

## Corpus Stylistic Analysis of Plague in Orhan Pamuk's *Nights of Plague* and Daniel Defoe's *A Journal of the Plague Year* Orhan Pamuk'un *Veba Geceleeri* ve Daniel Defoe'nun *Veba Yılı Günlüğü* Eserlerinde Veba Temasının Derlem Biçembilimsel Analizi

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### ABSTRACT

Drawing on corpus stylistics techniques, we analysed *Nights of Plague* and *A Journal of the Plague Year* by comparatively uncovering the keywords, clusters, and thematic signals by dint of Sketch Engine as an innovative corpus tool. Analysing each novel centering around “plague, political issues, fear, and panic in England and Minger Island”, the study attempted to explore how Defoe and Pamuk represent the plague through characters and events. Top-down and bottom-up approaches followed statistical and contextual patterns and associations based on the analysis of “perception of disease.” Log-likelihood and frequency contributed to the interpretation of the data. The main theme of “plague” affects both the characters and events and is explored in terms of the impact of disease, highlighting similarities and differences in commonly used lexical patterns. This analysis brings a recent global perspective to the concept of “plague” by examining its devastating effects.

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### Introduction

The combination of corpus linguistics and literary stylistics refers to corpus stylistics, which offers new insights into literary texts thorough a systematic exploration. Being an empirical interdisciplinary approach, corpus stylistics makes the connection between literary interpretations and linguistic patterns. While corpus linguistics contributes to the field of corpus stylistics in analysing literary texts through the use of corpus tools, corpus stylistics deal with stylistic frameworks, theories as well as models in corpus analysis with various tools assisting the analysis of texts (McIntyre & Walker, 2019). In this regard, the corpus approach plays a key role in literary analysis and in examining sorts of linguistic patterns in texts. The particular linguistic patterns are uncovered to help interpretation, and readable data represents the language of literature not easily detectible by human eye. In this perspective, linguistic analysis plays a vital role in providing insights into literary texts while offering a holistic understanding (Mahlberg, 2007). Leech indicates that stylistics reveals language and the system of language while the stylistic features in this context also yield to the examination of the texts based on a set of linguistic

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framework through corpora (Leech, 2008). Analysing a writer's individual style in an interdisciplinary fashion with regard to the particular language use, corpus stylistics leads to decoding hidden layers objectively in a text, improving techniques for encoding the meaning of language based on the aim of the approach. The analysis provides another perspective on a particular writer, the style of particular work, and the particular period by examining the stylistic features thoroughly (Mahlberg, 2007). In this respect, corpus tools provide great opportunities to analyse literary texts by effectively enabling the comparison of individual works, collections, or language variety as well as the exploration of new aspects through the software while datasets do not propound new knowledge of the language (McEnery & Wilson, 2001). Stockwell and Whiteley (2014) pointed that the essential purpose of research is centering upon the evidence to extrapolate from large corpus data while revealing the qualities of each text and literary interpretation as an objective methodological tool with the guidance of subjective interpretation. Innovative tools prevent overinterpretation and misconstruction in the analysis of literary texts and the application of corpus methods in this respect focuses on notable features of the texts, propounding the relevant findings for corpus stylistics analysis. Apart from providing quantitative data, Malberg suggests that the corpus linguistic approach provides categories for linguistic phenomena such as collocation and keywords (Mahlberg, 2007).

Key studies demonstrate how corpus tools can reveal unique insights into literary language that might not be as apparent through traditional close reading. For instance, Semino and Short (2004) applied corpus stylistics to study reported speech and thought in 20th-century fiction, highlighting distinct narrative styles and voice representation patterns. Their findings underscored how corpus-based approaches allow researchers to observe stylistic nuances across larger datasets, providing empirical support for previously theorized stylistic conventions. Another influential work, Mahlberg's (2015) *Corpus Stylistics and Dickens's Fiction*, leverages corpus analysis to uncover recurring clusters and keywords in Charles Dickens's novels, showing how Dickens creates vivid social worlds through specific linguistic patterns. Mahlberg's research highlights the potential of corpus tools, like keyword analysis, to elucidate authors' characteristic styles and thematic motifs. Culpeper (2002) used corpus techniques to analyse the dialogue in *Romeo and Juliet*, focusing on the keywords and collocations associated with each character. By examining word frequency and word clusters, Culpeper identified unique language patterns that distinguish characters' social roles, emotions, and relationships. This study highlights how corpus methods can reveal insights into character construction and thematic expression in literary works. In *Style in Fiction*, Leech and Short (2007) used corpus stylistics to examine the stylistic features of different genres, focusing on lexical and grammatical patterns that define specific literary styles. One notable study within the book compared the use of foregrounded language in fiction and nonfiction, showing how corpus data can uncover subtle stylistic choices that contribute to a text's emotional impact or tone. Their research demonstrated how stylistic features like lexical density and syntactic complexity play a role in shaping readers' responses to different genres.

Our study aimed to analyse two significant novels which are *A Journal of the Plague Year* by Daniel Defoe and *Nights of Plague* by Nobel laureate Orhan Pamuk by examining how both authors depict the plague through their characters and events. This analysis is guided by three research questions:

1. What kind of relationship is revealed through corpus analysis between the keywords, thematic signals, and clusters in *A Journal of the Plague Year* and *Nights of Plague*?"
2. How can thematic foci be identified using the Sketch Engine corpus tool?
3. What are the relations of thematic foci with keywords, thematic signals, and clusters?

We basically adopted a corpus stylistics approach through which the identification of thematic signals, keywords, and clusters were comparatively analysed. The language of *A Journal of Plague*

*Year and Nights of Plague* was analysed by using corpus stylistic techniques based on thematic foci in both novels through a quantitative approach. The analysis yielded significant findings related to the thematic categorizations of the two novels under study. By doing so, we tried to obtain common thematic and stylistic features as well as clusters and keywords in comparative terms and the findings were used to make literary interpretations of the two novels. There is no corpus-driven study on the analysis of *A Journal of Plague Year* and *Nights of Plague* based on the plague and literary texts in the literature. Therefore, this study seeks to fill the gap.

### 1. Analysis of Literary Texts in the Study

Orhan Pamuk published *Nights of Plague* in 2021. The novel is about the effects of the plague on the Ottoman Empire, and Pamuk represents love, politics, quarantine, and the state in the expanding wave of infection. Daniel Defoe, on the other hand, published *A Journal of the Plague Year* in 1722. He tells the Great Plague of London by depicting experiences during the plague year. Indeed, Orhan Pamuk's *Nights of Plague* and Daniel Defoe's *A Journal of the Plague Year* are historical fictions in which the storyline takes place in the past. While the story in Orhan Pamuk's *Nights of Plague* takes place during the reign of Ottoman Empire, Daniel Defoe's *A Journal of the Plague Year* takes place in London, 1665. Orhan Pamuk created a fictional novel centering around historical event. Being a contradictory novel in terms fictional or autobiographical content, *A Journal of the Plague Year* fictionalized the experience of the Great Plague.

The Great Plague had struck England from 1665 to 1666, and Daniel Defoe narrated the experience of an epidemic to illustrate the fatal situation in the city. When the first case of plague was diagnosed, and the suspicious deaths were reported, nobody diagnosed the cause of the death and the authority failed to take the required actions on time for the plague because of a lack of information. As Defoe pointed out the situation in London, the citizens were imprisoned and the doors of houses were marked with a big cross and the frightened eyes were following each other to be preserved from the plague. Regardless of gender, age, nobility and wealth, the plague badly affected people (Moote & Moote, 2006). The knowledge of death spread to the public, and precautions were taken immediately in the city where Lord Mayor was in charge to restrain the plague. His orders which were called *Plague Orders* included everyone in the city. When the houses were shut up with regard to precautions and the watchmen were guarding the houses to assume control, residents remained isolated from the outer world (Moote & Moote, 2006). Dead bodies were collected consistently by driving carts and they were buried in graves at night as described by Defoe. "Beginning of the Visitation to the End, there was not less than eighteen or twenty of them kill'd." (H. F., Part 3, Magistrates' Orders and Their Effects) (Defoe, 1992, p. 63).

Defoe illustrated that the fear of plague which lasted until February 1666 caused a desperate situation, and people became miserable, doing anything to escape from the plague. The dialogue among people reflected the prevalent panic situation in the city. Besides, the quarantine continued within that period and many activities such as public gatherings, schools, and the city's law courts were shut down (Moote & Moote, 2006). The streets were silent but the poor working people were struggling. Unless any aid was supplied, they were afraid of starvation and only religious figures helped poor people in terrible condition by providing food. While Lord Mayor ordered public fires to remove traces of plague in each street, Bill of Mortality did not reflect the real number of deaths, and so the burials were not listed anymore (Moote & Moote, 2006).

*Night of Plague*, which is a historical novel, is set in an imagined Ottoman state where the plague struck Minger Island from 1900 to 1991 during the reign of Sultan Abdülhamit II. The story begins with Pakize Sultan, the sultan's niece, and her husband, Doctor Nuri, embarking on a journey to China to advocate for quarantine measures. Accompanying them is General Bonkowski and his assistant, Doctor İlias. Despite the plague being diagnosed on Minger Island, the administration

failed to take precautions, allowing the disease to spread. Although quarantine rules were enacted, the public ignored them, leading citizens to attempt to flee when the island was finally sealed off. General management in İstanbul was ineffective, and Governor Sami was aware of the dire situation. Commander Kamil, as head of the soldiers, cut all communication with the outside world, disrupting the administration and preventing Abdülhamit II from issuing orders. Minger Island's population, comprised of Muslims and Rums in similar proportions, faced ethnic tensions as the plague spread. The conflict between Ramiz and Commander Kamil deepened political divisions, with Kamil ultimately declaring independence for the island, governing it as a new state. However, his rule was short-lived, as he and his wife, Zeynep, died from the plague. Following Kamil's death, Sheikh Hamdullah took control and lifted quarantine measures, resulting in a daily death toll of at least 50. After Sheikh Hamdullah's demise, Pakize Sultan and Doctor Nuri assumed leadership, implementing strict lockdowns. The epidemics led to anxiety, nationalism, and political strife, but ultimately a stable administration emerged, bringing the plague on Minger Island to an end.

## 2. Method

The combination of approaches provides comprehensive aesthetic dimensions for both *A Journal of the Plague Year* by Daniel Defoe and *Nights of Plague* by Orhan Pamuk. The analysis was based on the corpora designed from Orhan Pamuk's *Nights of Plague* and Daniel Defoe's *A Journal of the Plague Year*. While Orhan Pamuk's *Nights of Plague* is Turkish corpus, Daniel Defoe's *A Journal of the Plague Year* is English corpus, as shown in Table 1. These literary texts were analysed through the Sketch Engine, a text analysis software which provides frequency data, N-grams, word clusters as well as statistical information based on qualitative and quantitative analysis.

**Table 1:** Attributes of NP and JPY

Corpora	Year of Publication	Language	Number of Words
Nights of Plague (NP)	2021	Turkish	165,444
A Journal of the Plague Year (JPY)	1722	English	93,657

The analysis focused on the analysis of keywords, thematic signals as well as clusters by comparing the two different literary works. Table 1 presents a comparative analysis of two corpora: the NP corpus, published in 2021, and the JPY corpus, published in 1722. The NP corpus, written in Turkish, comprises a substantial total of 165,444 words, while the JPY corpus, in English, contains 93,657 words. This comparison clearly illustrates that the NP corpus encompasses a greater number of words than the JPY corpus. Furthermore, it is noteworthy that the two corpora are derived from different linguistic backgrounds, highlighting the diversity in language use across time periods and cultures. During the data analysis, keywords that are frequent or repeated in the texts were compared and the log-likelihood values were calculated. Words signalling thematic unity were categorized into smaller groups each with examples from the texts. Clusters were also examined and comparative analysis of keywords, thematic signals, and clusters provided insight into the perception of disease reflected by emphasizing "plague" in each text.

### 2.1 Keyword Analysis

Keywords are defined as particular words in a corpus (Mahlberg & Mclntyre, 2011), and their analysis uncover lexical patterns which notify the text content (Scott & Tibble, 2006). The analysis of a novel starts by compiling keywords by providing literary interpretations of texts and perceiving the main point of a text through the chain repetitions (Scott, 2010). Presenting important implications for text, the keywords occur frequently or infrequently in quantitative

analysis (Scott, 2004). Frequent words construct keywords in a text, and the analysis reveals statistically frequent words in the corpora as well as identify semantically related words with a focus on detecting authorial style and thematic signals. Computer-generated keyword analysis enables detailed investigations and determines the relationships among keywords as well as analysing the extracted ones in the context (Baker, 2009). Keyword lists provide evidence to determine the particular thematic interests of the corpus in constructing the fictional worlds of both novels (Mahlberg & McIntyre, 2011).

## **2. 2 Thematic-Signal Analysis**

Thematic signals include particular words indicating the themes in the texts and reveal the hidden meaning or clue by reflecting the text itself. The close keyword analysis consists of categorizing particular words corresponding to the same meanings or semantic relations together. Mahlberg and MacIntyre stated that the categorization of keywords is a method to associate each word based on its similarities (Mahlberg & McIntyre, 2011). In Mahlberg and MacIntyre's study (2011), keywords are divided into two specific groups: "fictional world signals" and "thematic signals". Thematic signals refer to the building of fictional worlds as well as thematic concerns of the novel by revealing literary meanings in the texts. The categorization of keywords constitutes thematic signals, and it is the interpretative process for individual readers and researchers by giving both quantitative and qualitative information. As "thematic signal" keywords are more abstract unlike "fictional world" keywords, they are open to interpretations (Moustafa, 2022). While "fictional world" keywords have concrete meanings, "thematic signal" keywords present the thematic interests of the novel. "Fictional world keywords" include the identification of characters and objects. These keywords create the fictional world in readers' minds as cognitive hints. Both thematic signals and fictional world keywords present decoding hidden layers of meaning in a literary work. Besides, both abstract and metaphorical meanings constitute "thematic signal keywords" and the concordance lines pinpoint to reveal thematic keywords with particular categorization.

## **2. 3 Clusters**

Being a sequence of words repeatedly following each other in the context (Scott, 2004), clusters comprise associations of lexis and grammar in general and therefore, the relationships of words are relevant to creating textual meaning in a text. They are also considered an indicator of textual functions that refer to the repeated sequences of words in the text as well as give clues to decode particular aspects such as structural concepts. Corpus stylistics emphasize that textually encoded meanings and functions constitute clusters as pointers and cluster analysis facilitates textual meanings in a text (Moustafa, 2022). Moreover, repeated sequences of words and lexical bundles occur frequently or infrequently in the text and the frequency of lexical bundles refers to the textual functions occurring in texts (Baker, 2009). A cluster analysis focuses on the units of meaning in a text but each unit alone does not correspond to single word units (Mahlberg, 2007). In particular, each text represents individual qualities based on prominent linguistic features.

## **3. Data Analysis**

In this section, we aim to uncover the thematic salience of keywords through a comparative analysis of the two novels. Using the Sketch Engine corpus tool, we identified keywords that stand out in each text. The analysis was performed by comparing wordlists derived from both novels, employing log-likelihood (LL) as the statistical measure to ascertain the significance of these keywords. This method allows us to assess the likelihood that the observed frequency of a word in one corpus is significantly higher than in the other, highlighting terms that are particularly salient within each literary context. The comparison of literary texts regarding lexical items not only illuminates the unique authorial styles of the respective writers but also reflects their textual

styles and thematic preoccupations. Each author's choice of vocabulary and the frequency of certain words can provide insights into their perspective, thematic concerns, and the socio-historical context in which they wrote. To further enrich our analysis, we employ the type/token ratio (TTR) as a measure of lexical diversity. This metric assesses both the lexical richness and vocabulary size in each text. The type/token ratio is calculated by dividing the number of unique words (types) by the total number of words (tokens) in the text. A higher TTR indicates a greater variety of vocabulary, which can suggest a more sophisticated or nuanced use of language.

Table 2 presents the type/token ratios for *Nights of Plague* and *A Journal of the Plague Year*, providing a quantitative basis for comparison. By analysing these ratios, we can infer differences in lexical richness between the two works, shedding light on how each author constructs their narrative and engages with themes related to plague, societal response, and human behaviour. This quantitative analysis, combined with our qualitative keyword examination, offers a comprehensive understanding of how thematic salience is constructed through language in these novels.

**Table 2.** Type/token ratio of the two Corpora

Novels	Type	Tokens	Type /token ratio
<i>Nights of Plague</i>	37520	160,808	4.2 %
<b><i>A Journal of Plague Year</i></b>	<b>5671</b>	<b>94,628</b>	<b>16.6 %</b>

The TTR for *A Journal of Plague Year* is significantly higher at 16.6% compared to 4.2% for *Nights of Plague*. This indicates that *A Journal of Plague Year* utilizes a more diverse vocabulary relative to its overall word count, suggesting a richer lexical variety in its language use. A high TTR often reflects a greater complexity in word choice and thematic exploration, allowing for nuanced expression. With 37,520 types in *Nights of Plague*, despite its larger number of total tokens (160,808), the relatively low TTR implies that the text may have a higher frequency of repeated words or phrases. This could indicate a stylistic choice by the author to emphasize certain themes or motifs, potentially aiming for a more accessible or repetitive style. In Table 3 below, 16 keywords are listed in terms of frequencies and log-likelihood (LL) values by comparing JPY with NP.

**Table 3.** Top sixteen keywords of in both corpora

LL	Rank	Keyword of JPY	Keyword of NP	Freq. JPY	Freq. NP
276.39	1	my	benim	282	74
142.41	2	city	şehir	199	80
104.77	3	shut	karantina	103	496
88.31	4	time	zaman	267	196
59.32	5	day	gün	80	341
54.15	6	sick	hasta	129	82
46.99	7	plague	veba	259	248
46.00	8	dead	ölü	139	102
44.10	9	year	yıl	41	202
38.24	10	streets	sokaklar	94	61
8.34	11	end	son	81	207
3.32	12	place	yer	73	97
3.12	13	ships	gemi	52	66

1.69	14	good	iyi	84	176
0.01	15	person	kişi	66	118
0.00	16	night	gece	61	108

The corpus data reveals that the number of possessive adjectives is frequent in JPY unlike NP (*my*) and some words explicitly represent the ‘aboutness’ of the text. Keywords such as ‘*sick*’, ‘*shut*’, and ‘*dead*’ are related to the plot which illustrates ‘*plague*’ in the texts. ‘*Time*’ is one of the most frequent keywords and it is closely related to essential keywords like ‘*day*’, ‘*year*’, and ‘*night*’ in the table above. Even though JPY and NP are written in different languages, the keywords are close to each other in terms of the frequencies and LL values. However, particular keywords seem to have distinctive features compared to other literary texts. When ‘*day*’ (341) is mostly used in NP, it is used less frequently in JPY. Furthermore, ‘*year*’ (202) and ‘*night*’ (108) are frequent keywords in NP too. In this respect, it is important to emphasize that the conception of time is stressed in NP by using various words based on the indication of a timeline. Just as ‘*time*’ (196) occurs in NP, it is also a highly frequent keyword in JPY, which indicates that the conception of time is stressed in both texts regarding plot structure.

each. few more or less: but from the **time** that the plaue first began in St Giles's parish. died weekly were from four to six or eight, whereas at that **time** they were increased ; there had none died in the city for all this **time** . my Lord Mayor gave certificates of health any other shelter whatever; and that, as my **times** were in His hands. He was as able to in His hands. He was as able to keep me in a **time** of the infection as in a time of health; in a time of the infection as in a **time** of health; and if He did not think fit to deliver me, It was a very ill **time** to be sick in, for if any one complained, it was immediately said

#### Concordance 1. Occurrences of time in JPY

Concordance lines from JPY indicate the occurrences of the concept of time, which is intricately linked to the motif of the plague throughout the narrative. The patterns within these lines reveal how the author emphasizes the struggle against both time and the plague, illustrating a profound relationship between temporal experience and the societal impact of disease. In line 1, the keyword ‘time’ is mentioned in connection to the first recorded instance of plague in England, highlighting its significance as the origin of the outbreak. This contextualizes the narrative within a historical framework, situating the reader in a specific temporal moment that bears immense implications for the population. In line 2, ‘time’ is stressed as the narrative notes the rising number of infected individuals, creating a sense of urgency and foreboding. Conversely, line 3 introduces a glimmer of hope with the mention of a decrease in the death toll. This juxtaposition illustrates the dual nature of time during a plague: while it can signify despair and loss, it can also offer moments of relief and resilience.

The narrative’s shift from an increase in deaths to a decline underscores the profound emotional turmoil experienced by individuals in the city. The phrase “difficult times” in line 2 encapsulates the atmosphere of fear and instability that the plague instigates, affecting daily life and social activities. The narrator’s acknowledgment of fluctuating death rates reflects a broader commentary on mortality and the human condition in times of crisis. The term “my Lord Mayor” in line 3 highlights the significant role of civic leadership in combating the plague. The possessive adjective “my” conveys a sense of respect and personal connection to authority, suggesting that the Lord Mayor is not just a figurehead but a trusted leader in a time of crisis. This use of the possessive pronoun also implies a shared responsibility among the community, reinforcing the collective fight against the plague. The high log-likelihood (LL) value associated with the possessive adjective “my” indicates its thematic importance and frequency, further emphasizing the narrator’s emotional investment in the well-being of the city. In line 4, the collocational pattern “my times” reiterates the personal stakes involved, as the narrator grapples with the pervasive

panic caused by the daily death toll. The reference to ‘time’ becomes a source of anxiety, as the ticking clock symbolizes both the progression of the plague and the urgency for action. The phrase evokes a sense of desperation, as the narrator seeks solace in a higher power, specifically in line 5, where ‘His hands’ alludes to God. The capitalized ‘His’ signifies divine authority, suggesting that, in the face of overwhelming despair, the narrator turns to faith as a source of hope and refuge.

Moreover, the essential patterns observed in lines 5 and 6 reveal how ‘time’ co-occurs with specific nouns such as “infection” and “health.” These collocations illustrate the interconnectedness of time and plague, with the narrator tracking the infection's progression over time. The term “infection” in line 5 serves as a reminder of the ongoing threat posed by the plague, emphasizing the need for vigilance and awareness. In line 6, the phrase ‘time of health’ underscores the narrator’s aspiration for well-being amidst the chaos, reflecting a dual focus on the present reality of illness and the desire for a future free from disease. The author’s choice to describe ‘time’ as ‘ill’ in line 7 conveys a critical perspective on the temporal experience of the plague. The adjective ‘ill’ carries negative connotations, suggesting that the periods marked by disease are fraught with suffering and instability. The figurative expression ‘ill time’ serves as a powerful literary device, reinforcing the grim atmosphere of the narrative while revealing the author’s stylistic approach. This word choice creates a vivid connection between negative experiences and the overarching plot, allowing readers to engage with the emotional landscape of those enduring the plague. The keyword ‘time’ emerges as a central motif in the novel, intricately woven into the fabric of the plague narrative. It not only signifies the progression of the epidemic but also encapsulates the human experience of fear, hope, and resilience. The author’s exploration of time reflects a deeper philosophical inquiry into mortality and the significance of temporal awareness during periods of crisis. Thus, the conception of time becomes a pivotal element of the author’s stylistic and thematic framework, enriching the text’s exploration of the plague’s impact on society.

On the other hand, concordance lines below reveal the conception of time in NP. Even though the keyword ‘time’ is one of the frequent words in NP, it seems that there is a difference in terms of frequency and concordance. ‘Time’ is directly related to the timeline in each line, and it does not refer to ‘plague’ the same way as it does in JPY. The author mostly uses the keyword ‘time’ to connect with the plot and characters and particularly the lines 2, 4, and 5 show that reduplications are stressed frequently in concordance lines (*zaman zaman*), indicating that reduplications create an aesthetic value in the literary text and that using reduplications can be the author’s style to emphasize the meaning.

bir koğuştta ishal salgını ya da ateşli bir hastalık çıkar, o zaman o koğuşt karantinaya alınırdı  
en azından Düvel-i Muazzama’ya gözdağı verebileceğine zaman zaman inanıyordu.  
Memo koruyor, Vali Paşamızın vilayet merkezinden askeri yetişt tirmesi çok zaman alıyor.  
öldürdüğü Minger tarihçileri arasında, gönülsüzce de olsa hala zaman zaman tartışılır.  
haykırırken ne istediklerini anlamış ve zaman zaman içtenlikle hak vermişti onlara.

### Concordance 2. Occurrences of time in NP

The analysis of concordance lines is essential to uncover keywords based on ‘thematic signals’ and ‘fictional world’ in the literary contexts. Therefore, the keyword analysis sheds light on the text due to the relationship between these concepts. To investigate the literary texts in more detail, the group of keywords that are categorized as ‘thematic signal’ and ‘fictional world’ were analysed.

Thematic signals were analysed through comparison and categorized as both thematic signal keywords and fictional world keywords to determine particular words representing the indication of main themes. Fictional world and thematic signal keywords present an informative snapshot by identifying textual structures and thematic motifs. Table 4 and 5 illustrate thematic signals of the two literary texts by providing samples from subgroups. As the fictional world keywords and thematic signal keywords are fairly concrete, they enable interpretation from a wider perspective



(Moote & Moote, 2006). Concordance analysis determined the keywords, identified the thematic signals and fictional world keywords and the identification process revealed textual cues for further investigation. Table 4 indicates fictional world and thematic signal keywords through examples in JPY. The category of the fictional world is listed as subcategories based on the novel.

**Table 4.** Fictional world and thematic signal keywords with examples- JPY

Category	Example keywords
Fictional World	people, man, person, john, lord, physician, woman, child, watchman,
Characters:	officer, servant
Setting:	house, city, street, town, country, London, ship, church
Time:	time, day, week, night, year
Thematic Signals:	time, plague, people, city, dead, shut, infection, sick

The word '*people*' as the most frequent thematic signal occurs 633 times among the characters and it is used for demonstrating the difficult situation of citizens due to the plague, encompassing other characters such as man, woman, child, and watchman in general terms. For instance, the word '*watchman*' which occurs 59 times indicates precaution to fight against the plague in London. The watchman has a duty to control both citizens and the plague by shutting the houses. Due to the fact that they take orders from the Lord, people have fear of watchmen in London. The word '*lord*' which is one of the frequent thematic signals is the representation of authority by establishing rules against the deadly disease. Even though Lord tries to manage the situation during the time of the Plague, the authority has been damaged as a consequence of increases in death. However, the narrator always indicates the word 'Lord' with huge respect. Furthermore, the word '*john*' is also an important figure in the novel, but there are three characters who have the same names. The author uses the name '*john*' by illustrating different roles and situations as a Londoner, an acquaintance, and a soldier in the novel. The author shows readers different experiences with different roles in society, so readers can observe the characters' experiences during the tough times. Different lives and the same names demonstrate particular roles in society as well. A Londoner, an acquaintance, and a soldier are distinct from each other due to the roles which are attributed by the citizens in London. Even though each character has an impact on different events in the novel, they are ultimately connected with the main theme 'plague'. The setting is another subcategory in Table 4, and the examples of setting point out common places where people suffer due to the plague. The word "house" which occurs 383 times reflects citizens' miserable situation since inflected people are trapped in their houses. Watchmen keep an eye on houses by strolling in the streets, and the infected people have to stay inside the house. If people who are trapped in their houses die, they would be burned with their houses. Actually, houses indicate the death of people due to the plague. Similarly, other words such as "city, street, town, and country" are related words based on thematic value. Because the whole Londoner deals with miserable situations in every corner of the city, each street, and each country began to be infected during the time of the Plague. The narrator tells the situations of people in the streets, cities, and countries. Despite the fact that plague influences everyone and every action in different places, the consequence of the deadly disease kills many people regardless of any distinction in society. While the word '*ship*' indicates an escape attempt from the plague, the word '*church*' emphasizes divine power, God, desperation, and Christianity. The author has the intention to convey religious messages by using the word 'church'. Therefore, most citizens pray to God as a way to salvation from deadly diseases. On the other hand, the subcategory of "time" has a profound influence on both keywords and thematic signals. The words '*day*', '*week*', '*night*', and '*year*' are frequently used because the narrator records the daily cases in a journal. The word "day" which occurs 150 times is the most

frequent indication of time in this category. It is also important to emphasize that the word “day” co-occurs with “next”, “every” and “few”. These occurrences show a certain time stamp by indicating a fight against time to destroy the plague.

The subcategory of thematic signals includes the most frequent words demonstrating the relationship between the lexical patterns in the text. Since the main theme is ‘*plague*’ throughout the novel, the other thematic signals gain value around the central theme. For instance, such words as ‘*dead*’, ‘*infection*’, and ‘*sick*’ are associated with ‘*plague*’ directly. Besides, these thematic signals have negative connotations when expressing the situation of people toward deadly diseases. In this regard, the word ‘*people*’ is both the subject of these situations and the effected individuals as the most frequent thematic signal. Similarly, the verb ‘*shut*’ illustrates the relation of thematic signals as well as a precaution against plague.

... which had bewitched the poor common people, **shut** up their shops, finding indeed no trade; for the  
of infected families. </s><s> I mentioned above **shutting** of houses up; and it is needful to say something  
direction of the Secretary of State, had begun to **shut** up houses in the parishes of St Giles-in-the-Fie  
means to the putting a check to it. </s><s> This **shutting** up of houses was a method first taken, as I und  
g James the First to the crown; and the power of **shutting** people up in their own houses was granted by  
is being but four; and some houses having been **shut** up in the city, and some people being removed

#### Concordance 2. Occurrences of shut in JPY

As seen in the concordance, the verb ‘*shut*’ is used with nouns ‘*house*’, ‘*city*’, and ‘*people*’ in the same sentences. Concordance lines represent the textual phrases such as ‘*shut up*’, ‘*shutting of houses*’ and ‘*the power of shutting people up*’. The occurrence of ‘*the power of shutting people up*’ in line 5 indicates the authority of the crown and parliament in England. Therefore, rules which are established to prevent plague display not only the power of authority but also people’s submission to authority. Table 5 shows the fictional world and thematic signal keywords with examples in NP. The subcategories of the fictional world illustrate the examples in accordance with the novel.

**Table 5.** Fictional world and thematic signal keywords with examples- NP

Category	Example keywords
Fictional World Characters	doktor (doctor), paşa (general), vali (governor), sami, pakize, şeyh (sheikh), nuri, sultan, bonkowski, kolağası, damat (groom), komutan (commander), efendi (lord), padişah (ruler), rum, abdülhamit, kraliçe (queen), kişi (person), ingiliz (english), kamil, fransız (french), hamdullah, ramiz, zeynep
Setting	istanbul, ada (island), izmir, sehir (city), gemi (ship)
Time	zaman (time), gün (day), gece (night), yıl (year), süre (duration), sabah (morning)
Thematic Signals	zaman (time), veba (plague), karantina (quarantine), istanbul, şeyh (sheikh)

As seen in Table 5, the category of characters encompasses many character names frequently mentioned in the text. However, character names that represent both specific gender segregation and gender roles with an overview can differ based on semantic connotations. While the words ‘*kraliçe (queen)*’, ‘*sultan*’, and ‘*zeynep*’ appeal to women, the other characters such as ‘*vali (governor)*’ and ‘*komutan (commander)*’ are related to men. These distinctions bring out gender roles as well as the perception of gender of the time. The names which directly indicate woman characters reveal women’s roles in the sentences. Each woman character has a different role in the novel, and it is also possible to discern the distinctions of titles. For instance, the titles like ‘*kraliçe*

(queen)' and 'sultan' occupy a privileged position in society. They have a duty to manage issues for the Ottoman Empire. It is also important to emphasize that most character names, related to men, have a close relationship with authority. Similarly, the words 'paşa (general)', 'şeyh (sheikh)', 'kolağası', 'damat (groom)', 'efendi (lord)', and 'padişah (ruler)' reflect the authority which exercises power over the public.

These names attribute authority to make decisions to ensure the safety and tranquility of the public. Especially, their decisions and their style of governance affect every part of the Ottoman Empire in the novel. On the other hand, the character names which are related to the woman are not frequent words compared to the names attributed to men. For instance, 'sultan' (458) and 'zeynep' (163) are considered infrequent character names in the literary text. Even if woman characters have an influence on the ways of governance, man characters change the plot in the novel completely. As a political figure, the character name 'abdülhamit' has a significant role in the novel and the historical process. Among the examples of characters, the most frequent name is 'paşa (general)' which occurs 1,164 times in the literary text. Even if 'abdülhamit' is a significant political figure, 'paşa (general)' is a more frequent character name due to being a generic term at the time and that includes male characters based on Ottoman culture. The character name 'abdülhamit' has a huge effect on both history and the time of the plague in the novel. People call 'abdülhamit' a 'paşa' because it is a title and way of naming. The author would choose mostly the title to mention 'abdülhamit' due to the fact that he may intend to reflect that period by using his own authorial style in the novel. Furthermore, the different nationalities are mentioned in the novel by emphasizing the political situation during the Ottoman period. The words 'rum', 'ingiliz (english)' and 'fransız (french)' are indications of nationalities. These generic names demonstrate the cosmopolitan Ottoman Empire, and the word 'rum' (219) is the most frequent one among the three nationalities. It can be considered that the population of the Rums was quite large during the Ottoman Empire.

The category of setting comprises places where the plot takes place in the novel. The most frequent setting is 'istanbul' which occurs 459 times, and it has an important role in terms of political, economic, and social perspectives. Since Abdülhamit who was a padishah of the Ottoman Empire at that time governed the whole empire from Istanbul, the other states waited for his orders through telegraphy during the plague year. Istanbul was also one of the port cities, and so the word 'gemi (ship)' is related to both the economic aspect and the spread of the plague. The plague epidemic spreads to other cities from Istanbul where the trade was quite lively at the time. However, the word 'gemi (ship)' is directly related not only to trade but also to escape from the deadly disease.

Istanbul Caddesi ve liman cıva rındaki **gemi** acentaları pazar gece yarısından başlayarak adadan ayrılacak doğru kıvrıldılar. </s><s> **Gemi** acentalarının önünde kuyruklar oluştuğu nu, liman da ve limana inen sokaklarda tehlikeydi. </s><s> Rıhtımda toplanıp **gemi** bekleyen korkulu insan ların telaşını bugün haklı buluyoruz. · asıl nedeni de bazı Rumlara göre buydu : **Gemi** seferleri başlarsa Rumlara yine çoğunluk olacaktı.

### Concordance 3. Occurrences of *gemi (ship)* in NP

As seen in Concordance 3, the word '*gemi (ship)*' conveys the meaning of escape from the island in line 1. Besides, lines 2 and line 3 represent either fear or panic against the plague, and so people fall in line to embark. In the final line, '*gemi (ship)*' is related to Rums in the context as Rums were the majority of the passengers on board. In addition, the word '*gemi (ship)*' gives an indication of the spread of the plague by cruise passengers. According to the novel, people who go on pilgrimage spread the plague. Even if they were kept in quarantine, the revolt of pilgrims occurred against quarantine. The concordance lines show that the state of panic and fear led to escape from the

island. It was also the case that Rums were more willing to leave the place than other citizens on the island.

The category of time has great importance for the plot structure in each literary text. Table 5 illustrates the example of time expressions such as '*zaman (time)*', '*gün (day)*' and '*gece (night)*', and the most frequent time expression is '*gün (day)*' which occurs 341 times in the text. While these time expressions reflect the fight against plague, they also emphasize the symptoms and conditions of diseases that change day by day. In the NP, thematic signals include time, main themes, setting, and character. The character name '*şeyh (sheikh)*' is the one of most frequent thematic signals among the category because of the political issue which was related to Sheikh Hamdullah. He had both religious force and political force on the people and so, the authority was enthroned spreading of plague in the Island. Sheikh Hamdullah, one of the main characters, disrupts the balance between peace and disorder, causing both the spread of the plague and unrest among the people. Additionally, the word '*karantina (quarantine)*' is the most frequent thematic signal in a predictable way. In JPY, the narrator emphasizes the word '*watchman*' to convey the struggle associated with the role. While '*watchman*' and '*kolağası*' have a duty of taking control against people who opposed the rules, '*kolağası*' also makes a huge impact on political change during the administration of General Sami. Secondly, settings give an indication of a particular place that occurs the stream of events in each literary text. As '*istanbul*' and '*london*' are the capital cities at that time, major decisions come from these cities related to the plague. While the word '*ada (island)*' is the place where the events take place in the novel of NP, '*london*' is the center of England and the main place in JPY. The word '*ship*' which has the same meaning as '*gemi*' in Turkish represents escaping from the plague, fear of people, and spreading of the deadly disease in both literary texts. However, the religious figure is frequently mentioned in JPY in terms of '*church*'. In the novel NP, there is no such a religious figure presented directly, but there is a reference to religion through the description of 'Sheikh Hamdullah'. This character who is the leader of the durgah opposes quarantine after mosques are shut by force of precautions. Thus, the narrator remarks on the religious figure by creating the character of 'Sheikh Hamduallah'. Among the thematic signals, the character '*sheikh*' is one of the frequent words, influencing the plot structure with regard to social and political aspects. In addition, the thematic signals '*time*', '*plague*', '*shut*', '*zaman (time)*', '*veba (plague)*' and '*karantina (quarantine)*' that are used frequently in both literary texts have the effect of creating the perception of disease based on the contexts.

Clusters are related to characters and themes by presenting the narrator's style and function with the indication of time and place (Mahlberg, 2007). Focusing on clusters to determine the lexical sequences which represent characteristics of texts, the analysis was done based on the corpora containing three-word clusters in each literary text. As seen in Table 6, the three groups of clusters are illustrated by comparing the corpus of JPY and NP.

**Table 6.** Three-word clusters in JPY and NP

Rank	JPY	F	NP	F
1	in the city	34	bir süre sonra (after a while)	48
2	in the streets	33	ne yazık ki (unfortunately)	46
3	the poor people	28	bir kere daha (once again)	31
4	the Lord Mayor	28	uzun bir süre (for a long time)	25
5	into the country	25	başka bir şey (something else)	22
6	it is true	23	bir an önce (at once)	17
7	a great many	19	kısa bir süre (for a short while)	15
8	I have observed	19	pek çok kişi (a lot of people)	15
9	I have mentioned	16	beş yıl önce (five years ago)	11
10	had the plague	14	on altı yıl (sixteen years)	8
11	the whole city	14		

These clusters emphasize thematic features as well as the role of particular characters in the corpus of JPY. For instance, the most frequent three-word cluster is 'in the city' which indicates the place by the relation of plague like clusters 'in the streets', 'into the country', and 'the whole city'. Likewise, the four-word clusters 'the city of London', 'part of the town', and 'end of the town' are place clusters. Due to the spread of the plague, cities and streets are the places that are mostly affected in England. The third frequent three-word cluster 'the poor people' gives an indication to social segregation regarding the deadly disease.

very seriously reflecting how **the poor people** were terrified by the force of their own imagination. shrieks and outcries of **the poor people**, terrified and even frightened to death by the sight of the condition especially if they heard **the poor people** call upon God to have mercy upon them, as many would was not very improbable, viz., that **the poor people** in London, being distressed and starved for want of work, ; it was observed that the first Sabbath-day **the poor people** kept retired, worshipped God together,

#### **Concordance 4. Occurrences of the poor people in JPY**

In the concordance 4 above, the three-word cluster '*the poor people*' describes miserable situation of lower class during the plague year. The cluster is used with the verb '*terrified*' frequently so that these people are vulnerable both financially and psychologically toward the plague. In line 4, the social segregation takes place through the words such as '*distressed*' and '*starved*'. Poor people are unemployed and worried along with the acceleration of plague. Besides, '*God*' which is a strong religious figure is mentioned as a source of faith in line 3 and 5. Especially, the four-word cluster '*in a dreadful manner*' emphasizes the effect of difficult times for many people. Since the poor people do not have the power to withstand tough times, they can only pray to get through these difficult times. The occurrences show that the lower class is more affected than upper and middle classes due to their economic and social status. On the other hand, the four-word cluster '*relief of the poor*' which occurs 8 times has positive prosody despite the miserable situations. In NP corpus, three-word cluster '*ne yazık ki (unfortunately)*' which occurs 46 times reflects the difficult times in the city as a negative connotation.

It is also important to mention that the cluster '*the Lord Mayor*', occurring 28 times, represents authority figure as a character in the novel. The cluster 'the Lord Mayor' is a political figure who is in charge of the government for the safety of society in England. Rules and orders come from 'the Lord Mayor', and this cluster is mentioned frequently in the novel by emphasizing the importance of both the plot and the fight against the plague. Other three-word clusters '*I have observed*' and '*I have mentioned*' are added into the frequent clusters because the first-person narrator tells the whole story in the novel. The narrator utters the events, people and daily status of city based on observations, so the first-person narration gives a subjective account of events. It is also noticeable that the three-word cluster '*had a plague*', the four word clusters '*shutting up of houses*' and '*died of the plague*' are directly related to thematic feature. On the other hand, NP corpus frequently contains time clusters like '*bir süre sonra (after a while)*', '*beş yıl önce (five years ago)*' and '*on altı yıl (sixteen years)*' when compared to those in JPY corpus. While three-word clusters in JPY corpus are direct references to theme and character, three-word clusters in NP are mostly related to time in comparison with those in JPY. Place clusters also contain among the three-word clusters in JPY. The writers both present the readers with some novel ideas in the course of the plot based on two seemingly diverse thematic concerns in the sense that the former focuses on the Physical Space and the latter does this with the Temporal Space. In addition, the creation of the physical space in Defoe's books is contrasted to the temporal space as presented in Pamuk's work. While the locational features mostly dwell on JPY by mentioning streets, city and country, the temporal space mostly dwells upon the novel of Orhan Pamuk as '*bir süre sonra (after a while)*', '*uzun bir süre (for a long time)*', and '*kısa bir süre (for a short while)*'. The most notable and the distinctive feature of

the novels are observed in the presentation of Plague narrations though several conceptual meanings rather than metaphorical. On the whole, the comparison of three-word clusters illustrates the link between sequence of words and textual meaning on the basis of repetition.

## Conclusion

This study has provided corpus stylistic analysis as a novel approach that uncovers linguistic patterns in the literary texts by the computer-aided tools and also by bringing together both qualitative and quantitative methodologies with a relatively objective framework in the course of action. It set out to compare the findings of a stylistic analysis of Orhan Pamuk's *Nights of Plague* and Daniel Defoe's *A Journal of the Plague Year* by using corpus based analytical tools enabling researchers to empirically uncover the subtle dimensions of novels under close scrutiny such as textual structures and meaning. By comparing each literary text, keywords, thematic signals, and clusters were analyzed based on the frequencies of words, and the analysis of keywords is based on statistically frequent words. Indeed, certain time phrases which are related to the conception of time and plague were frequently used in both novels. The keyword 'time' in JPY retained the same word as reduplications 'zaman zaman' in NP. Thematic signals revealed the association of the words by the relevant themes and characters relying on the categories of the fictional word and thematic signal keywords. The analysis also showed that the word 'people' occurred frequently in JPY as a general term whereas particular character names such as 'nuri', 'sami', and 'zeynep' were noted in NP, suggesting that the gender relations were dominant in the Turkish corpus. Besides, 'ship' is associated with the fear of plague and the attempt to escape in both literary texts. As being the repeated sequences of words, clusters led to interpretation of literary texts with regard to time, place, character, and theme. The comparison of three-word clusters illustrated that place clusters frequently occur in JPY while time clusters mostly occur in NP. The diversity of space is indicated as physical space and temporal space in the literary texts. The conception of time is more emphasized in NP than JPY by indicating certain time phrases.

In our corpus stylistic analysis, the ultimate purpose was to reveal insights into keywords, thematic signals, and clusters in both novels. From the analysis of corpus concordances and content, we concluded that Daniel Defoe and Orhan Pamuk wrote their literary works by following both common and different stylistic features. Firstly, the conception of time which is related to the thematic foci 'plague' is reflected through particular time phrases in JPY and NP. Secondly, Pamuk uses specific names by indicating gender relations in society while Defoe mostly uses names by observing his surroundings from a general perspective. Thirdly, the noun 'ship' is associated with thematic foci and fear of plague in both novels. Defoe frequently mentioned place clusters by emphasizing particular locations which have an impact on society while Pamuk points out time clusters in the novel.

With regard to thematic foci 'plague' in each novel, the analysis provided a detailed interpretation of findings and illustrated the variety of repeated patterns. In particular, the corpus stylistic approach indicated that the comparison of different corpora is crucial to investigating the language of literature. In this study, identification themes, words and phrases revealed that corpus stylistic methods aid determining the elements of a text through further qualitative analysis (Mahlberg & McNytr, 2011). Evidently, a corpus stylistic analysis may help to provide critical ground for further studies. We hope to have shown that corpus stylistic analysis of Orhan Pamuk's *Nights of Plague* and Daniel Defoe's *A Journal of the Plague Year* enabled insights into the historical background, author's style, and literary language by reflecting the perception of the disease.

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## Disclosure Statement

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