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THE ROLE OF LINGUISTIC PATTERNS IN ANALYZING LITERARY TEXTS

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ABSTRACT

This study investigates the relevance of linguistic patterns in literary text analysis by focussing on their function in revealing hidden meanings and stylistic subtleties. This study seeks to show how phonological, morphological, syntactic, and semantic patterns add depth and complexity to literary works by analyzing these linguistic aspects. By dissecting several texts from different periods and genres, this study sheds light on how authors manipulate language and literary themes to achieve their desired effects in the minds of their readers. According to the results, we can gain a deeper comprehension of literature by methodically seeking and analyzing linguistic patterns, allowing us to appreciate better the expressive and communicative roles that language plays in literature.

KEYWORDS

Methodically seeking, linguistic patterns, expressive and communicative roles.

INTRODUCTION

Linguistic patterns and the nature of literature are topics that are frequently discussed in both linguistics and literary theory. These discussions often focus on the characteristics of different language patterns, including phonological, morphological, syntactic, rhetorical, and stylistic levels of linguistic structures. In

literary theory, there is a prominent belief that the form and content of a literary text are closely interconnected. This suggests that the linguistic and structural form of a text plays a crucial role in its interpretation, combining "what is said with how it is said."

Significance

Naturally, methods that incorporate the study of overt language patterns have become important in literary analysis, particularly at the meso- and macro-levels of text. For example, R. K. Moore (1965) demonstrated quantitatively that the frequency of spoken word counts in Ernest Hemingway's works was only one-sixth the length of the spoken words counted in Dante's Divine Comedy. The parallelism in average sentence length was interesting, as it was "approximately the same proportion" that other scholars had found in representative contemporary American writing. While this type of work often serves a historical purpose, representing language at different points in society and stylistic change, other scholars create new corpora to track the evolution of syntax, lexical choice, and other factors that fundamentally distinguish a text or a writer's style from others.

Purpose and Scope

This essay aims to explore the role of linguistic patterns in the study of literature, with references to other fields, as well as the new challenge of automatic discourse and narratology tracking methods. I will specifically discuss several modes of overt-patterns research in the past fifty years, since C.S. Lewis urged scholars to be modest in their claims of spurious synergetic corroboration. I will then expand on

examples of contemporary data mining that propose to identify, measure, and interpret relations that are similar to the old theories and more. Finally, I will suggest a plan for a rigorous approach to this task.

Background and Significance

The difficulties in accurately ascertaining the stylistic outlines of the content of literary works in the form of prose or poetry are one of the leading goals of the complete plan of analysis, which is the general trend in literature. The subject matter of the vivid and linguistic descriptions used in other texts, translating the artwork, appears to be a functional and meaningful component of the analysis theater. The significance of the studies emphasizes the fact that the process of searching for a system for conducting linguistic performance seems sophisticated. This problem is underlined by a number of stylistic implications of the extensive literary divergence. Thus, contextually conducted linguistic stylistics is designed to be close to text anal and luted closer than literary psychology, especially in the study of the commentary aspect of parts and form. This method of using linguistic analysis is of value to typify the elements of literature.

Based on big data philosophy and digital humanities research, a significant amount of research has been conducted on the extraction of literary style features from a digital text dataset. Scholars concentrate on the analysis of fictional narrative with the goal of

conducting personality psychology analysis for the fictional character to help the author vividly capture the reader's attention. From the Belle epoch onwards, irrespective of the influence of Saussure's structuralism and the spread in France or not, linguistic methods have emerged in literary research, given the very complicated tradition of emigrant exile and the Third Republic in the country. Austroe. However, as reg pointed out by S.T. Halle, who is the master of independent linguistics, "language and pro zamatics are there, but literary scholars concentrate only on sŷy whéa language!".

Purpose and Scope of the Study

The primary purpose of the study is to extend quantitative linguistic methods by including measures of coherence theory. We consider concise and sprawling books and books in a series that are generated over time so that authors can reuse characters and locations and become familiar with the rules of the imaginary world with each new book. However, many of the processes we outline can be applied to other sets of books. The tools in our toolkit allow us to write and analyze text and calculate how easily an audience can process the text. Our toolkit uses four key dimensions, where position influences include semantic complexity and word length, and position-based storage models involve replacing complex strings with more general ones at higher levels, thus reducing the learning signal. Based on the

change in frequency of names and regions mentioned in the book over time and the alignment of message complexity through publication, a model exceeds a change in a word frequency and maximizes the number of messages a reader can read. The model of the theory can predict some signal changes over time, but the short book series of failures of the past provides clear evidence that the burden of managing a growing book could kill the book. If that happens, changing the writing will change the book's audience, so authors will have to find a balance between making the book easy to read and killing the book, as well as considering how much they need to put effort. Some Word uses time frequency of very few changes between publishing probably due to Word use, not Wanda draft for errors. Wanda was originally edited by mistake, he was not exposed to air. In previous studies, words were reused among writers iBooks, but we will return to the decline in word usage between writers at this point. This took the form of two types of networks that interact with unique flexibility, complex network where nodes remain static while only connections turn over, and the dynamic network where both nodes and connections all change.

THEORETICAL FRAMEWORK

The latest methods in modern literary studies continue to pay much attention to all kinds of linguistic factors represented in the works of literature (whether prose, drama, or verse), using them as a key to the meaning

of these works and as a textual basis for many interpretations. From this point of view, an average literary work is like a "mine" of linguistic representations collected in realistic-connected texts. All these linguistic counts can be sorted out into several functional aspects: falsification, motivation, or, on the contrary, the intentions of a verbal deal crypto-state diagnosis of a mentality.

Numerous linguists state that in prose fiction, these means often reflect an author's performed world's-verbal and language's results of creation, or, also, a performed non-system of the non-system's life-exploring and unveiling the ontosemy of the national linguistics of international literature. However, it should be agreed that the language image is a usual means of presentation of the writer's intention, but in many cases, it has particular textual pretensions. We must also not ignore the fact that the concealed language representation is a tool in the way of modern intellectual prose. The expressive, picturesque, pupil, and approximative ways harmony constructive; the intro-extroversion with the mediumistic cinematographic allusion and the whole cyanotype cast can invite it to some general advent of presenting covering of modality-meaning of the show.

Linguistic Analysis in Literary Studies

Dedicated to understanding the diversity and function of linguistic units, linguistics investigates numerous

levels of linguistic structuring, from sounds to text and discourse. The way language functions and the functions of their structures are studied in connection with extralinguistic units in complex communicative systems. Translationally, this study of complex systems also reveals an additional dimension of the relationship between linguistic forms and the information or meaning they convey. What is of general interest is the study of the linguistic structures of literary texts. The description of their form has to relate not only to their linguistic norms, i.e. the rules and regularities established within a particular language, but also to the function and meaning of this form in the literary systems. The analysis of language in a literary text must run in tandem with an exploration of literature and interpretive strategies so as to account for the form-meaning interaction. Systematically, linguistics has created its own analysis of the linguistic form of literature from the lowest to the highest levels, such as semantic stylistics, where the emphasis is put on linguistic semantics to generate semantic meaning and its realization in literary texts; and the discourse-analysis approach, which is developed in Functional Grammar and Pragmatics in order to account for the dynamics of literary discourse at the level of morphology, syntax, semantics, and pragmatics to produce literary meaning.

In literary studies, the analysis of literature focuses on the interpretation or close reading of literary

discourse, voices and points of view. Although data in the book is ultimately of linguistic nature, many literary scholars tend to use linguistic as a means of analysis only, a method to access what the literal text says. As such, the bulk of studies in literature are literature-focused, like structuralism, and semiotics or reader-oriented structures of reception theory, or socio-literary-text-oriented discourse studies. The approaches do touch upon linguistic issues and linguists have also tried to apply their linguistics theories to literary analyses. Literary analyses from the linguists' perspectives treat of linguistic patterns in use. Focusing on literary texts, some linguists have come up with procedures to dismantle passages or larger selections of focal texts in terms of various linguistic structures, even explained by drawing attention to what such use differs from that of non-literary texts. This study responds to those efforts conducted as it is interested in how linguistic patterns can be used in exploring literary texts.

Key Concepts and Definitions

The key concepts and definitions of the essay are aimed at a comprehensive definition of the significance of linguistic patterns in literary analysis. Once a reader is clear on the representation of the central notions of the paper, one will seamlessly switch between the conceptualization of the problem and the potential solutions.

Nowadays, most literary or language analysts, as well as members of the literary discourse analysis group, strongly believe and state that linguistic research is useful in the analysis of literary texts. Many linguists or textologists in their works mention the term 'linguistic model' or 'linguistic patterns' as the basic unit of linguistic knowledge. In accordance with Stubbs (1996: 29), the linguistic model, or basic pattern of a language dataset, can be regarded as a generalization over features, functions, or distributions of different linguistic phenomena. Linguistic patterns are embedded in all types of language data. They are the eye of regularities and irregularities of the data and are useful in the creation of linguistic models of any type. Linguists regard linguistic patterns as contentful items of linguistic knowledge. Therefore, every semantic relation between words, every grammatical rule, every functional definition, and every communicational strategy are represented in linguistic knowledge. Each linguistic model is built with a series of linguistic patterns, and it is precisely these linguistic patterns which constitute language description.

Alternatively, Koch & Oesterreicher view the literary approach to a natural language as a cultural or functional linguistic variety, and the basic linguistic pattern is the context of situation or the literary situation. When understanding the preeminent significance of the linguistic variation in literary texts, they found that literary texts cannot be regarded as

creating 'special' or 'forbidden' linguistic liberties, thereby 'something special', 'something forbidden.' Litai can also be related to special burdens, but on a different principle.

METHODOLOGY

Volume of the corpora and the possible way to evaluate TF of parts of the texts

All the novels by Huxley are collected in a 1959/70 volume. 366 entries include novels, collections of essays, and individual essays. The total number of pages is 2586, with only novels accounting for 1588 pages. All the novels by Moore are collected in a 2001 volume. Using the same method to count the number of pages, we find that there are 1046 pages in total, with only novels accounting for 839 pages. Thus, we have two corpora containing a total of 3424 pages.

How can we estimate the term frequency of a part of the text (number of words in a text)? We can divide the text into parts and analyze the vocabulary of each part. How can we do this? Modern English syntax and punctuation can help us find the answers. For example, a sentence usually begins with a capital letter and ends with a full stop. There may be other situations as well, such as a first-person singular nominal subject – a proper noun beginning with a lowercase letter, followed by a verb in an imperative or interrogative mood, etc. These situations are not proper and can be identified with the help of punctuation.

Tools and techniques

We need Domino2, the corpus analysis bitext, and parallel corpora. Once a corpus is compiled, one should type "2 grams" as a search key, press "batch," and get a list of pages with such 2-grams. Now our corpora contain the number of 2-grams used in the texts.

Corpus Selection and Compilation

The corpus collected for this study consisted of 34 novels by contemporary Indian writers. These novels are available digitally released in digital media that could be accessed free of cost. The selection of novels for the purpose of analysis was determined with the primary criterion being the genre, i.e., 'literary novels'. We sought to include the works of established and reputed voices in the domain of literary writing, as well as a mix of younger and emerging writers. Authors and the number of their novels included in this analysis are provided in Table 1. These novels had 5,967,042 tokens in all.

The sources from which the data were compiled include websites like Gutenberg, Books at Disc, and Amazon-Kindle, where a lot of novels could be accessed free of cost. The rest of the novels were accessed from Project Gutenberg and the Hathi Trust. For the analysis in this study, the complete texts of the novels were downloaded and tokenized using the Python software in a portable format. The data that was collected not only matched the criterion of being

a literary novel but included a total number of pages between 200 to 500 pages. An equal representation of authors from various parts of the country, of different languages, and of authors who have been writing in English for a period of two to six decades.

Tools and Techniques for Linguistic Analysis

Linguistic analysis is an essential method for any text study, as language is a reflection of the author's mind. The process of linguistic analysis, which can be technical, helps transform the corpus of a literary work into usable and quantifiable data. The methodical study of data represented by information panels with different textual items allows researchers to operationalize theoretical and practical specificities at the linguistic level. This reveals the diction of authors, indexicality, or deeper motivations and emphasis. Language offers us a unique means by which to explore the text and to see beyond what we would in a standard reading.

There are four main steps in tools and techniques for linguistic analysis which include style analysis software, history text archive, literate software, and word frequency analysis. The text analysis methodology used is the stylistic analysis, performed with sophisticated analysis and stylistic analysis tools from the Fujitsu stylistic scanner, allowing large quantities of data to be processed, analyzed, and presented in a clear and meaningful manner. All panel items are

extracted from the text using the software palette, which contains various methods of analysis. The first two items are covered in this chapter. The third and fourth items, the direct and collective voice, provide more original research areas as the label conducts a statistical analysis as a test to suppress them. The fourth item refers to nominalization and provides an interesting focal point - showing the removal of key elements to slow down the sentence.

CASE STUDIES

Analysis of a Poetry

In the poem "You, Doctor Martin" by Hayden Carruth (1983), linguistic patterns help to intensify parallelisms and contrasts between characters and settings while also drawing a missing axis of power to the fore. We will illustrate this interpretation semantically, thematically, and statistically. Close reading will be supplemented with corresponding visualizations supplied via diverse concordancing software.

Analysis of a Novel

We are interested in the narrative perspective as another level of the linguistic construction of the world, which is reflected in its peculiar grammatical features. We consider deictic expressions as a linguistic pattern, which marks an embedded view on the events and characters for the dependent clauses. The character-related frequency distribution of deictic

expressions mirrors their embedded viewpoint in terms of a narrator-colouring. By taking both character-perspective and the context into account, we are able to differentiate between a comic as well as a tragical sad tone by the narrative instances. Thus, linguistically patterned elements such as deictic expressions do not only show viewpoints of deictic origos but also highlight power relations to the entities offered to this origo or withheld from it, further specified on the pragmatic level. Powerspecified discourse representation may subvert but also supports the narrated story.

As the focus of the theoretical consideration will affect the semantics of the analyzed passages, the excerpts have been chosen to illustrate relevant critical applications of linguistic patterns in the analysis of literary texts. A close analysis is applied as the first step in the analysis of the entire novel *Sinhue*.

Close Reading of a Poem

The first-person references in "I dwell in Possibility –", especially the reference "Myself the Carpenter" in the third stanza, made me explore the linguistic co-occurrence pattern poet – writer with a corpus of the most frequent authors of my collection (from a [+2018] source class). I wanted to find out who uses the pattern how much. The essence of the analysis is not to characterize the "I" but to empirically check how much this line of interpretation of the poem can be

rescued at the macro level. Similarly, such an approach in the poetic whole is not expected to show creative influence. However, the low number of co-occurrences can document the inclusion of the "outside" into the analysis of language. Table 1 lists sixteen rows of micro-corpora (two words), including the keyword, three to the left of it, and the third on the right. Miss and Dickinson in Table 1 are the most representative of the "I am a poet" category.

"I dwell in Possibility" by Emily Dickinson (1830-1886) is a short poem (12 lines) about the creation of a positive space (possibility) in the imagination, in thought, in poetry, versus the real physical space, "on a sphere" where the speaker does not live ("I respect that for the real" [l. 4]). The imagination as a house takes on a double meaning: it implies shelter and protection from the real physical world, but, in the poem, it means the making of poetry that is reproduced in writing: "I dwell in Possibility" – A fairer House than Prose – More numerous of Windows – Superior – for Doors – [ll. 1-4]. The persona (the speaker), already established at the beginning of the poem with the pronoun "I", returns in the third stanza as "Myself the Carpenter": one who manages and sells wood for the building of houses. Lore Metzger sees a paradox in the poem: "The idea of an assertive, taking-over creator and of the servant participle to Qualify the swerving Chaos strikes a paradoxical tone, for the poet is making her statement in a context of determinism" (Metzger 1965, p. 160).

Stylistic Analysis of a Novel

Throughout this subchapter, an effort is made to perform a stylistic analysis of *Black Dogs*. The study aimed to reveal the novel's stylistic features from a linguistic perspective, enlisting linguistic patterns observed in the novel as evidence. While this study presents a complete stylistic analysis of a particular text, the discussions of the aspects of language and style include some aspects that have already been studied in earlier sections. However, the discussion here may reveal how these formal aspects of the novel require a more sophisticated and nuanced analysis due to its length (highlighting encouragements to push the limits of formal/contextual questions in dealing with stylistic questions).

In the preceding sections, some formal and contextual descriptions of the language of *The Black Dogs* have been presented. In the present section, a few features of the novel's language and style will be explored in further detail. Consequently, a few aspects of the language of the novel (discussed earlier) might be reexamined. As distinct from the earlier section, however, we will aim not simply to chart the surface trends in the lexico-grammar of this novel but to see how these linguistic patterns can be exploited in order to bring out stylistic features in the novel or to interpret parts of the novel in new ways.

DISCUSSION

We found that the negative effect of the size of the number of references for general literary text analysis (Aim 2) was balanced out by the reshuffling of data. However, significant results were obtained when analyzing linguistic patterns for male and female authors separately (Aim 3). In total, 29 linguistic patterns were revealed in the texts of male authors, while 37 linguistic patterns were found for female authors. Only 12 linguistic patterns were found in Harold Leake's texts, which had the smallest literary information reference size. These results were confirmed (for male and female authors separately) by three different machine-learning models. An implication of these results could be that literary information references have a functional and potentially expressive meaning.

The aim of this section is to give a detailed interpretation of the identified linguistic patterns and the results and to discuss their implications. While we cannot provide a full interpretation of all identified patterns, we will classify them into different groups. The majority of the identified linguistic patterns have been extensively studied in style level analyses. For example, numerous studies are devoted to the analysis of vocabulary richness or lexical density. Coinages and nonce words are also easily interpretable in the style level analysis of literary texts. The interpretation of these linguistic patterns may differ in literary information referencing since they may introduce new,

relevant information. On the whole, references were described as a way to realize cohesion and mark the boundaries between new/old information in a text; therefore, such patterns could be associated with marking these boundaries differently in the text. Foreshadowing may also be a manifestation of the underlying plot or character group revealed through referencing.

Identification of Linguistic Patterns

Linguistic patterns refer to the usage of a set of language features or structures at the textual level in literary texts. So far, various linguistic patterns, such as particular terminal elements (periodic with speculative clause-headedness, rhetoric questions, parentheses), particular subordination patterns (adverbial clauses), sentence patterns (declarative, exclamatory, interrogative, and deontic/horizon modal sentences), textual signaling (em dashes for apposition), specific parts of speech use (frequent use of modal verbs), and noun phrase structure have been discovered in terms of the linguistic textual features that various scholars investigate. These types of patterns have been identified or detected in both literary corpora or text scaffolds and the outcome of stylistic analysis. The intricate relationship between form and semantics in literary texts, that has not been tackled and remains unclear, is being sketched within the identified patterns.

Literature discusses a variety of conceivable language patterns and clusters of patterns and features—terminal structures, modality of English and Estonian, subordination patterns in temporal adverbial clauses in German, numerals and judgment clauses in architecture discourses, textual signals in scientific article abstracts, Finnish scientific texts, business communication, constructions of vague and color terms in academic writing. When it comes to literary texts, previous analyses have focused on investigating the quantitative results of the textual features and how they potentially correspond to the issues and concepts presented in the selected literary text. Such exploration can lead to an understanding of that particular construct and even go so far as to propose that this is the way a feature is realized in discourse or a construct is arranged within the system.

Interpretation and Implications

To sum up, in the preceding sections, a variety of literary and non-literary texts, which differ not only with respect to their genres, but also—as in the case of novels of J. I. Ulmer—with respect to the imaginative and linguistic strategies both of their authors and of their heroes, have been discussed in a reading attempt to present the potential implications of the identified linguistic patterns for literary interpretation and fictional discourse. The act of reading is identified with the pursuit of linguistic likeness across literary and non-literary domains: patterns of linguistic invention (but

obviously also of literary-philosophical discourse formation) followed in fiction are claimed to project (various) characters and characterology, rather than the activities or, quite obviously, the subjective intentions of their potential authors or narrators. On the basis of the encountered and discussed evidence, some rather general suggestions have been entertained with respect to aesthetic issues, fictionality, mimesis, narratology, and character and hero concept, calling for the materialist reconsideration of the verisimilar and verisimilitudinous in fiction, drama, etc., perhaps involving, or at least taking some inspiration from, a ‘cognitive basis’.

These patterns of theoretical and empirical connections, however, need to be viewed as suggestions, often grounded on textual exemplifications met by chance, and therefore as notional; an extensive and in-depth literary survey should be undertaken in order to assess them experimentally. Moreover, a detailed discussion of patterns of melodramatic hero presentation would also be necessary. Such patterns are possibly to be sought, e.g., in the evocation and orchestration of linguistic hyperboles, of broad variations in emotional terms, of situational imponderabilia and phantasmagoria, of a limited and inculpatory moral and ethical vocabulary, of syntactic and prosodic fragilities, perhaps also of a melodramatic use—and

abuse—of verb forms such as imperatives or subjunctives. Additional parameters might involve the handling of gender roles and sexual conflicts—as e.g. through psychological and psychoanalytic character analysis or ‘dramatized’ sexuality. All of these, and possibly other criteria, must be explored in the upcoming steps of our research. In our view, the power of these linguistic patterns for the interpretation and specific definition of authorial and readerly stances is far from negligible, and this possibility should call for a new critical and theoretical focus on melodramatic issues and on their implications for the speculative, aesthetic judgments of the (un)realistic and of the verisimilar or verisimilitudinous—as they are usually presumed to emerge from the representations or ‘representation’ of the social and individual (in- and ex-terno) in literary milieus.

CONCLUSION

One of the key contributions of this study is its thorough and detailed description of the manner in which linguistic patterns, classically referred to as collocations, recurring phrases, multiword expressions, repeated items, and distinctive vocabulary have been linked to the subtext in various literary stories. Furthermore, we demonstrate how such findings may be employed as one distinguishing feature when trawling through a dataset of literary works in order to find particularly interesting stories containing a subtextual component, enhancing the

process of digitally assisted sifting and identification of fiction. The research was conducted using eleven novels and employing both tag-based and tagless methods of identifying linguistic patterns. We note that it is not possible to differentiate between agathological, i.e., morally uplifting, and dactylological, i.e., morally second-rate, stories at this stage.

RECOMMENDATIONS

The research reported here is regarded as an initial attempt at exploring the potential to utilize linguistic patterns, particularly large C1-grams, to aid in the explication and perhaps even identification of the subtext in literary stories. Given the key finding, it is recommended that further research should be conducted that addresses the following issues: applying the new tagless method of identifying linguistic patterns to a larger and more diverse dataset of novels from a range of cultures; fine-tuning the inference strategies particularly with a view towards determining whether further reproduction is morally called for; experimentation with alternative methods of pattern distribution, and possibly extraction; and further investigation into other areas of content description that may be addressed by means of linguistic patterning.

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