



UNIVERSITY OF
BIRMINGHAM

CLiC – Workshop

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@MichaMahlberg @_Outside_World





Teaching with CLARIN, TALC 2022, Limerick




Teaching English (with) literature

- English literature as subject
- Literary and cultural history
- Teaching language with literature
 - fiction and non-fiction use fundamentally the same language
 - fictional people are ‘interesting’
 - concrete and physical worlds
- Ad hoc categories

Reading concordances with CLiC



DNov - Dickens's Novels
15 books,
3,833,544 total words

Welcome to CLiC. The CLiC web app has been developed as part of the [CLiC Dickens project](#), which demonstrates through corpus stylistics how computer-assisted methods can be used to study literary texts and lead to new insights into how readers perceive fictional characters.

The African American Writers 1892-1912 (AAW) Corpus is currently available as a beta release. We welcome any feedback on this corpus, in particular, but also on the CLiC web app as a whole. You can contact us via [email](#).

For more information on how to use CLiC, please read [the CLiC user-guide](#). For the latest information on the CLiC project, look at the [CLiC blog](#) or the [CLiC twitter feed](#). Please also check the [maintenance schedule](#) for dates on which the website will be inaccessible.

Please choose a function in the control bar to the right (click the icon in the top right if it is not displayed).

Citing CLiC

Mahlberg, M., Stockwell, P., Wiegand, V. and Lentin, J.
2020. *CLiC 2.1. Corpus Linguistics in Context*.
<https://clic.bham.ac.uk>

Corpus
Linguistics
in
Context

clic.bham.ac.uk

154 texts
16.7 million words

Key features of CLiC

- 1) The texts – and subsets
- 2) Suspensions
- 3) KWICgrouping
- 4) Annotation for your ad hoc categories
- 5) Mobile-friendly

Concordancing on the go

cllc.bham.ac.uk



10:57

CLiC v2.1.2

UNIVERSITY OF BIRMINGHAM
Arts & Humanities Research Council

University of Nottingham
UK · CHINA · MALAYSIA

DNov - Dickens's Novels
15 books,
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AA clic.bham.ac.uk

10:57

Load | Merge | Save | Clear | Help

Concordance

Subsets

Clusters

Keywords

Counts

Texts

AA clic.bham.ac.uk

10:58

Concordance

Search the corpora:
Bleak House (Charles Dickens)

Only in subsets:
All text

Search for terms:
Fog

Whole phrase Any word

Results

CLiC corpora

DNov - Dickens's Nov...

- Bleak House (Charles Dic...
- Barnaby Rudge (Charles...
- David Copperfield (Charl...
- Dombey and Son (Charle...
- The Mystery of Edwin Dr...

2a3a120



Left

Node

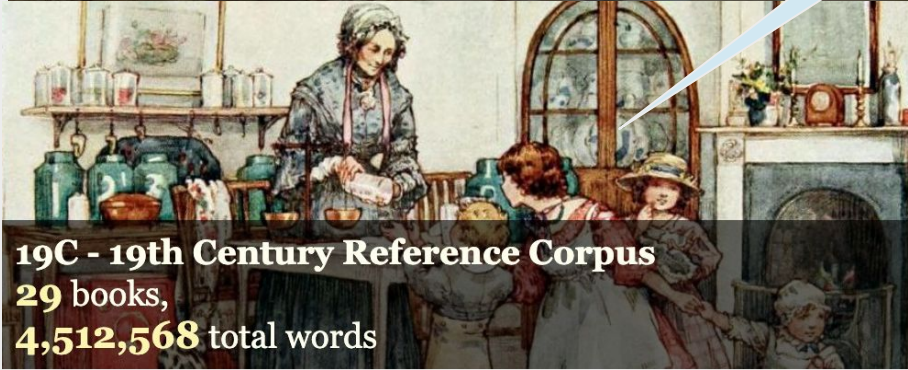
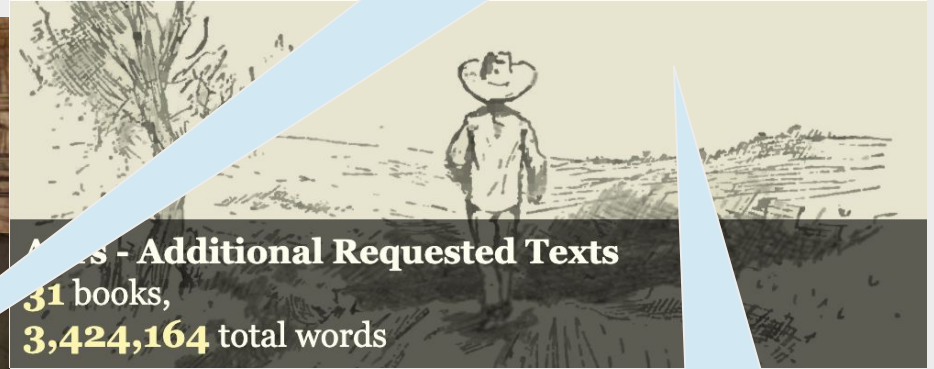
Right

Book

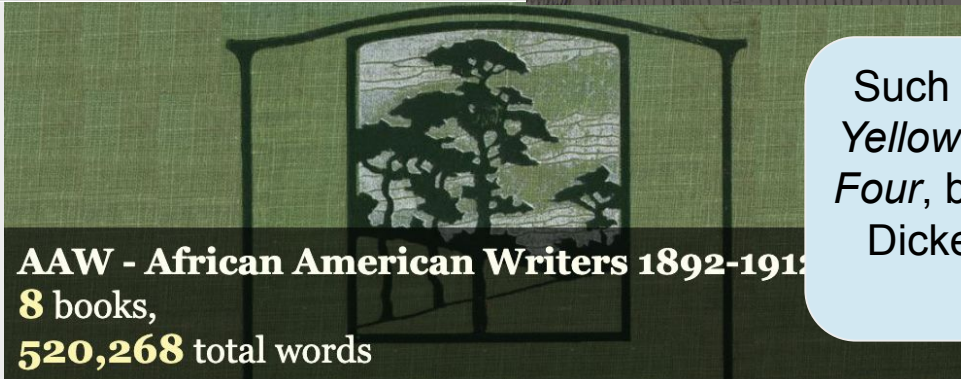
| | | | | |
|---|----------------------------------|-----|---------------------------------|----|
| 1 | ulating at compound interest. ¶ | Fog | everywhere. Fog up the river, ¶ | BH |
| 2 | nd interest. ¶ | Fog | up the river, where it flows am | BH |
| 3 | nong green aits and meadows; | fog | down the river, where it rolls | BH |
| 4 | ons of a great (and dirty) city. | Fog | on the Essex marshes, fog on | BH |
| 5 | ity. Fog on the Essex marshes, | fog | on the Kentish heights. Fog cre | BH |
| 6 | es, fog on the Kentish heights. | Fog | creeping into the cabooses of | BH |

The texts in CLiC

Such as *Jekyll & Hyde*,
Frankenstein, *Dracula*, *Jane
Eyre* and *Pride and
Prejudice*



154 texts
16.7
million
words



Such as *A Christmas Carol*, *The
Yellow Wallpaper*, *The Sign of the
Four*, but also some nonfiction like
Dickens's *American Notes* and
Pictures from Italy

Between close and distant reading



Bleak House

Charles Dickens

CHAPTER I. In Chancery

London. Michaelmas term lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable November weather. As much mud in the streets as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a *Megalosaurus*, forty feet long or so, waddling like an elephantine lizard up Holborn Hill. Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snowflakes--gone into mourning, one might imagine, for the death of the sun. Dogs, undistinguishable in mire. Horses, scarcely better; splashed to their very blinkers. Foot passengers, jostling one another's umbrellas in a general infection of ill temper, and losing their foot-hold at street-corners, where tens of thousands of other foot passengers have been slipping and sliding since the day broke (if this day ever broke), adding new deposits to the crust upon crust of mud, sticking at those points tenaciously to the pavement, and accumulating at compound interest.

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls deified among the tiers of shipping and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and

Subsets

Clusters

Keywords

Counts

Texts

Book:

Bleak House (Charles Dickens)

Chapter:

Select an Option

— Highlight subsets —

- Sentences
- Quotes
- Short suspensions
- Long suspensions
- Embedded quotes

was in some off-hand manner never meant to go right.

Thus, in the midst of the mud and at the heart of the fog, sits the Lord High Chancellor in his High Court of Chancery.

"Mr. Tangle," says the Lord High Chancellor, latterly something restless under the eloquence of that learned gentleman.

"Mlud," says Mr. Tangle. Mr. Tangle knows more of Jarndyce and Jarndyce than anybody. He is famous for it--supposed never to have read anything else since he left school.

"Have you nearly concluded your argument?"

"Mlud, no--variety of points--feel it my duty tsubmit--ludship," is the reply that slides out of Mr. Tangle.

"Several members of the bar are still to be heard, I believe?" says the Chancellor with a slight smile.

Eighteen of Mr. Tangle's learned friends, each armed with a little summary of eighteen hundred sheets, bob up like eighteen hammers in a pianoforte, make eighteen bows, and drop into their eighteen places of obscurity.

"We will proceed with the hearing on Wednesday fortnight," says the Chancellor. For the question at issue is only a question of costs, a mere bud on the forest tree of the parent suit, and really will come to a settlement one of these days.

The Chancellor rises; the bar rises; the prisoner is brought forward in a hurry; the man from Shropshire cries, "My lord!" Maces, bags, and purses indignantly proclaim silence and frown at the man from Shropshire.

"In reference," proceeds the Chancellor, still on Jarndyce and Jarndyce, "to the young girl--"

"Begludship's pardon--boy," says Mr. Tangle prematurely. "In reference," proceeds the Chancellor with extra distinctness, "to the young girl

Subsets



Clusters

Keywords

Counts

Texts

Book:

Bleak House (Charles Dickens)

Chapter:

CHAPTER I. In Chancery

Highlight subsets

- Sentences
- Quotes
- Short suspensions
- Long suspensions
- Embedded quotes

Keywords

Load | Merge | Save | Clear | Help



Concordance

Subsets

Clusters

Keywords

Counts

Texts

Keywords – and cultural history

Keywords

Target corpora:
DNov - Dickens's Novels x

...within subset:
Select an Option v

n-gram:
1-gram v

— Reference Corpora —

Reference corpora:

- Austen
- 19C - 19th Century Reference Corpus**
- Emma (Jane Austen)
- Persuasion (Jane Austen)
- Pride and Prejudice (Jane Austen)
- ArTs - Additional Requested Texts**
- Lady Susan (Jane Austen)
- Mansfield Park (Jane Austen)
- Northanger Abbey (Jane Austen)
- Sense and Sensibility (Jane Austen)
- All books by author

- Emma (Jane Austen) x
- Persuasion (Jane Austen) x
- Pride and Prejudice (Jane Austen) x
- Lady Susan (Jane Austen) x
- Mansfield Park (Jane Austen) x
- Northanger Abbey (Jane Austen) x
- Sense and Sensibility (Jane Austen) x |

Swap target and reference corpora

| Austen vs Dickens | | | Dickens vs Austen | |
|--------------------------|-----------|-----------|--------------------------|-----------|
| Rank | Word | Frequency | Word | Frequency |
| 1 | she | 10364 | said | 27642 |
| 2 | her | 13530 | the | 182575 |
| 3 | not | 8793 | don't | 6036 |
| 4 | be | 8421 | his | 50342 |
| 5 | emma | 865 | old | 7666 |
| 6 | elizabeth | 733 | mr | 28886 |
| 7 | elinor | 685 | upon | 10368 |
| 8 | catherine | 630 | pickwick | 2326 |
| 9 | crawford | 605 | face | 4315 |
| 10 | marianne | 566 | hand | 5128 |
| 11 | fanny | 977 | head | 4873 |
| 12 | could | 3681 | up | 9922 |
| 13 | weston | 440 | until | 2070 |
| 14 | jane | 591 | out | 10732 |
| 15 | anne | 518 | dombey | 1768 |

Further down the list

| Theme | Austen vs Dickens |
|-----------------------------|---|
| interpersonal relationships | <i>feelings, happiness, manners, behaviour, civility, conduct, pleasing, kindness</i> |
| romantic relationships | <i>marry, marriage, marrying, invitation, dance, ball</i> |

| Theme | Dickens vs Austen |
|----------------------------|---|
| male references | <i>gentleman, boy</i> |
| body parts | <i>eyes, hands, arms, chin</i> |
| concrete objects/ settings | <i>door, fire, light, glass, bed, wall, water</i> |
| city | <i>streets, city, lorry, money, prison</i> |

| | | | | | |
|-----|-------------|------|-------|--------|------------|
| 111 | behaviour | 186 | 130 | 293.56 | p < 0.0001 |
| 112 | julia | 121 | 33 | 291.11 | p < 0.0001 |
| 113 | talked | 246 | 260 | 284.64 | p < 0.0001 |
| 114 | park | 152 | 80 | 281.51 | p < 0.0001 |
| 115 | uppercross | 77 | 0 | 279.63 | p < 0.0001 |
| 116 | family | 595 | 1264 | 278.85 | p < 0.0001 |
| 117 | all | 3984 | 15091 | 278.41 | p < 0.0001 |
| 118 | happy | 543 | 1103 | 276.24 | p < 0.0001 |
| 119 | own | 1443 | 4381 | 275.01 | p < 0.0001 |
| 120 | civility | 95 | 12 | 274.15 | p < 0.0001 |
| 121 | farther | 178 | 130 | 273.13 | p < 0.0001 |
| 122 | party | 361 | 566 | 272.65 | p < 0.0001 |
| 123 | catherine's | 75 | 0 | 272.37 | p < 0.0001 |
| 124 | marianne's | 74 | 0 | 268.74 | p < 0.0001 |
| 125 | perry | 74 | 0 | 268.74 | p < 0.0001 |
| 126 | therefore | 372 | 608 | 265.72 | p < 0.0001 |
| 127 | kellynch | 73 | 0 | 265.11 | p < 0.0001 |
| 128 | netherfield | 73 | 0 | 265.11 | p < 0.0001 |
| 129 | comfort | 296 | 406 | 263.28 | p < 0.0001 |

For more on *civility*:

Mahlberg, M. & Smith, C. (2010) Corpus approaches to prose fiction: civility and body language in *Pride and Prejudice*. In B. Busse & D. McIntyre (eds.). *Language and Style* (pp. 449-467). Basingstoke: Palgrave.

Speech situations:

'I believe nothing is so good for making children lively and cheerful, Sir, as seeing other children playing about 'em,' observed Polly, taking courage.

'I think I mentioned to you, Richards, when you came here,' said Mr Dombey, with a frown, 'that I wished you to see as little of your family as possible.'

'Oh dear yes, Sir, I wasn't so much as thinking of that.'

'I am glad of it,' said Mr Dombey hastily. 'You can continue your walk if you please.'

With that, he disappeared into his inner room; and Polly had the satisfaction of feeling that he had thoroughly misunderstood her object, and that she had fallen into disgrace without the least advancement of her purpose.

Next night, she found him walking about the conservatory when she came down. As she stopped at the door, checked by this unusual sight, and uncertain whether to advance or retreat, he called her in. His mind was too much set on Dombey and Son, it soon appeared, to admit of his having forgotten her suggestion.

'If you really think that sort of society is good for the child,' he said sharply, as if there had been no interval since she proposed it, 'where's Miss Florence?'

- Polly and Mr Dombey
- the narrator

Places and grammatical patterns

— Highlight subsets —

- Sentences
- Quotes
- Short suspensions
- Long suspensions
- Embedded quotes

'I believe nothing is so good for making children lively and cheerful, Sir, as seeing other children playing about 'em,' observed Polly, taking courage.

'I think I mentioned to you, Richards, when you came here,' said Mr Dombey, with a frown, 'that I wished you to see as little of your family as possible.'

'Oh dear yes, Sir, I wasn't so much as thinking of that.'

'I am glad

Suspensions

With that
disgrace

Next night
advance

'If you re

- narrator 'interrupts' character speech
- a place for comments
- suggesting interpretation, connect to readers' knowledge

n into

ther to

Suspension patterns: prep phrase

1) ... **said** Agnes, **with** a smile ...

repV with prep phrase

2) 'And now good-night to my sweet, sweet, sweet, godson,' **said** Miss Tox, **with** a soft shower of kisses at each repetition of the adjective; 'and ...

repV with prep phrase plus detail

3) "Which I say, Sir," **replied** Joe, **with** an air of legal formality, **as if** he were making his will, "Miss

repV with prep phrase as if clause

Suspension patterns: - ing clause

1) ... **said** Bitzer, **shaking** his **head** ...

Rep V + BP-ing – d

2) 'And that,' **said** Mrs Gowan, **shaking** her **despondent**
head, 'that's all. ...

Rep V + BP-ing – i

Suspension patterns: - ing clause

1) ... **said** Bitzer, **shaking** his **head** ...

Rep V + BP-ing – d

2) 'And that,' **said** Mrs Gowan, **shaking** her despondent **head**, 'that's all. That,' **repeated** Mrs Gowan, **furling** her green fan for the moment, and **tapping** her **chin** with it (it was on the way to being a **double chin**; might be called a **chin and a half** at present), 'that's all!

Rep V + BP-ing – i

Ad hoc categories

Showing 1 to 50 of 277 entries, Rel. Freq. 3297.78 pm, from 15 books

| Left | Node | Right | Book | In bk. |
|--|-------|---|---------------------|--------|
| 1 your skull, you dog,' said Quilp, with gleaming | eyes; | 'a little nearer--nearer yet.' ¶ But the boy decl | OCS | |
| 2 onger. ¶ 'He's a bad 'un,' said John, wiping his | eyes; | 'a very bad 'un, is schoolmeaster.' ¶ 'I can't l | NN | |
| 3 'Like a bee, Sir,' said Mrs Blimber, with uplifted | eyes, | 'about to plunge into a garden of the choicest | DS | |
| 4 ing far into the deep wonder of her bright dark | eyes, | 'abroad.' ¶ 'Abroad, Martin!' ¶ 'Only to America | MC | |
| 5 bless my life,' said Miss La Creevy, wiping her | eyes | after a short pause, and cramming her handke | NN | |
| 6 gain. ¶ "I cannot think," said Estella, raising her | eyes | after a silence "why you should be so unreasc | GE | |
| 7 ver,' said that fascinating gentleman, wiping his | eyes | again, 'if we go on in this way, we shall | OMF | |
| 8 gan, sitting before the pale fire, and raising her | eyes | again to the face which in its harmonious look | LD | |
| 9 s.' ¶ 'What,' said Rachael, with the tears in her | eyes | again, 'what, young lady, in the name of Merc | HT | |
| 10 id Newman, throwing some intelligence into his | eyes | all at once, and dropping them on his master, | NN | |
| 11 s Allan, following the direction of the trooper's | eyes | along the entry, "have not been much acquaint | BH | |
| 12 ¶ 'I think, R.W.,' cried Mrs Wilfer, lifting up her | eyes | and apostrophising the air, 'that if you were pr | OMF | |
| 13 at may be," said Miss Pross, striving to dry her | eyes | and compose herself, "I have no doubt it is be | TTC | |
| 14 uttered Louisa, haughtily, without lifting up her | eyes, | 'and father caught us.' ¶ 'And, Mrs. Gradgrind, | HT | |
| 15 said he, after again drawing his sleeve over his | eyes | and forehead, as the click came in his throat | GE | |

Concordance

Search the corpora:
DNNov - Dickens's Novels x

Only in subsets:
Long suspensions

Search for terms:
eyes

Whole phrase Any word

Results

View as:
 Basic results
 Full metadata
 Distribution plot

Filter rows:
e.g. 'hands'

KWICGrouper

Search in span:
L6 L4 L3 L2 L1 R1 R2 R3 R4 R5

Search for types:
Select Some Options

Showing 1 to 50 of 277 entries, Rel. Freq. 3297.78 pm, from 15 books

2a3a120

| Left | Node | Right | Book | In bk. |
|--|-------|---|---------------------|--------|
| 1 your skull, you dog,' said Quilp, with gleaming | eyes; | 'a little nearer--nearer yet.' ¶ But the boy decl | OCS | |
| 2 onger. ¶ 'He's a bad 'un,' said John, wiping his | eyes; | 'a very bad 'un, is schoolmeaster.' ¶ 'I can't b | NN | |
| 3 'Like a bee, Sir,' said Mrs Blimber, with uplifted | eyes, | 'about to plunge into a garden of the choicest | DS | |
| 4 ing far into the deep wonder of her bright dark | eyes, | 'abroad.' ¶ 'Abroad, Martin!' ¶ 'Only to America | MC | |
| 5 bless my life,' said Miss La Creevy, wiping her | eyes | after a short pause, and cramming her handke | NN | |
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| 8 gan, sitting before the pale fire, and raising her | eyes | again to the face which in its harmonious look | LD | |
| 9 es.' ¶ 'What,' said Rachael, with the tears in her | eyes | again, 'what, young lady, in the name of Merc | HT | |
| 10 id Newman, throwing some intelligence into his | eyes | all at once, and dropping them on his master, | NN | |
| 11 /s Allan, following the direction of the trooper's | eyes | along the entry, "have not been much acquaint | BH | |
| 12 ¶ 'I think, R.W.,' cried Mrs Wilfer, lifting up her | eyes | and apostrophising the air, 'that if you were pr | OME | |
| 13 at may be," said Miss Pross, striving to dry her | eyes | and compose herself, "I have no doubt it is be | TTC | |
| 14 uttered Louisa, haughtily, without lifting up her | eyes, | 'and father caught us.' ¶ 'And, Mrs. Gradgrind, | HT | |
| 15 said he, after again drawing his sleeve over his | eyes | and forehead, as the click came in his throat | GE | |

Filter rows:
e.g. 'hands'

– KWICGrouper

Search in span:
L5 L4 L3 L2 L1 R1 R2 R3 R4 R5

Search for types:
Select Some Options

– Tags
Selected rows are part of:
[Manage tag columns...](#)

Subsets

Clusters

Keywords

Counts

Texts

Showing 1 to 50 of 277 entries, Rel. Freq. 3297.78 pm, from 15 books

2a3a120

Navigation icons: up/down arrows, double arrows, and a refresh icon.

| Left | Node | Right | Book | In bk. | ing-i |
|--|-------|--|------|--------|-------|
| 1 ending with his back to the fire and casting his | eyes | over the dusty hearth-rug as if it were Mrs. J. | BH | | |
| 2 Richard and Ada, who entreated me with their | eyes | to speak, "that perhaps she was a little unmin | BH | | |
| 3 spectacles were made the less engaging by her | eyes | being what Ada called "choking eyes," meanin | BH | | |
| 4 ow," said he, folding his arms and shutting his | eyes | with an oath, "you may do wot you like!" ¶ M | BH | | |
| 5 nder and the firelight shining in her thoughtful | eyes, | "I don't want to talk when we come upstairs | BH | | |
| 6 rding me, as I again strangely felt, though my | eyes | were not directed to him, with his late intent | BH | | |
| 7 without lifting up his eyebrows and shutting his | eyes | "--we are not what we used to be in point | BH | | |
| 8 . I suppose," said Mr. Turveydrop, shutting his | eyes | and lifting up his shoulders with modest cons | BH | | |
| 9 "As often as I can," said Charley, opening her | eyes | and smiling, "because of earning sixpences a | BH | | |
| 10 tenderly. ¶ "But, I say," he whispers, with his | eyes | screwed up, after tasting it, "this ain't the Lo | BH | | |
| 11 s Grandfather Smallweed with a twinkle in his | eyes, | "who would pay off this little principal or who | BH | | |
| 12 e from his lips for a moment and carrying his | eyes | back from following the progress of the cushi | BH | | |
| 13 nto my head, master," returns the woman, her | eyes | filling with tears, "when I look down at the ch | BH | | |
| 14 hard as ever I can look," says Jo with starting | eyes, | "and that there's the wale, the bonnet, and th | BH | | |

← Back



Tag columns

ing-i

Add new

Delete selected

Rename selected tag column

ing-i

Identifying and classifying

2a3a120

↕ ↕
↕ ↕ ↕ ↕ ↕ ↕ ↕

| | Left | Node | Right | Book | In bk. | -p-d | -ing-i | -p-d | -i-d |
|----|---|-------|---|---------------------|--------------------------|-------------------------------------|-------------------------------------|-------------------------------------|--------------------------|
| 1 | it on your skull, you dog,' said Quilp, with gleaming | eyes; | 'a little nearer--nearer yet.' ¶ But the boy declined the | OCS | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2 | no longer. ¶ 'He's a bad 'un,' said John, wiping his | eyes; | 'a very bad 'un, is schoolmeaster.' ¶ 'I can't bear the | NN | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 3 | son. ¶ 'Like a bee, Sir,' said Mrs Blimber, with uplifted | eyes, | 'about to plunge into a garden of the choicest flowers | DS | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 4 | looking far into the deep wonder of her bright dark | eyes, | 'abroad.' ¶ 'Abroad, Martin!' ¶ 'Only to America. See no | MC | <input type="checkbox"/> | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 5 | But bless my life,' said Miss La Creevy, wiping her | eyes | after a short pause, and cramming her handkerchief in | NN | <input type="checkbox"/> | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 6 | the fire again. ¶ "I cannot think," said Estella, raising her | eyes | after a silence "why you should be so unreasonable wh | GE | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 7 | ¶ 'However,' said that fascinating gentleman, wiping his | eyes | again, 'if we go on in this way, we shall | OMF | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 8 | Horrit began, sitting before the pale fire, and raising her | eyes | again to the face which in its harmonious look of | LD | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 9 | any names.' ¶ 'What,' said Rachael, with the tears in her | eyes | again, 'what, young lady, in the name of Mercy, was | HT | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 10 | 'Oh!' said Newman, throwing some intelligence into his | eyes | all at once, and dropping them on his master, 'I | NN | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 11 | urge," says Allan, following the direction of the trooper's | eyes | along the entry, "have not been much acquainted, as y | BH | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 12 | tears. ¶ 'I think, R.W.,' cried Mrs Wilfer, lifting up her | eyes | and apostrophising the air, 'that if you were present, it | OMF | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 13 | that may be," said Miss Pross, striving to dry her | eyes | and compose herself, "I have no doubt it is best | TTC | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 14 | circus,' muttered Louisa, haughtily, without lifting up her | eyes, | 'and father caught us.' ¶ 'And, Mrs. Gradgrind,' said her | HT | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 15 | Pip," said he, after again drawing his sleeve over his | eyes | and forehead, as the click came in his throat which | GE | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Basic results
 Full metadata
 Distribution plot

Filter rows:

– KWICGrouper

Search in span:

L5L4L3L2L1'R1R2R3R4R5

Search for types:

– Tags

Selected rows are part of:

-ing-d

-ing-i

-prep-d

-prep-i

Manage tag columns...

Create your own 'ing' and 'prep' tags

Tags

Selected rows are part of:


| | | |
|-------------------------------------|------|--------------------------|
| <input checked="" type="checkbox"/> | ing | <input type="checkbox"/> |
| <input checked="" type="checkbox"/> | prep | <input type="checkbox"/> |

[Manage tag columns...](#)

Suspensions – Mrs Sparsit

- 1) Go to the CLiC Concordance tab
- 2) Run a concordance in the *DNov* corpora for the term *Sparsit*. (Mrs Sparsit only appears in *Hard Times* so it is not necessary to select a specific novel).
- 3) You should retrieve just under 300 concordance lines. In “Only in subsets”, select “Long suspensions” to find the narratorial description near her direct speech.
- 4) What kind of character information can you get from these 23 suspensions?

| | | | | |
|----|---|---|----|--|
| 1 | a link to light you.' ¶ 'I certainly, sir,' returned Mrs. Sparsit, | with a dignity serenely mournful, 'was familiar with the It | HT | |
| 2 | and ladies and honourables.' ¶ 'I trust, sir,' rejoined Mrs. Sparsit, | with decent resignation, 'it is not necessary that you sho | HT | |
| 3 | the lap of luxury.' ¶ 'I do not, sir,' returned Mrs. Sparsit | with a shake of her head, 'deny it.' ¶ Mr. Bounderby | HT | |
| 4 | way!' ¶ 'I wish with all my heart, sir,' said Mrs. Sparsit, | in a highly superior manner; somehow she seemed, in a | HT | |
| 5 | nowledgments for past favours. And I hope, sir,' said Mrs. Sparsit, | concluding in an impressively compassionate manner, 'I f | HT | |
| 6 | Sparsit. ¶ 'All is shut up, ma'am.' ¶ 'And what,' said Mrs. Sparsit, | pouring out her tea, 'is the news of the day | HT | |
| 7 | one another.' ¶ 'It is much to be regretted,' said Mrs. Sparsit, | making her nose more Roman and her eyebrows more C | HT | |
| 8 | I do not pretend to understand these things,' said Mrs. Sparsit, | with dignity, 'my lot having been signally cast in a | HT | |
| 9 | dignity and claims to reverence. ¶ 'The clerks,' said Mrs. Sparsit, | carefully brushing an imperceptible crumb of bread and | HT | |
| 10 | I don't like his ways at all.' ¶ 'Bitzer,' said Mrs. Sparsit, | in a very impressive manner, 'do you recollect my having | HT | |
| 11 | consider, I will not consider, I cannot consider,' said Mrs. Sparsit, | with a most extensive stock on hand of honour and | HT | |
| 12 | think he married Gradgrind's daughter?' ¶ 'Yes,' said Mrs. Sparsit, | suddenly compressing her mouth, 'he had that - honour.' | HT | |
| 13 | may be sometimes heard in Dutch clocks. Not,' said Mrs. Sparsit, | with a lofty sense of giving strict evidence, 'that I | HT | |
| 14 | then he shocked your feelings?' ¶ 'Yes, sir,' returned Mrs. Sparsit, | with a meek shake of her head, 'he certainly did | HT | |
| 15 | to splendour, 'but it is my duty to remember,' Mrs. Sparsit | was fond of observing with a lofty grace: particularly wh | HT | |
| 16 | essed.' ¶ 'A singular world, I would say, sir,' pursued Mrs. Sparsit; | after acknowledging the compliment with a drooping of | HT | |
| 17 | he trouble, I believe.' ¶ 'Don't say that, sir,' returned Mrs. Sparsit, | almost with severity, 'because that is very unkind to Mrs | HT | |

For more see:  Mahlberg, M. & Smith, C. (2012). Dickens, the suspended quotation and the corpus, *Language and Literature*, 21(1), 51-65

KWICgrouping

- 1) Stay with the concordance of *Sparsit* in suspensions
- 2) Use the KWICgrouper to focus on specific words in the context

| | | | | |
|----|---|----------|---|--|
| 1 | I don't like his ways at all.' ¶ 'Bitzer,' said Mrs. | Sparsit, | in a very impressive manner , 'do you recollect my having HT | |
| 2 | the trouble, I believe.' ¶ 'Don't say that, sir,' returned Mrs. | Sparsit, | almost with severity , 'because that is very unkind to Mrs HT | |
| 3 | nowledgments for past favours. And I hope, sir,' said Mrs. | Sparsit, | concluding in an impressively compassionate manner, 'I f HT | |
| 4 | way!' ¶ 'I wish with all my heart, sir,' said Mrs. | Sparsit, | in a highly superior manner ; somehow she seemed, in a HT | |
| 5 | one another.' ¶ 'It is much to be regretted,' said Mrs. | Sparsit, | making her nose more Roman and her eyebrows more Co HT | |
| 6 | a link to light you.' ¶ 'I certainly, sir,' returned Mrs. | Sparsit, | with a dignity serenely mournful, 'was familiar with the It HT | |
| 7 | may be sometimes heard in Dutch clocks. Not,' said Mrs. | Sparsit, | with a lofty sense of giving strict evidence, 'that I HT | |
| 8 | when he shocked your feelings?' ¶ 'Yes, sir,' returned Mrs. | Sparsit, | with a meek shake of her head, 'he certainly did HT | |
| 9 | the lap of luxury.' ¶ 'I do not, sir,' returned Mrs. | Sparsit | with a shake of her head, 'deny it.' ¶ Mr. Bounderby HT | |
| 10 | I do not pretend to understand these things,' said Mrs. | Sparsit, | with dignity , 'my lot having been signally cast in a HT | |
| 11 | essed.' ¶ 'A singular world, I would say, sir,' pursued Mrs. | Sparsit; | after acknowledging the compliment with a drooping of h HT | |
| 12 | Your foot on the last step, my lady,' said Mrs. | Sparsit, | apostrophizing the descending figure, with the aid of her HT | |
| 13 | dignity and claims to reverence. ¶ 'The clerks,' said Mrs. | Sparsit, | carefully brushing an imperceptible crumb of bread and b HT | |
| 14 | it appears to my poor judgment - ' ¶ 'Oh! Pray, sir,' Mrs. | Sparsit | interposed, with sprightly cheerfulness, 'don't disparage y HT | |
| 15 | Sparsit. ¶ 'All is shut up, ma'am.' ¶ 'And what,' said Mrs. | Sparsit, | pouring out her tea, 'is the news of the day HT | |
| 16 | g was not hurried. ¶ 'My dear child,' said Harthouse; Mrs. | Sparsit | saw with delight that his arm embraced her; 'will you HT | |
| 17 | think he married Gradgrind's daughter?' ¶ 'Yes,' said Mrs. | Sparsit, | suddenly compressing her mouth, 'he had that - honour.' HT | |
| 18 | small firm of business all the morning. ¶ 'Bitzer,' said Mrs. | Sparsit | that afternoon when her return was made on his journey HT | |

whole phrase Any word

Results

View as:

- Basic results
- Full metadata
- Distribution plot

Filter rows:

e.g. 'hands'

KWICGrouper

Search in span:

L5 L4 L3 L2 L1 ' R1 R2 R3 R4 R5

Search for types:

dignity x impressive x impressively x

lofty x manner x nose x severity x

shake x |

Tags

Selected rows are part of:

[Manage tag columns...](#)

Subcate

Free resource: birmingham.ac.uk/clic-activity-book

The *CLiC Activity Book* (Version 1, November 2017)

This book has been written for teachers and the exploration of literature in the classroom. Language and literature can be taught as separate subjects, but recent developments of language and literature specifications illustrate how both can and need to be integrated. The *CLiC Activity Book* makes suggestions for this integration. It provides examples of activities that teachers can adapt to or incorporate into their classes. It also includes activities that can inspire ideas for student projects for the NEA.

The *CLiC Activity Book* (Version 1, November 2017) is available in two formats:

- [CLiC Activity Book PDF document](#) (for easy photocopying, 4470kb)
- [CLiC Activity Book Word document](#) (for easy editing, 8280kb)

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CLiC – Corpus Linguistics in Context

An Activity Book

Supporting the teaching of literature
of GCSE and AS/A-level

Version 1, November 2017

Michaela Mohlberg, Peter Stockwell, Viola Wiegand



CLiC is funded by the Arts and Humanities Research Council
Grant reference AH/P504634/1

CLiC

UNIVERSITY OF BIRMINGHAM



Good Neighbours, Good Friends? Navigating Neighbourhoods, Communities and Connection in Dickens

In this post, Dr Emily Bell (Lough...



“Mew says the cat...Bow-wow-wow says the dog”: Which animal did Dickens prefer?

In this post for the “BMI lockdown life” series, Lydia Craig (@lydiaecraig on Twitter) of the Loyola University Chicago delights us with more insights about Charles Dickens, the 16th president of the BMI. Lydia is co-organizer of the upcoming #Dickens150 virtual conference on 9 June. If you want to join this day of virtual talks ... [Continue reading](#)

25 MAY 2020 BY LYDIA CRAIG

Distance-reading the feminine landscapes of The Awakening

In this guest post, Heather Froehlich, Digital Scholarship Fellow in Text Analysis and Assistant Librarian at Pennsylvania State University, shows that digital humanities is not all about big data but can also provide useful insights on a smaller scale. She demonstrates this with a case study of Kate Chopin's novella *The Awakening*. One thing we digital ... [Continue reading](#)



Dickens makes the impossible possible: Charles Reporter?

In this guest post, Miriam Helmers (L how different digital tools and source between Dickens...



Liminality in D

In this guest post, Sophie Phelps who are not quite children and nc study of David Copperfield's “chil... terisation in Dick...



Dickens, Wooden Legs and Dickensian Cyberspace

Emma Curry (@EmmaLCurry on Twitter) completed her “Language and the Fragmented Body in the Novels of C in 2016 at Birkbeck, University of London. Her research i Dickens, nineteenth-century fiction, digital humanities, th literature, and the history of emotions. During her time at Birkbeck she spearheaded the ‘Our Mutual Friend Tweets’ project, ... [Continue reading](#)



12 APRIL 2018 BY EMMACURRY

at river was like traveling back to the e when vegetation rioted on the earth and t ck, heavy, a great silence, an impenetrabl long stretches of the waterway ran in overshadowed distances. On silvery sand-bu of wooded islands; you lost your way on, fert, and butted all day long against sh ; till you thought yourself bewitched an ing you had known once—somewhere—far aw There were moments when one's past came es when you have not a moment to spare e shape of an unrestful and noisy dream, gst the overwhelming realities of this stru and silence. And this stillness was a peace. It was a peace.

“Hello darkness my old friend...”. Enacting silence through punctuation in Heart of Darkness

As suggested by the famous song by Simon and Garfunkel, darkness and silence often go together in our imagination. Conrad's novel *Heart of Darkness* seems to be no exception. The to-and-fro movement from linguistic description to literary appreciation and interpretation is what traditional stylistics and modern computer stylistics have in common, along with the assumption ... [Continue reading](#)



Documentation

clliclient
R CLiC API client
● R 🍴 0 ☆ 1 🕒 0 📄 0 Updated 16 days ago

cllic
Source code for the CLiC web application
● Python 🍴 MIT 🍴 3 ☆ 8 🕒 0 📄 13 Updated 20 days ago

cllictagger
Python module to identify regions in text
● Python 🍴 MIT 🍴 0 ☆ 1 🕒 0 📄 0 Updated on 2 May

corpora
A collection of reformatted texts for use with CCR tools.
● TeX 🍴 2 ☆ 3 🕒 0 📄 0 Updated on 13 Apr

sm
Supplementary materials for publications.
● HTML 🍴 0 ☆ 1 🕒 0 📄 0 Updated on 1 Sep 2020

CLiC User Guide

Navigation

- [Introduction](#)
- [What's new in this version of CLiC](#)
- [System requirements](#)
- [The CLiC corpora](#)
- [CLiC analysis tabs](#)
- [List of known issues](#)
- [Policies](#)
- [Advanced topics](#)
- [References](#)

Appendices

- [Appendices](#)
- [Glossary of terms used](#)
- [Index](#)
- [Search Page](#)

Quick search

©2021, Michaela Mahlberg, Viola Wiegand, Jamie Lentin & Anthony Hennessey. | Powered

The Tagger

Michaela Mahlberg, Viola Wiegand, Jamie Lentin

clic.bham.ac.uk

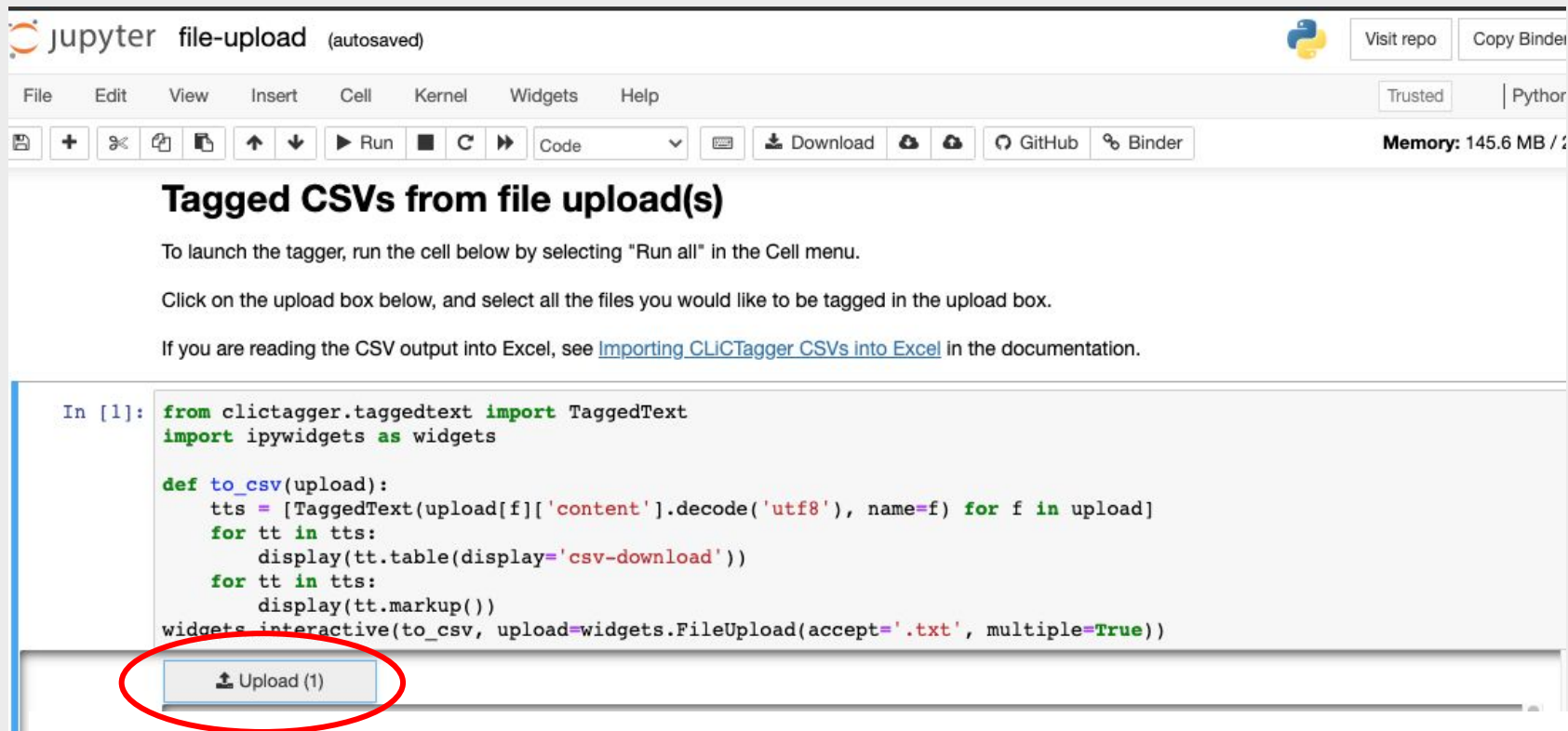
— Highlight subsets —

- Sentences
- Quotes
- Short suspensions
- Long suspensions

<https://mahlberg-lab.github.io/clictagger/>

Upload texts for tagging

<https://notebooks.gesis.org/binder/jupyter/user/mahlberg-lab-clictagger-9n73vl7d/notebooks/file-upload.ipynb>



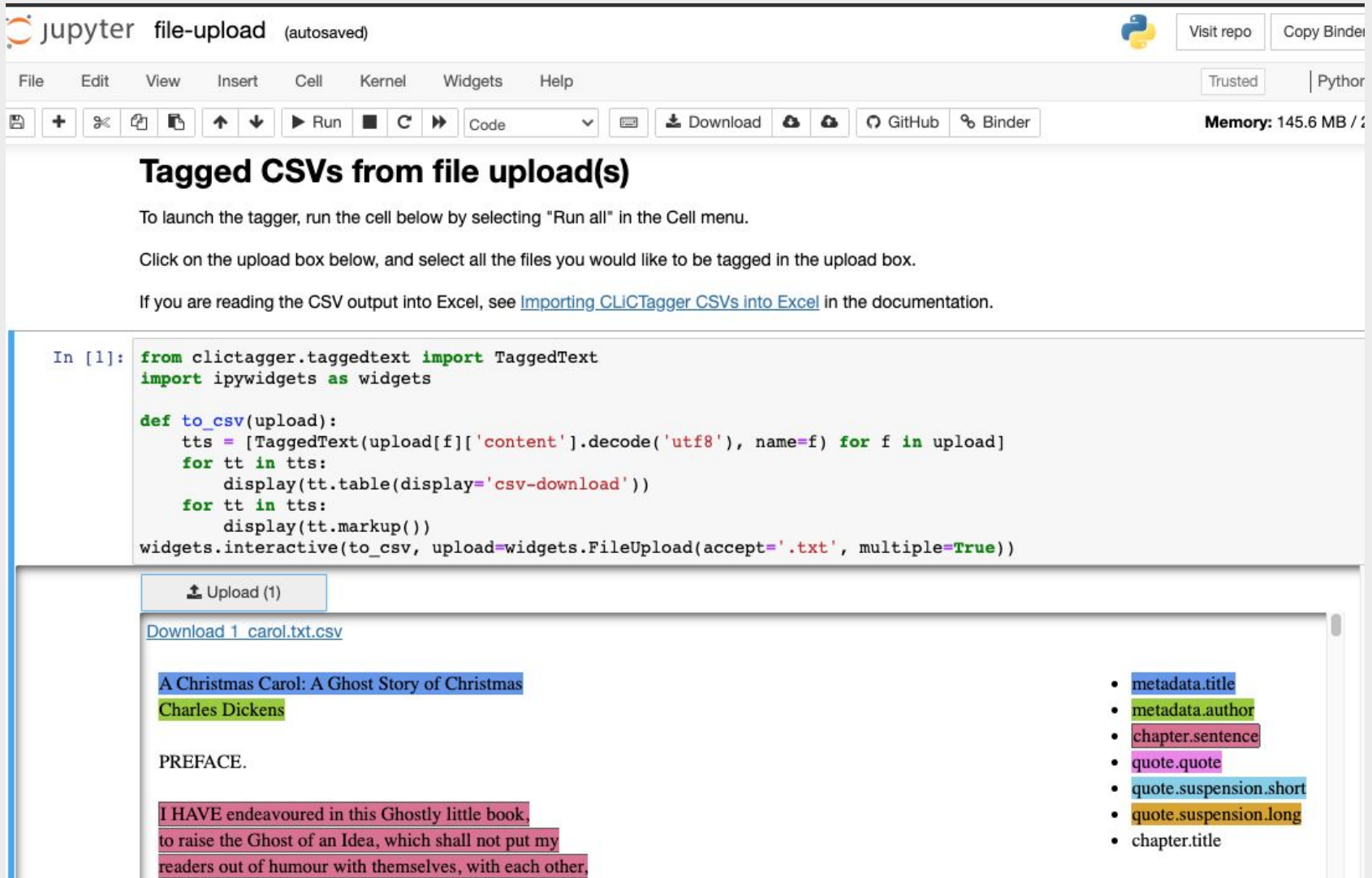
The screenshot shows a Jupyter Notebook interface. At the top, the title bar reads "jupyter file-upload (autosaved)". The menu bar includes "File", "Edit", "View", "Insert", "Cell", "Kernel", "Widgets", and "Help". The toolbar contains various icons for file operations, a "Run" button, and a "Code" dropdown menu. The main content area displays the following code cell:

```
In [1]: from clictagger.taggedtext import TaggedText
import ipywidgets as widgets

def to_csv(upload):
    tts = [TaggedText(upload[f]['content'].decode('utf8'), name=f) for f in upload]
    for tt in tts:
        display(tt.table(display='csv-download'))
    for tt in tts:
        display(tt.markup())
widgets.interactive(to_csv, upload=widgets.FileUpload(accept='.txt', multiple=True))
```

Below the code cell, there is an "Upload (1)" button, which is circled in red. The interface also shows a "Memory: 145.6 MB / 2" indicator in the top right corner.

Upload texts for tagging



jupyter file-upload (autosaved) Python Visit repo Copy Binder

File Edit View Insert Cell Kernel Widgets Help Trusted | Python

Code Download GitHub Binder **Memory: 145.6 MB / 2**

Tagged CSVs from file upload(s)

To launch the tagger, run the cell below by selecting "Run all" in the Cell menu.

Click on the upload box below, and select all the files you would like to be tagged in the upload box.

If you are reading the CSV output into Excel, see [Importing CLICTagger CSVs into Excel](#) in the documentation.

```
In [1]: from clictagger.taggedtext import TaggedText
import ipywidgets as widgets

def to_csv(upload):
    tts = [TaggedText(upload[f]['content'].decode('utf8'), name=f) for f in upload]
    for tt in tts:
        display(tt.table(display='csv-download'))
    for tt in tts:
        display(tt.markup())
widgets.interactive(to_csv, upload=widgets.FileUpload(accept='.txt', multiple=True))
```

Upload (1)

Download 1 carol.txt.csv

| | |
|---|------------------------|
| A Christmas Carol: A Ghost Story of Christmas | metadata.title |
| Charles Dickens | metadata.author |
| PREFACE. | chapter.sentence |
| I HAVE endeavoured in this Ghostly little book, | quote.quote |
| to raise the Ghost of an Idea, which shall not put my | quote.suspension.short |
| readers out of humour with themselves, with each other, | quote.suspension.long |
| | chapter.title |

Sort the CSV for quotes

| Region class | Start | End | Content |
|--------------|-------|------|---|
| quote.quote | 3787 | 3848 | "My dear Scrooge, how are you? When will you come to see me?" |
| quote.quote | 4218 | 4274 | "No eye at all is better than an evil eye, dark master!" |
| quote.quote | 5985 | 6026 | "A merry Christmas, uncle! God save you!" |
| quote.quote | 6178 | 6184 | "Bah!" |
| quote.quote | 6199 | 6208 | "Humbug!" |
| quote.quote | 6411 | 6439 | "Christmas a humbug, uncle!" |
| quote.quote | 6463 | 6496 | "You don't mean that, I am sure?" |
| quote.quote | 6498 | 6505 | "I do," |
| quote.quote | 6520 | 6625 | "Merry Christmas! What right have you to be merry? What reason have you to be merry? You're poor enough." |
| quote.quote | 6627 | 6640 | "Come, then," |
| quote.quote | 6668 | 6758 | "What right have you to be dismal? What reason have you to be morose? You're rich enough." |
| quote.quote | 6831 | 6837 | "Bah!" |
| quote.quote | 6869 | 6878 | "Humbug." |
| quote.quote | 6880 | 6904 | "Don't be cross, uncle!" |

Use with a tool of your choice

| Concordance Hits 48 | | | |
|---------------------|--|---|----------------|
| Hit | KWIC | | File |
| 10 | me, by an altered life!" "I will honour | Christmas in my heart, and try to keep it | carol_quotes.t |
| 11 | hristmas, uncle! God save you!" "Bah!" "Humbug!" " | Christmas a humbug, uncle!" "You don't mean that, | carol_quotes.t |
| 12 | h his heart. He should!" "Uncle!" "Nephew!" "keep | Christmas in your own way, and let me keep | carol_quotes.t |
| 13 | Tim! And Martha warn't as late last | Christmas Day by half-an-hour?" "Here's Martha, | carol_quotes.t |
| 14 | our salary!" "A merry Christmas, Bob!" "A merrier | Christmas, Bob, my good fellow, than I have given | carol_quotes.t |
| 15 | for his. Long life to him! A merry | Christmas and a happy new year! He'll be | carol_quotes.t |
| 16 | "Uncle Scrooge!" "Well! Uncle Scrooge!" "A Merry | Christmas and a Happy New Year to the old | carol_quotes.t |
| 17 | am about to raise your salary!" "A merry | Christmas, Bob!" "A merrier Christmas, Bob, my good fellow, | carol_quotes.t |
| 18 | a wife and family, talking about a merry | Christmas. I'll retire to Bedlam." "Scrooge and Marley' | carol_quotes.t |
| 19 | will," "every idiot who goes about with 'Merry | Christmas' on his lips, should be boiled with his | carol_quotes.t |
| 20 | such a world of fools as this? Merry | Christmas! Out upon merry Christmas! What's Christmas time | carol_quotes.t |
| 21 | beggars walk, and blind men see." "A Merry | Christmas to us all, my dears. God bless us!" " | carol_quotes.t |
| 22 | as giddy as a drunken man. A merry | Christmas to everybody! A happy New Year to all | carol_quotes.t |
| 23 | in his best," "Good morning, sir! A merry | Christmas to you!" "Scrooge and Marley's, I believe?" " | carol_quotes.t |
| 24 | . It was very kind of you. A merry | Christmas to you, sir!" "Mr. Scrooge?" "Yes," "That is | carol_quotes.t |
| 25 | than an evil eye, dark master!" "A merry | Christmas, uncle! God save you!" "Bah!" "Humbug!" "Christma | carol_quotes.t |
| 26 | Christmas humour to the last. So A Merry | Christmas, uncle!" "Good afternoon!" "And A Happy New Year! | carol_quotes.t |
| 27 | mean that, I am sure?" "I do," "Merry | Christmas! What right have you to be merry? What | carol_quotes.t |
| 28 | fools as this? Merry Christmas! Out upon merry | Christmas! What's Christmas time to you but a | carol_quotes.t |
| 29 | the Turkey! Hallo! Whoop! How are you! Merry | Christmas!" "Why, it's impossible to carry that to | carol_quotes.t |
| 30 | homage to Christmas, and I'll keep my | Christmas humour to the last. So A Merry Christmas, | carol_quotes.t |
| 31 | what are you?" "I am the Ghost of | Christmas Past." "Long Past?" "No. Your past." "What!" "wou | carol_quotes.t |
| 32 | me better, man!" "I am the Ghost of | Christmas Present," "Look upon me!" "You have never seen | carol_quotes.t |
| -- | | | |



Bringing it all together

- Similarities with other tools
- Literature specific features
- Learning grammar, too!
- Focus on engagement with text: between close and distant reading
- Why are ad hoc categories important?
- Combining the use of different tools (e.g. for BNC spoken comparison as in Mahlberg et al. 2019)

Further references / materials

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- 🔗 Egbert, J. & Mahlberg, M. (2020), [Fiction – one register or two? Speech and narration in novels](#). *Register Studies*, 2(1), 72-101.
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And

<https://anchor.fm/michaela-mahlberg>



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