



Introduction

Corpus-based studies have unquestionably facilitated theoretical and practical progress in current Linguistics. This kind of computer-aided research, based on the large amount of linguistic corpora which are now available, ensures the reliability of the findings, revealing patterns of usage of which linguists had only a vague notion or even no knowledge at all. However, according to Cantos and Sánchez (2009), certain research areas related to literary texts is “traditionally reluctant to objective and formal analysis, let alone the kind of analysis based on the results extracted through computational tools”. Not only linguists, but also any philologist working with literary texts can benefit from corpus linguistics, which can cover a wide variety of topics, ranging from the quantitative relationship between lexis, morphology and syntax to the issues of morality, feminism or sexism in language.

Thus, in keeping with corpora-based studies, as well as computational quantification tools, all analyses of literary texts can provide a notable degree of confidence, since this kind of investigation is not related to the mere interpretation of the meaning through readers’ perception. It is indeed linked to the structure of the texts and the language used, which may reveal authors’ intentions through quantitative data. This is precisely what a corpus-based approach to literature claims.

The tools developed within the framework of corpus linguistics provide a convenient construct for studying, among other subjects, how a writer uses certain words and phrases, whether there are specific patterns in his/her use of language, and what issues these patterns may identify. Stubbs (1996), who suggested the public nature of linguistics as a science, claimed that there is no longer any excuse for exclusive reliance on intuitions and conventional descriptive methods –the ultimately private data, and the protection against counter-example and alternative approaches to literature. Interestingly enough, such scholars as Biber (2011), Biber and Finegan (1989a; 1994), Fischer-Starcke (2010), Mahlberg (2007a; 2007b), and Wynne (2006), to name but a few, support this kind of computer-assisted corpus-based perspectives on literature that can make a considerable contribution in bringing together corpus data with linguistic, textual and stylistic analyses.

This kind of research may address a wide range of fundamental questions concerning the nature of linguistic and literary originality and creativity, and how corpus data can be used

(or misused) in assessing a particular author or text in this regard. Within this line, we find a substantial number of studies which deal with computational stylometry. Such is the case of Burrows's (1987) research on the idiolects in Austen's work, Hori's (2004) investigation of Dickens's style by means of a collocational approach, and the pieces of research conducted by Hope and Whitmore (2004) and Rybicky (2008) on the idiolects of several Shakespeare's characters.

Such corpus-based approaches to literature provide a new way of analysing a large scope of texts which can be used for studies of genre variation, for analyses of the internal organisation of whole texts, and for cross-linguistic –synchronic or diachronic– textual comparisons of authors' styles within the same genre and language or across genres and languages. This way of looking at texts, from the perspective of computer-aided approaches to literature, can greatly enrich teaching and linguistic research in general.

The major objective of this issue of *IJES* is to propagate the aforementioned view on literature based on computer-aided corpus linguistics by presenting papers from a broad variety of research methodologies, including interdisciplinary research. In this monograph, we present the papers which examine a wide range of literary texts from a corpus linguistics perspective.

The opening article is authored by **Marina Dossena**. This study evaluates whether the use of diminutive forms together with vocative ones may constitute a syntactic unit in which semantic and pragmatic values are mutually reinforced. In addition to a specially-compiled corpus of texts by the Scottish author Robert Louis Stevenson, the investigation explores occurrences of the same structure in the imaginative prose section of the *Corpus of Modern Scottish Writing*1.

The next four articles also deal with narrative fiction. **Carolina P. Amador-Moreno** analyses the representation of the discourse marker like in contemporary Irish English writing in quantitative and qualitative terms, especially in Paul Howard's novel *The Curious Incident of the Dog in the Nightdress*. By exploring the syntactic and pragmatic behaviour of 'like' in Howard's fictional discourse, this paper shows the value of the combination of a computer methodology and literary interpretation in evaluating the representation of fictional dialect.

Next in the volume is the study conducted by **Mingzhu Zhao**, which specifically examines the density and variety of parallelism in Virginia Woolf's novel *To the Lighthouse* through a comparison with other representative modernist novels. This piece of research advances that Woolfian parallelism is defined by an abundance of antithetical and synonymous lexical bundles, juxtaposed propositional phrases, -ing participles and appositional structures.

The contribution by **María Alcantud-Díaz** explores the presence of violence in the Grimm brothers' *Cinderella* with the intention of finding out what kind of processes predominate in this tale and whether they can be related to violent actions. The exploration of the frequency and concordances of some words belonging to the semantic field 'violence' and

the analysis of transitivity processes have proved a good strategy to check whether each character's identity and social position are related to the infliction of violence within the narrative context.

M^a Ángeles Martínez contributes an empirical study on the connections between -ing supplementive clauses and narrative discourse foregrounding. The analysis focuses on the frequency of co-occurrence, in -ing supplementive clauses, of certain foreground-connected grammatical features –implicit subject referent, transitivity processes, and assertive modality–, using a corpus of extracts from contemporary novels in English. The results show that, despite the default association between narrative background and syntactic subordination, -ing supplementives present a high frequency of correlation with highlighting grammar.

The next set of articles is in keeping with translation studies. **Iraklis Pantopoulos** presents a case study using a specialized comparative corpus containing translations of C. P. Cavafy's canon in order to explore the distinctive stylistic features of the translations by Rae Dalven and of Edmund Keeley and Philip Sherrard, in both quantitative and qualitative terms.

On the other hand, the contribution by **M^a Ángeles Gómez-Castejón**, based on a Spanish-English parallel corpus comprising original texts by six authors and their translations, examines the relationship between the English gerund and its Spanish counterparts from two complementary perspectives: a contrastive study from a cognitive point of view and a descriptive translation study. The contrastive study explains the equivalence between the English gerund and its Spanish counterparts from a cognitive approach and describes the translation techniques applied.

The article co-authored by **Antonio Miranda-García and Javier Calle-Martín** presents a study which is relevant to the field of authorship attribution. Specifically, this study explores the Disputed Federalist Papers, a set of essays claimed either by Hamilton or by Madison, by means of the application of Burrows' Delta. This technique is adopted in a twofold version: modified Delta, and simplified Delta. The originality of this study lies in the methodology, since the results had been previously evaluated thanks to the previous insights into the topic, both from traditional and non-traditional approaches.

Gustavo A. Rodríguez-Martín focuses on Bernard Shaw's dramatic writings from the perspective of linguistically-oriented stylistic analysis. The purpose of his paper is to explore Bernard Shaw's use of certain comparative structures in these writings with the aid of the technical and methodological advances of computer-based stylistics, thus utilizing an innovative outlook because of the combination of stylistics and corpus research.

Kieran O'Halloran is the author of the closing paper, which demonstrates an alternative interpretative engagement with poetry. In this approach, a poem is seen as an invitation to the reader to be creative via a web-based, interpretative journey which is individual, edifying and refreshing. The author, influenced by ideas in the work of Deleuze and Guattari, uses stylistic analysis in a non-traditional way; in his own words, he explores "performance stylistics" as applied to Robert Frost's poem 'Putting in the Seed'.

Last but not least, we would like to express our deep appreciation to the General Editor of IJES, Aquilino Sánchez, and to the Editorial Assistant, Raquel Criado, for their invaluable assistance. We also owe a debt of gratitude to our reviewers for their constructive advice and the authors for their contributions. All things considered, we hope that this monograph may offer a new linguistic computational outlook for broadening the scope of literary analysis.

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