One Year After. A Question of Style: individual voices and corporate identity in the Edinburgh Review, 1814-1820

Conference or Workshop Item

How to cite:


For guidance on citations see FAQs.

© [not recorded]

Version: Accepted Manuscript

Copyright and Moral Rights for the articles on this site are retained by the individual authors and/or other copyright owners. For more information on Open Research Online’s data policy on reuse of materials please consult the policies page.
(One Year After) A Question of Style: individual voices and corporate identity in the *Edinburgh Review*, 1814-1820

Dr Francesca Benatti and Dr David King, The Open University
Introduction

A Question of Style in brief
INTRODUCTION

A Question of Style

• Winner, 2016 RSVP Field Development Grant
  • (thank you!!!)

• Research question:
  • Did the *Edinburgh Review* create a “transauthorial discourse” (Klancher) that hid individual authorial voices behind an impersonal corporate style?
• When last we saw our heroes in July 2017…

• David presented at RSVP 2017 in Freiburg on
  • corpus selection
  • OCR correction

• Francesca presented at SHARP 2017 (here in Victoria) and BARS 2017 in York on
  • authorship
  • computational criticism

• Where are we now?
Corpus creation

The composition and rationale of our corpus
Driven by research goal:
- Analyse the style of ER
- Compare it to style of QR

Driven by prior research on *Christabel* review:
- Focus on literature, history, travel

Emergent research questions:
- Does multiple authorship hide style? (6 multi-authored articles)
- Are reviews of the same text similar to one another? (10 pairs of reviews)
- Does the genre of the text being reviewed influence the style of the review? (3 genres)
OCR correction

Post- Optical Character Recognition processing
Post-OCR processing

- **Aim**: Develop semi-automated process for OCR correction
- **Problems**: OCR errors too inconsistent for automation
- **Individual spelling choices**
  - Publick
- **Regional identities**
  - Perswaded
- **Political perspectives**
  - Breslaw/Breslau
- **Language transformation**
  - Shakspear, Shakspeare, Shakespear, Shakespeare
- **Solution**: David reviewed all automated corrections and “spelling mistakes” against the digitised source image
Quotations

Or, what is in a review?
QUOTATIONS

Or, what is in a review?

Chart Title

ERQRCorp  ERCorp  QRCorp

65%  63%  71%

35%  37%  29%

0%  10%  20%  30%  40%  50%  60%  70%  80%  90%  100%

Non-quote %  Quote %
Or, what is in a review?

### Quotations % Max and Min

<table>
<thead>
<tr>
<th>Corpus</th>
<th>Quote % Max</th>
<th>Quote % Min</th>
</tr>
</thead>
<tbody>
<tr>
<td>ERCorp</td>
<td>79%</td>
<td>1%</td>
</tr>
<tr>
<td>QRCorp</td>
<td>65%</td>
<td>11%</td>
</tr>
</tbody>
</table>
Or, what is in a review?

- The presence of quotations is a problem for our chosen analytical methods
- E.g., we want to analyse Francis Jeffrey’s style (reviewer), not Walter Scott’s (reviewed)
- Solution:
  - David marked quotations using TEI XML `<quote>` element
  - Then we removed quotations using XSL transformation
- This reduces the total size of the corpora to **512,702 words**
Analysis
Stylometry and corpus stylistics
Two interpretations of *style*

<table>
<thead>
<tr>
<th>Style as fingerprint</th>
<th>Style as signature</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unconscious</strong> elements in the way we write</td>
<td><strong>Conscious</strong> choice of words, sentences, tone</td>
</tr>
<tr>
<td>(e.g. Van Halteren et al. &quot;Existence of a human stylome.&quot; (2005))</td>
<td>(e.g. Van Dalen-Oskam <a href="#">Riddle of Literary Quality</a> project)</td>
</tr>
<tr>
<td>Reflected by use of <strong>Most Frequent Words (MFW)</strong></td>
<td>Still <strong>working out</strong> how to identify with computational methods</td>
</tr>
</tbody>
</table>

* as defined by Sarah Allison at DH2016, Stylistics workshop, 12 July 2016
Methods

• Style as Fingerprint:
  • Stylometry

• Style as signature:
  • Corpus stylistics
    • Keywords
    • N-grams
    • Clusters
Stylometry in brief

• The study of how hidden stylistic traits can be measured through statistical methods to trace an author's voice

• Made better known by John Burrows in his 2001 Busa Award lectures and beyond

• Generally concerned with authorship attribution but increasingly used to study authorship more broadly

• Burrows’s Delta method implemented by Eder, Rybicki and Kestemont’s Stylo software package

• Improved method Cosine Delta developed by University of Würzburg

• Based on analysis of most frequent words
Stylometry: by journal using Stylo (Eder, Rybicki, Kestemont); Cosine Delta; 300 MFW
ANALYSIS

Stylometry: by genre (using Stylo (Eder, Rybicki, Kestemont); Cosine Delta; 300 MFW)
Stylometry: by journal (using Stylo (Eder, Rybicki, Kestemont); Cosine Delta; 900 MFW)
Stylometry using Stylo (Eder, Rybicki, Kestemont); Cosine Delta; 300 MFW
Keywords are words that are significantly more frequent in the target text/corpus than in a chosen reference corpus.

Target corpus:
- ERCorp
- QRCorp

Reference corpus:
- 1780-1850 part of CLMET (Corpus of Late Modern English Texts; created by Hendrik de Smet)
  - 99 texts
  - 11 million words

Used to represent (written) language norm for the period.
How do ERCorp and QRCorp differ from this baseline?
### ANALYSIS

**Keywords: top 10 keywords, ERCorp and QRCorp**

<table>
<thead>
<tr>
<th>Rank</th>
<th>ERCorp keyword</th>
<th>QRCorp keyword</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>of</td>
<td>the</td>
</tr>
<tr>
<td>2</td>
<td>the</td>
<td>of</td>
</tr>
<tr>
<td>3</td>
<td>cannot</td>
<td>cannot</td>
</tr>
<tr>
<td>4</td>
<td>we</td>
<td>we</td>
</tr>
<tr>
<td>5</td>
<td>author</td>
<td>which</td>
</tr>
<tr>
<td>6</td>
<td>poetry</td>
<td>author</td>
</tr>
<tr>
<td>7</td>
<td>which</td>
<td>river</td>
</tr>
<tr>
<td>8</td>
<td>his</td>
<td>readers</td>
</tr>
<tr>
<td>9</td>
<td>is</td>
<td>poem</td>
</tr>
<tr>
<td>10</td>
<td>poetical</td>
<td>poetry</td>
</tr>
</tbody>
</table>
## Keyword classification

<table>
<thead>
<tr>
<th>Keyword classification</th>
<th>ERCorp</th>
<th>QRCorp</th>
</tr>
</thead>
<tbody>
<tr>
<td>Texts, authors, readers</td>
<td>author, poetry, poetical, readers, literature</td>
<td>story, character, poem, description, poet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>author, readers, poem, poetry, language</td>
</tr>
<tr>
<td></td>
<td></td>
<td>narrative, poet, metres, reader, character</td>
</tr>
<tr>
<td>Reviewing</td>
<td>genius, style, diction, antiquint, modern</td>
<td>interesting, great, original, romantic, imagination</td>
</tr>
<tr>
<td></td>
<td></td>
<td>merit, style, talents, fictitious, imagination</td>
</tr>
<tr>
<td></td>
<td></td>
<td>peculiar, genius, criticism, interesting, taste</td>
</tr>
<tr>
<td>Grammatical</td>
<td>of, the, we, ... most</td>
<td>of, the, we</td>
</tr>
<tr>
<td>Verbs</td>
<td>cannot</td>
<td>cannot</td>
</tr>
<tr>
<td>GENIUS</td>
<td>ER</td>
<td>QR</td>
</tr>
<tr>
<td>--------------</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>Frequency</td>
<td>189</td>
<td>56</td>
</tr>
<tr>
<td>Range</td>
<td>37/61</td>
<td>14/24</td>
</tr>
<tr>
<td>Authors</td>
<td>14</td>
<td>8</td>
</tr>
<tr>
<td>Highest user</td>
<td>Mackintosh (54)</td>
<td>Scott (33)</td>
</tr>
</tbody>
</table>
N-grams

• Repeated sequences of n number of words
• Repeated patterns are repeated because they are associated with the communicative needs of a certain register (Mahlberg)
• 4-grams and above have an associated semantic prosody (Fischer-Starcke)
• Semantic prosody: attitudinal element, motivation
## ANALYSIS

### 4-grams

<table>
<thead>
<tr>
<th>Rank</th>
<th>ERCorp</th>
<th>QR Corp</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>one of the most</td>
<td>the greater part of</td>
</tr>
<tr>
<td>2</td>
<td>the greater part of</td>
<td>one of the most</td>
</tr>
<tr>
<td>3</td>
<td>a great deal of</td>
<td>it is impossible to</td>
</tr>
<tr>
<td>4</td>
<td>as one of the</td>
<td>for the most part</td>
</tr>
<tr>
<td>5</td>
<td>we have no doubt</td>
<td>greater part of the</td>
</tr>
<tr>
<td>6</td>
<td>for the most part</td>
<td>it is plain that</td>
</tr>
<tr>
<td>7</td>
<td>it is impossible to</td>
<td>as much as possible</td>
</tr>
<tr>
<td>8</td>
<td>a great part of</td>
<td>in a great measure</td>
</tr>
<tr>
<td>9</td>
<td>is by no means</td>
<td>it is clear that</td>
</tr>
<tr>
<td>10</td>
<td>a good deal of</td>
<td>it was impossible to</td>
</tr>
</tbody>
</table>
ANALYSIS

4-grams

• Out of the 200 most frequent 4-grams in ERCorp and QRCorp
  • There are more types of 4-grams marking strong judgement in ERCorp
  • 4-gram types marking weak judgement are similar in number
  • ERCorp strong judgement 4-grams occur in multiple authors

• Fewer shared expressions of judgement in QRCorp
• A marker of house style?

<table>
<thead>
<tr>
<th>Type</th>
<th>ERCorp</th>
<th>QRCorp</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strong judgement</td>
<td>30</td>
<td>14</td>
</tr>
<tr>
<td>Weak judgement</td>
<td>22</td>
<td>19</td>
</tr>
</tbody>
</table>
Clusters

- Certain clusters seem more characteristic of ERCorp e.g.
  - “have no doubt”
  - “great deal”

- N.B. CLMET is 30 times the size of ERCorp

<table>
<thead>
<tr>
<th>Cluster</th>
<th>ERCorp</th>
<th>QRCorp</th>
<th>CLMET</th>
</tr>
</thead>
<tbody>
<tr>
<td>have no doubt</td>
<td>19</td>
<td>1</td>
<td>58</td>
</tr>
<tr>
<td>great deal</td>
<td>35</td>
<td>2</td>
<td>694</td>
</tr>
</tbody>
</table>
Conclusion
CONCLUSION

And next steps

• Some traces of “house style”
  • Relatively faint through stylometry (“fingerprint” level)
  • More perceptible through corpus stylistics (signature level)

• Influence of genre of text being reviewed on its stylistic fingerprint
**CONCLUSION**

And next steps

- Corpus stylistics with:
  - Part of speech tags
  - Lemmatisation
  - Author-based corpora
    - Jeffrey, Brougham, Croker, Scott

- Stylometry with:
  - Character n-grams
  - Positive vs. negative reviews

- Assessment of the benefits of curation:
  - Keeping quotations
  - Using “raw” OCR
“Many interesting things cannot be counted, but many others can.”

—John Burrows
THANK YOU!

Download our corpus from ORDO (search for RSVP)
doi: 10.21954/ou.rd.6850865

Follow us on
http://www.open.ac.uk/blogs/styleproject/
@rhymesontheroad
@dh_ou