Linguistics Department of Complutense University under the supervision of Prof. Juana Marín Arrese. Although teaching is one of her ambitions, she is developing further on the path of audio-visual translation, especially accessibility, being this the topic of her master's dissertation.

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