Heroic deeds and devious villains:
a study in the use of reported direct speech
in six children's books

Hovedoppgave i engelsk
Universitetet i Bergen

Våren 2001

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Because the context in which children's
literature is produced and disseminated
are usually dominated by a focus
on content and theme,
the language of children's literature
receives little explicit attention.
Stephens 1996:58

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1 INTRODUCTION

1.1 PREFACE

It is a truth universally acknowledged that the ability to read gives you power. Because we believe it is important to be a good reader, and since we see reading as a meaningful and important activity, we want our children to read as much as possible. We are not indifferent, however, to what kind of literature children should read. Although we usually accept that some books can be read for no other purpose than entertainment, we quite often believe it is better for children to read so-called 'good' children's books, instead of popular fiction books, partly because of our prejudices against popular fiction books in general, and partly because many adult readers, even if they enjoyed reading popular fiction while growing up, now see the books as poorly written, predictable and formula-based, filled with simplified language and over-used clichés.

A good book is usually dependent on two main ingredients: a believable plot and a varied language. The plot should not be too predictable and the protagonists should be someone the reader can relate to. The language should not be repetitive or oversimplified, but rather enhance the description of the action and the characters. A common perception among adult readers is the following: if we want children to achieve a well-developed language and be able to express themselves well, we need to provide them with good quality books. We assume that the author of a good children's book uses a broader vocabulary and is more diverse and varied in her/his choice of words than the author of a popular fiction book. But is this really a fact?

Nash (1990) suggests that popular fiction books consist primarily of pictures and conversations; in other words, the books contain partly descriptions of protagonists, their surroundings and the action, and partly dialogues between people. According to Liljestrand (1983), this is the case for all kinds of prose, including novels and short stories. We can thus assume that children's books, both popular fiction and, for want of a better word, *quality* children's books, consist of a patchwork of pictures and conversations. Since the aim of many modern children's books is to entertain the reader and make her keep turning the pages to find out how the story ends, the action becomes the most important ingredient. The dialogue in children's books is thus often used as an action-enhancing tool, in that a lot of the action takes place in the speech-sequences, viz the dialogues. Therefore, by analysing the language used to

report speech in children's books, we can get a fairly good picture of the language in the book as a whole.

Stephens (1996) gives additional reasons for studying the use of direct speech. He says that the writer implicitly controls how readers understand a text by the presence of the narrative voice. Because readers willingly 'surrender themselves to the flow of the discourse, especially by focusing attention on story or content, they are susceptible to the implicit power of point of view' (1996:66). The writer, in the shape of the narrator, has, however, less control over point of view in the reported speech; therefore the instances of reported speech are where the reader is allowed to interpret the text herself. Traditionally, 'indirect and free indirect speech have ... tended to receive most attention'; thus 'more attention needs to be paid to direct speech dialogue', both because children's literature, proportionally, makes use of more direct speech than indirect or free direct / indirect speech, but also because of 'the general principle that the narrator in the text appears to have less control over point of view in dialogue' (1996:67).

Historically, studies on children's literature have had a pedagogic or a comparative starting point; consequently, many previous studies have been closely connected to these disciplines. Although the field of reported direct speech in fiction has interested a few linguists (eg Fónagy 1986; Tannen 1986), the majority of the studies carried out, have focused on either Swedish fiction (cf Wennerström 1964; Lundquist 1992) or fiction translated into Swedish (cf Cassirer 1970; Liljestrand 1983; Hene 1984). In addition, the majority of these studies are on adult fiction. Yet, while most literary critics have focused more on analysing plots and structures (eg Shavit 1986; Nodelman 1996; Hunt 1996), and while reported speech in children's fiction appears to be a relatively neglected area of study, a couple of studies stand out.

Arctaedius' (1982) study was part of a larger project at the University of Umeå (cf Bolander 1981; Hasselgärde 1981; Nilsson 1981; Hene 1982), assigned to the language of boys' and girls' books. Since several studies in the 1970s revealed that boys and girls use the language differently, scholars wanted to investigate whether the different books the children read could have an impact on the way children spoke. Arctaedius therefore studied the use of reported speech in various children's popular fiction and quality books translated into Swedish and compared the results based on girls' and boys' books as well as the results from popular fiction books with those from quality books. Lundquist (1992) studied the language used in eighteen Swedish quality children's books to find out if there were differences between books written for different age groups, and whether a different language was used in books published

in the 1960s than in books published in the 1970s. Although reported speech was not her focal point, she did include a study of it in her book, as I will return to in Section 5.8.

Among the few other scholars who have dealt with reported speech, it is worth mentioning Wennerström (1964), who studied the use of reported speech in Strindberg's works, Liljestrand (1984), who studied reported speech in a corpus consisting of text excerpts from prose written between 1800 and 1970, Fónagy (1986), who studied the use of reported speech in Hungarian and French, and Tannen (1986), who studied the use of reported speech in two novels, one Greek and one American. All these studies were based on adult books, however, not on children's books, which the present study will focus on.

There are generally two very common perceptions about popular fiction. One is that popular fiction books, both for adults and children, make use of a formula for telling the story. The other is that the language of popular fiction books is poorer and more simplified than the language of quality children's books. While the first assumption has been proved to be true (cf eg Breen 1981; Drange et al 1982; Naper 1992; Mjør et al 2000), the second assumption has not yet been studied closely enough to give any clear answers. My intention is thus to provide some evidence to clarify whether the language of popular children's books is poorer and less diverse than the language of quality children's books, by studying the language used for reporting direct speech.

1.2 AIM AND SCOPE

The aim of this thesis is to study the use of reported speech, and more specifically the use of reported direct speech in six children's books, *Nancy Drew*, *Hardy Boys*, *Animorphs*, *Goosebumps*, *Narnia* and *Harry Potter*, in order to find out whether quality children's books have a more varied and diverse language for reporting speech than that of popular children's books. I selected the books after carrying out a pilot study, described in Section 1.3, and a library survey, described in Appendix A. On the basis of previous research done in the field, as well as common perceptions of children's popular fiction books versus quality children's books, this is what I expected to find:

Hypothesis 1: The quality children's books, *Narnia* and *Harry Potter* will make use of a varied and diverse language for reporting speech.

Hypothesis 2: The popular fiction books, *Nancy Drew, Hardy Boys, Animorphs* and *Goosebumps* will make use of fewer reporting verbs and expansions, and have a poorer language for reporting speech than the quality children's books.

Hypothesis 3: The old popular fiction books, *Nancy Drew* and *Hardy Boys* will have a poorer and less diverse language for reporting speech than the new popular fiction books, *Animorphs* and *Goosebumps.*

Hypothesis 4: There will not be much difference in the language for reporting speech in the old quality children's book, *Narnia*, and the new quality children's book, *Harry Potter*.

1.3 CHOOSING THE MATERIAL

Research into the field of direct speech requires primary material in the form of a corpus of some kind. This section, and the following, show how the primary material for the thesis was selected, how it was 'compressed' into a corpus, and finally presents the features studied.

Initially, this thesis was going to be a duplication of Arctaedius' (1982) study on how boys and girls were presented through their speech in popular children's fiction. Therefore, a pilot study was conducted on the first book in two popular children's series, *Hardy Boys* and *Nancy Drew*. The study was conducted in the following manner. After close reading of three chapters in each book, I marked all instances of reported speech, ie all instances of reporting clauses that were linked to a piece of direct speech. Then, after translating Arctaedius' (1982) model, dividing reporting verbs into four different groups (cf Section 3.5.2.2.), into English, I compared the results to those of Arctaedius. From studying these results, I hoped to be able to say something general about how boys and girls were reported to speak in the books. The results showed, however, that in *Nancy Drew*, the typical girls' book, girls spoke 90 per cent of the time, and in the *Hardy Boys* book, a typical boys' book, boys spoke 90 per cent of the time. It was therefore difficult to tell how boys spoke in a girl's book, and vice versa, simply because they did not speak very often. It would, of course, be possible to analyse how boys are portrayed in boys' books and vice versa, but even then a much larger corpus would be needed to permit any conclusions to be drawn. I therefore decided to change the angle of the study, so that I could study how direct speech is reported in several children's books, regardless of the gender of the speaker.

The pilot study did raise some questions which proved to be interesting for the further work on the thesis, however. One of the questions was whether the results from the *Hardy Boys* and the *Nancy Drew* books, eg the use of different reporting verb types, can be taken as valid for popular fiction books in general. Another was whether the use of reported speech in popular children's fiction books has changed over the years. In addition, I began to wonder if the use of reported speech in popular children's fiction differs from the use of reported speech in quality children's fiction. These new questions made it clear that certain adjustments would have to be made to the choice of primary material.

Firstly, in order to study the change in the use of reported direct speech in popular children's fiction over time, I would have to add some new popular fiction books to the original material selection. In order to find the two most popular children's book series as of today, I conducted a library survey, as presented in Appendix A, and subsequently added *Goosebumps* and *Animorphs* to the primary material.

Secondly, in order to show whether there is a difference between the use of reported direct speech in popular fiction and quality fiction, some quality children's fiction books would have to be added to my primary material. After a discussion with some co-students, I chose the first book in the *Chronicles of Narnia* series (from now on referred to as *Narnia*) and the first book in the *Harry Potter* series. Since *Narnia* was first published in 1950 and *Harry Potter* in 1997, there is a wide time span between the two, yet the books have a lot in common: both series consist of seven books, both books contain certain supernatural ingredients, both books are bestsellers and both books have achieved a dual readership and are regarded as quality fiction, as opposed to popular fiction, such as *Hardy Boys* and *Nancy Drew*.

Having chosen six books as primary sources, I then had to narrow down the material to a corpus consisting of more or less the same amount of text from each book, as described in Section 1.4.

1.4 PRIMARY MATERIAL AND TEXT SELECTION

The six books chosen as the primary material, *Hardy Boys, Nancy Drew, Animorphs, Goosebumps, Narnia* and *Harry Potter* are all bestsellers; together they have sold more than any other popular children's series in the world. However, four of the series, *Nancy Drew, Hardy Boys, Animorphs* and *Goosebumps,* are only popular among children, and most adults dismiss them as poorly written formula books, only published as money-makers for the publishers. These are the books that children are not very likely to read again as adults; their purpose seems to be to feed children at the book-worm age, who are hungry for easy reader books. Once the book is read, the child is unlikely to read it again, because s/he knows what happens, and the thrill is gone. The last two books, *Narnia* and *Harry Potter*, however, have achieved a dual readership of adults and children, a status attained by very few books. Table 1.1 gives an overview of the six books chosen, the names of the authors and the year the books were first published:

Table 1.1: The Books in the Corpus

Title of book series	Title of book	Author	Year published

The Nancy Drew Mystery Series	*The Mystery of the Old Clock*	Carolyn Keene (pseud.)	1930
The Hardy Boys Series	*The Tower Treasure*	Franklin W. Dixon (pseud.)	1930
Animorphs	*The Invasion*	K. A. Applegate	1992
Goosebumps	*Welcome to Dead House*	R. L. Stine	1997
The Chronicles of Narnia	*The Magician's Nephew*	C. S. Lewis	1955
Harry Potter	*and the Philosopher's stone*	J. K. Rowling	1997

From now on the books will be referred to as *Nancy Drew, Hardy Boys, Animorphs, Goosebumps*, *Narnia* and *Harry Potter*, with reference to the specific books mentioned in this table. As mentioned above, four of the books, *Hardy Boys*, *Nancy Drew*, *Goosebumps* and *Animorphs*, can be put in the category 'popular children's fiction', while the remaining two books, *Narnia* and *Harry Potter*, can be characterised as quality children's books. When they are referred to as 'quality children's books', it is simply for want of a better word for books that are not children' popular fiction books.The six books can also be placed in three pairs, or groups if you like, in the following way:

Group 1:

Hardy Boys and *Nancy Drew*. These two series are the oldest in this corpus, originally published around 1930 by the Stratemeyer Syndicate, and written by ghost writers. The two series are still being published; the *Hardy Boys* series now counts around 120 books, while the *Nancy Drew* series consists of 148 books. *Nancy Drew* also appears in various offspring-series, for example one focusing on the very young sleuth and another where Nancy goes off to college and gets more romantically involved with her boyfriend, In one book series, Nancy even works together with the Hardys. The books I have used are of the first book in each of the revised editions of the series, published in 1959.

Group 2:

Goosebumps and *Animorphs.* This group contains the two newest popular fiction series, first published in 1996 and 1992, respectively. Presently, the *Goosebumps* series contains around 60 books and is written by R. L. Stine, who, as his web-page proudly states, churns out a new *Goosebumps* book every two months. *Animorphs* consists of around 50 books, written by K. A. Applegate. Although the *Animorphs* and *Goosebumps* series consist of fewer books than the *Nancy Drew* and *Hardy Boys* series, the former two series have already sold more copies than the latter two.

Group 3:

Narnia and *Harry Potter.* This group consists of the books that are not considered popular fiction, but are still very popular. *The Chronicles of Narnia*, written by C. S. Lewis, was first published in 1950, while the first book in the *Harry Potter* series, written by J. K. Rowling, was published in 1997. The *Narnia* series consists of seven books, as will *Harry Potter* according to the author. It presently consists of four books. It is estimated that the *Harry Potter* series will outsell all the other series by the time the last book in the series is published.

For a more detailed description of the books, see Appendix B.

1.5 THE CORPUS

Since it would be too big a task to analyse the use of reporting verbs and expansions in the whole primary material, around 50 pages from each book were selected as a corpus. The material from each book usually consists of five chapters of ten pages each, selected from the beginning, the middle and the end of the book, as Table 1.2 shows:

Table 1.2: Selected chapters from each book

Book	Total number of chapters	Total number of pages	Chapters used
Hardy Boys	20	180	1, 6, 10, 16, 20
Nancy Drew	20	180	1, 6, 10, 16, 20
Goosebumps	18	124	1, 2, 5, 6, 9, 10, 15
Animorphs	27	184	1, 2, 5, 6, 10, 11, 15
Narnia	15	171	1, 4, 8, 11, 15
Harry Potter	17	233	1, 5, 9, 13, 17

The corpus includes roughly the same amount of text from each book with consideration of the fact that the size of the fonts and the line spacing varies from book to book. The six corpus texts are all extracts, but have nonetheless been regarded as complete texts, so that each text is seen as representative of the whole book from which it is extracted. Table 1.3 gives an overview of the average number of pages, words per page and words per book:

Table 1.3: Average number of pages, words per page and per book

Book	Pages	Words per page	Words per book
Hardy Boys	180	220	30,000
Nancy Drew	180	220	30,000
Goosebumps	124	230	25,000
Animorphs	184	230	45,000
Narnia	171	240	41,000
Harry Potter	233	350	78,000

I am aware that the analysed text from *Harry Potter* consists of more words than the texts from the other books. Of course, one could also take into consideration the issues of word length and number of lexical and functional words, but the main point here is to show that although the same number of pages have been analysed from all books, the numbers of analysed words are not the same (Notice in particular *Harry Potter*) I will come back to whether this may affect the results in Chapter 4.

Two of the books, *Goosebumps* and *Animorphs* are written in the first person, while the other four are written in the third person. It is possible that this too may have an effect on the outcome of the analysis. I will come back to that in the discussion in Chapter 5.

1.6 ANALYSIS OF THE CORPUS

Since so few studies have been carried out in the field of reported speech in children's books, I was free do decide which aspects of direct speech I found interesting to study. By looking at the results from the pilot study, I decided to focus on three features of direct speech that I found interesting: the reporting clause, the reporting verb and the use of expansions.

1.6.1 The Reporting clause

The basic reporting clause consists of a pronoun or a noun plus a reporting verb, and its main purpose is to indicate that someone uttered or thought something. It can be placed in initial, medial or final position in relation to the direct speech (see Section 3.5.1.1) and may or may not be inverted (see Section 3.5.1.2) or expanded (cf Section 1.6.3 or 3.7).

When analysing the reporting clauses, I have paid special attention to position and the use or non-use of inversion. I have not paid specific attention to whether the clause has a noun or a pronoun as subject, other than when it is relevant, as in connection with inversion.

Besides marking the reporting clauses in the books and counting instances of inversion and non-inversion, as well as taking note of the position of the reporting clause, I have also taken account of direct speech where the reporting clause is omitted.

1.6.2 The Reporting Verb

For the purpose of this thesis, I define a reporting verb as *a verb that signalises that someone said or thought something* (see Section 3.5.2.1). For the analysis, I use Arctaedius' (1982) classification model (see Section 3.5.2.2).

It is sometimes difficult to decide whether or not to include a specific verb in the analysis. Some of the verbs can sometimes describe the character's actions, as in [1], and other times function as a reporting verb, as in [2]:

[1] "What's up?" Tobias asked. I shrugged. "Nothing much". *(Animorphs* 1992:3)

[2] "Me?" I shrugged. (Animorphs 1992:65)

In extract [1], I have registered ASK as a reporting verb but not SHRUG, since it is separated from the direct speech clause it by a full stop. In this context, 'I shrugged' simply means that the protagonist raised his shoulders as a sign of indifference, while in other contexts SHRUG can be used as a reporting verb, as exemplified in [2]. Extract [3] is another example of a clause where no reporting verb is registered:

[3] In half a minute he gave a cry of delight. "A chest! I've found a buried chest!" (Hardy Boys 1959:140)

The reason for this is that the extract consists of two sentences with the reporting clause in the first sentence separated from the direct speech in the second sentence by a full stop. Had the first sentence ended with a comma, 'gave a cry of delight' would have been the reporting clause linked to the direct speech in the next sentence. Extract [4] is another example where no reporting verb has been registered:

[4] "So, like maybe I'll walk home with you guys," Tobias said. I said sure. (*Animorphs* 1996:3)

The first SAY is in extract [4] has been identified as a reporting verb, while the second SAY has not. The reason is that I have only regarded direct speech as an utterance enclosed in quotation marks. If the sentence had been 'I said "Sure"', I would have included it.

Sometimes two reporting verbs appear at the same time, as in [5]:

[5] "Marco, I halfway agree with you -" I started to say, (*Animorphs* 1996:73):

One might argue that the speaker is interrupted and hence the reporting verb in use is in fact START. Yet, if START were the main reporting verb in use here, that would imply that the speaker is interrupted by someone, since he does not finish his sentence. However, from the context we see that the speaker does not finish his sentence because he sees something interesting. It would therefore be wrong to say that the main verb is START, since no

interruption from any other speaker has taken place. Consequently, such combinations have been registered as SAY.

In cases like [6] and [7], where the reporting verb is not directly used, but implied, the implied reporting verb has been registered. In [6], the reporting verb is registered as CONCLUDE, and in [7] as COMMENT:

[6] "I'd say . . . ," was Frank's conclusion. *(Hardy Boys* 1996:171)

[7] "You have a very fine . . .," was his only comment. (*Nancy Drew* 1959:54)

Notice, however, that most of the cases are very straightforward and easy to register, such as extract [8].

[8] "Look", he said finally. (Goosebumps 1996:108)

Extracts [1] to [7] represent all the controversial cases in the entire material and are, in other words, only a fraction of the over 1,000 occurrences of reporting verbs.

1.6.3 Expansions

In addition to a reporting verb and a noun or pronoun, the reporting clause will sometimes also contain an expansion. In this corpus there are two main types of expansions: adverbs and prepositional phrases. The only type of expansion I have not included is the prepositional phrase that begins with 'to', for example 'to himself'. The reason is that I have focused on expansions that have to do with how the direct speech is expressed, not to whom it is uttered. Therefore, in instances like [9], SAY has been counted as a reporting verb, but 'to herself' has not been registered as a prepositional expansion.

[9] "I'll get him", she said to herself. (my example)

1.7 ANALYSING THE RESULTS

After selecting the books and deciding which chapters to use in each book, I read through the selected chapters, highlighting each reporting clause. The reporting verbs were then organised according to their functions (cf Appendix C), following Arctaedius' model, described in Section 3.5.2.2, and the expansions were organised according to type of expansion and verb use (cf Appendices D, E, F, G, H and I). The difficulty of organising the borderline cases is described in Section 3.5.2.3. After counting and analysing the reporting verbs in the six books, I compared the results in order to see if there were any big differences between the individual books, as well as between the three groups of books. I will get back to the results in Chapter 4.

1.8 STRUCTURE AND ORGANISATION

The thesis is structured in the following manner: Chapter 2 focuses on the definition of 'children's literature' and sums up the traits of 'popular fiction'. In addition, the chapter presents two of Weinreich's (1996, 1999) studies on what children like to read, as well a survey of how some authors of children's fiction feel about the labels 'children's literature' and 'children's writers'. Chapter 3 gives a linguistic background and explains what is typical of direct speech. The chapter focuses on the different features of direct speech, which are studied more closely in the analysis in Chapter 4, viz the reporting clause, the reporting verb and the expansions. Chapter 4 presents the results of the study, while Chapter 5 compares the use of direct speech in the six books and discusses whether the hypotheses presented in Section 1.2 have been borne out. Conclusions are drawn in Chapter 6, which also provides a summary of the whole thesis.

2 CHILDREN'S LITERATURE

2.1 INTRODUCTION

Studies in the field of comparative children's literature seem to have exploded in the past two decades, perhaps because it has been a neglected field for quite a few years (cf Section 2.1). Today the field of children's literature is well-documented, and it would be beyond the scope of this thesis to embrace all the present theories in the field; thus, this chapter will only provide a limited literary background for the study. It is limited in the sense that I am focusing only on a few scholars, more precisely Hunt (1991, 1995, 1996, 1996b), Nikolajeva (1995, 1998), Nodelman (1996), Shavit (1986), Stephens (1996) and Weinreich (1996, 1999), although the thoughts and ideas of some other scholars and critics are also included.

Section 2.2 discusses the term 'children's literature', and shows how the genre is largely controlled by adults. Section 2.3 presents two Danish studies on children's media- and reading habits, and touches upon the debate regarding whether book series should be on the shelves of public libraries. The ongoing discussion regarding the term 'children's writer' is dealt with in Section 2.4, and the same section also introduces the authors of the book series studied in this thesis. Since the book series studied are bestsellers with a strong publishing company supporting them, Section 2.5 briefly introduces the publishing industry of children's book series. Section 2.6 presents in greater detail the concept of popular fiction, and Section 2.7 provides a summary of the chapter.

2.2 WHAT IS CHILDREN'S LITERATURE?

Why is it so difficult to define what we mean by 'children's literature'? Is it not simply a genre that consists of books that all share the same reading audience? Nodelman (1996) dislikes the term 'children's literature' altogether, claiming that books written for children tend to belong to already established genres, such as the adventure story or the historic novel. Therefore, he states that 'Genres exist primarily in the eyes of the beholder' (1996:146). Nodelman is not against the thought of children's literature as a genre in itself, however; he believes that '[e]ven if the texts of these sorts written for children share qualities with similar texts written for adults, they also have much in common with each other as texts for children' (1996:146). Rose (1989) also dislikes the term 'children's literature', but for a different reason: she believes the 'child' in children's literature is invented for the needs of authors and critics, and that

'children's fiction rests on the idea that there is a child who is simply there to be addressed and that speaking to it might be simple' (1989:l). Therefore, the actual reading children have less influence on the genre than the *image* of the reading child many authors write for.

Children's literature is a genre that is largely controlled by adults, since most of the books are written by adults, with the odd exception of diaries (eg *The Diary of Anne Frank* or *Zlata's diary*). At the same time, adults are the main purchasers of children's literature. This makes it different from adult fiction in that

> [c]hildren's books are written for a special readership but not, normally by members of that readership; both the writing and quite often the buying of them is (sic) carried out by adult non-members on behalf of child-members (Briggs 1989:4).

Thus, even though the child-readers can choose to read or not read what the adult authors write specifically for them, or what the adult purchasers buy for them, they play a rather passive role, since most books are written or bought by adults who believe they know what children want to read.

Furthermore, the 'children' we see as part of the reading audience of children's literature are not children everywhere in the world, only the literate children with access to literature either through libraries or through shops. As explained in Appendix J, for years, the child 'was nothing but a passive and uncritical listener of stories that tired mothers and nannies improvised at his bedside, in our time [the child] has become a comsumer of a great growing literature' (Singer 1983:50).

Many children and adolescents read books that are aimed at adult readers. According to Weinreich (1996:40), some children read literature written and published for adults from age eleven. Should then adult books that are also read by children belong in the category 'children's literature'? And if children's books, like *Robinson Crusoe* or *Alice's Adventures in Wonderland*, are read by adults, and perhaps by more adults than by children, do they belong in a different category? Several of Roald Dahl's children's books, as well as J. K. Rowling's *Harry Potter* series, are read and appreciated just as much by adults as children, but they are still categorised as children's books. Hunt (1995) suggests that one should make a distinction between '*children's* children's books and *adults'* children's books' (1995:10), because 'the children's books that adults like (and valorise) are not the same as the ones children like (bearing in mind the inherent paradox that the books are written by adults)' (ibid). Among the adults' children's books, Hunt mentions for instance *The Wind in the Willows* and *Winnie-the-Pooh*, while children's children's books 'are of popular culture', and include book series such as *Nancy Drew* and books written by Enid Blyton. If you say that these books are not really

literature, Hunt says, 'then you make my point: they certainly aren't *adult* children's literature' (1995:10).

For some reason we, as adults, believe that children's books that have achieved a dual readership of adults and children, such as *Harry Potter* and *Narnia*, are of better literary quality than the books read only by children, such as *Animorphs* and *Goosebumps*. Townsend, a literature critic, emphasises that 'a good book for children must be a good book in its own right' (1971:15), and furthermore argues that a book can be good 'without being immensly popular and without solving its readers' problems or making them kinder to others' (ibid). The Japanese writer Miki believes that not only children should enjoy a children's book:

> Naturally children's literature started as a gift from adults to children. However, it is not enough for children's books to be entertaining to children alone. They should give enjoyment also to adults. (1986:169)

The Danish children's literature critic Winther agrees with Miki, yet puts it slightly differently by arguing that 'it is, in reality, the best measure for good children's literature, that it makes an impression on adults' (Winther in Weinreich 1999:96, my translation). C. S. Lewis, author of the *Narnia* series, claims that he is 'almost inclined to set up as a canon that a children's story which is enjoyed only by children is a bad children's story' (1959:210). Certain critics have even gone as far as to say that the kind of books that only children enjoy can, in fact, be bad for them. This statement upsets Lesnik-Oberstein, who asks: 'How do we know which books are best for children if we do not even know which books are children's literature?' (1996:17)

Our image of the 'reading child', as I pointed out earlier, helps shape the way authors write for children. Nodelman says that 'we give the children what we believe is good for them. If we think they have short attention spans, we won't give them long books' (1996:80). Therefore, our assumption of what children are like and what children like to read strongly controls the outcome of children's literature. Nodelman claims that 'we give the children what we think they'll like and comprehend, thus depriving them because of our assumptions' (1996:80). Some authors even say that they do no write for children because they do not like the limitations they feel that would imply. The Danish writer Højholt says:

> I can not be bothered to write for children, because they are not adults, it is as simple as that. If I were to write for children, I would have to take into consideration issues that have nothing to do with art, issues concerning pedagogic. (1990:6, my translation)

Not only is the term 'children' limiting. Some critics and theorists have seen the term 'literature' as slightly troublesome too. Can for example comic books, horror stories, poetry, plays and factual books be included in the 'children's literature' category, or is this category reserved for fiction books only? And what about children's rhymes like 'Humpty Dumpty' or

fairy- and folk tales? A wide definition of children's literature is the definition used by Knowles & Malmkjær (1996): 'For us children's literature is any narrative written and published for children …' (1996:2). This definition resembles that of Weinreich (1999): 'Children's literature is literature written and published for children; in other words both the literature written for children and the literature which was originally written for adults but has been adapted to children' (1999:132, my translation).

Many scholars use the term 'children's literature' solely about literature that they believe is good for children, 'most particularly in terms of emotional and moral values' (Lesnik-Oberstein 1996:17). Others, as represented by Townsend, say, perhaps jokingly, that '[t]he only practical definition of children's books today - absurdly as it sounds - is a book which appears on the children's list of a publisher' (1971:9). Hunt (1996b) claims that children's literature is not regarded as literature at all in western culture, and that 'children's literature' therefore seems like 'a contradiction in terms' (1996b:9). Perhaps the simplest 'definition' of children's literature can be given by describing its characteristics, as MacDowell does :

> Children's books are generally shorter, they tend to favour an active rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; the story develops within a clear-cut moral schemaism which much adult fiction ignores; children's books tend to be optimistic rather than depressive, language is child-oriented; plots are of a distinctive order, probability is often discareded; and one could go on endlessly talking about magic and fantasy, and simplicity, and adventure. (1973:10)

Hunt still believes that literature and its value systems are 'essentially parallell to the patriarchal family: adult male literature is superior to female literature is superior to children's literature' (1996b:9). The situation is even 'worse' for popular children's fiction, Nikolajeva (1998) states, because 'popular fiction for children … is despised not only for being children's literature but also for being popular fiction' (1998:13, my translation).

Popular fiction has often, as Weinreich says, been left out when writing the history of children's literature (1999:38). Some scholars, such as Darton (1932), have felt that even the more didactic literature should be kept out of the children's literature category. In his definition of children's literature, he refers to 'printed works produced ostensibly to give children spontaneous pleasure, and not primarily to teach them, nor solely to make them good, nor to keep them *profitably* quiet' (1932:I). By choosing this definition, Darton leaves out 'all schoolbooks, all purely moral or didactic treaties, all reflective or adult-minded descriptions of child-life and almost all alphabets, primers and spelling books' (ibid). Chambers wonders if one can avoid didacticism when writing for children. He has yet to be persuaded, he says, 'that

you can write a story without an element of didactic in it' (1983:57). The problem lies not in the stories, Chambers adds, 'but with our use of the word didactic' (ibid), and what children's books have to say to children 'ought to be too important to ignore or to disparage as didactism, used in an abusive sense' (1983:69).

According to Hunt (1996), when reading children's literature, we are 'dealing with texts designed for a non-peer audience, texts that are created in a complex social environment by adults' (1996:4). Adults can never share the same background as children; consequently, they rarely share the same purpose in reading. Generally, when people read, Hunt continues, one of three situations occur: either adults read books intended for adults, adults read books intended for children, or children read books intended for children. The three situations are fundamentally different, since adults read in a different manner when reading adults' books for their own pleasure or enlightenment, than when reading children's books. When the latter occurs, Hunt explains, adults can read the books intended for children in four different ways. Firstly, they can read them '*as if they were peer-texts'* (1996:4-5, Hunt's italics). Secondly they can read '*on behalf of the child'* (ibid), in order to recommend or to censor the book. More rarely, adults can read the children's book '*in order to discuss it'* (ibid) with other adults, and finally, the adult can '*surrender to the book on its own terms'* (ibid), which is as close the adult gets to reading as a child. In other words, a book is perceived differently if read by a child as opposed to an adult, and adults can read children's literature for different purposes. It seems true what Babbit (1996) says, 'once a piece of fiction leaves its author's hands, it becomes the property of each person who reads it, and each person will see different things in it, often things the author didn't necessarily intend' (1996:32).

2.3 THE READERS

A debate that surfaces in the media from time to time is the debate regarding whether children and youths read *enough*. The idea that TV, video and computers may replace the book as the preferred medium has 'scared' publishers into taking action. I will briefly mention two Danish surveys focussing on children's media habits, to prove that children still do read a lot of books. To my knowledge, no similar studies have been carried out in Norway; yet, with Norway and Denmark being culturally alike, I think the Danish children's opinions can be applied to Norwegian children.

2.3.1 Two Danish surveys

In 1983, the Danish publishing company Gyldendal conducted a survey of the reading habits of young people (Weinreich 1999:99). The survey revealed that children no longer bought as many books as before, a result that was quickly translated into 'children no longer read as many books as before'. The debate following this survey focused on finding out why children no longer read books. What was overlooked in connection with the survey was the fact that more books for children and youths were published than ever before, and that each pupil borrowed on average 100 books a year from the school- or the public library (Weinreich 1999:9).

In order to follow up a survey of children's media habits done in Denmark in 1977/78, Weinreich conducted a study in 1993, where 882 children aged nine to twelve were asked about their use of the media. The 1993 survey was a duplication of the 1977/78 survey; thus, the results could be compared to check whether the situation had changed. Weinreich found that the children who participated in the 1993 survey read less than the children in the 1977/78 survey. In the 1977/78 survey, 64 per cent of the informants said that they read books 'several times a week' or 'almost every day', while in 1993 the percentage had fallen to 55 per cent. The survey also showed that more girls than boys could be called 'ardent readers', and that children aged nine read more than the children aged twelve. Contrary to what might have been expected, children's TV-watching had not increased much since the 1970s, while the use of video had increased proportionally to the decrease in the rate of children going to the cinema.

In a survey carried out in 1994/95, focussing on children's reading habits, the participants were not chosen randomly. There was a 50/50 boy/girl ratio; half of the participants were ardent readers while the other half were not. Weinreich discovered that most children saw reading as a pleasurable activity. They read in the afternoon or just before bedtime, preferably while lying in bed or on a sofa, sometimes listening to music, and the majority of children said they liked to have something to drink while they were reading. Weinreich calls this reading experience, when several of the senses are in use at the same time, 'polyaesthetic' (Weinreich 1996:34, my translation). It is clearly a very different reading experience from the situation children are in when they are reading in order to do their homework, for instance.

The informants in this survey knew very well what kind of books they preferred to read for pleasure; they wanted funny and exciting books. Book series were often preferred, while the least popular books were books about war and/or historic events. When asked who influenced them when it came to choosing books, most children answered that they were most

influenced by their friends, their parents or the school librarian. It is perhaps not so surprising, then, that many boys said they liked to read the 'classics', such as Jules Verne's novels. In fact, no less than 15 per cent of the boys' preferred books were so-called children's classics, published before 1945, and when asked who their favourite authors were, many children mentioned names such as Jules Verne, Jack London, C. S. Lewis, Bram Stoker and Daniel Defoe.

The survey does not say anything about whether the children read books written in their native language or books translated into their native language, however. According to Norwegian statistics (Kaldestad & Vold 2001:145), 296 novels for children and adolescents were published in Norway in 1999; 137 of these were written in Norwegian, while 159 were translated from another language. 127 of the 159 translated books were translated from English, 20 from Swedish, five from Danish and four from German. Judging by the statistics, Norwegian children have access to an impressive number of books translated from English into Norwegian. Yet, one must also keep in mind, that new titles in a book series such as *Animorphs* and *Goosebumps* may be published between five and ten times a year each. Hence, if the number of books translated from English includes a large number of popular fiction book series, this may reduce the variety of books translated into Norwegian. However, the statistics do not say anything about what kind of novels were translated.

In sum, Weinreich's studies showed that many children are ardent readers and have their own opinions on what kind of books they like to indulge in, the main criterion being that the books should be funny. In addition, statistics show that of the total number of books published for children in 1999, just over half were translated from another language and 80 per cent of the translated books were translated from English.

2.3.2 The Deichman debate of the 1980s

Whether or not book series should be allowed in public libraries is a debate which surfaces from time to time, especially in connection with cutbacks on library fundings. In 1979, librarians at the children's departement of the Deichman library, Norway's largest public library, discovered that many of the book series in stock were worn out and needed to be replaced. After a long debate, however, the librarians decided, as a one-year experiment, to take the remaining copies of the book series out of the library and not replace them with new copies. In the meantime, they hoped that children would borrow other non-series books instead.

This decision sparked off a glowing public debate on the subject of book series, and according to Drange et al (1982), the vast majority of the public strongly disagreed with the

decision. When the one-year period was over, however, an evaluation showed that the library had lent out even more books, while not having any book series on the shelves, than before. The experiment also proved that, when children did not find the book series on the library's shelves, most of them would borrow other books instead.

Today, libraries do have book series on their shelves. Yet, two librarians I was in touch with regarding my library survey (see Appendix A), who said that they read through every book before deciding whether to put them in their library, mentioned that they had decided against some of the books in the *Goosebumps* series, because they found them too 'horrible'. The decision to stock book series like *Goosebumps* and *Animorphs* also made the libraries buy the *Hardy Boys* and the *Nancy Drew* series a few years ago, not because, as some believe, these books are now sometimes regarded as 'classics', but simply because a library that has series like *Goosebump*s and *Animorphs* should also include series like *Hardy Boys* and *Nancy Drew*. A child should not, a librarian remarked, come to the library and discover that their favourite books were graded 'poor' and not found worthy to keep in the library.

The issue of what kind of function the library should have has also been brought up in recent years. One librarian mentioned that, in earlier years, the library's main function might have been to guide the readers to 'good' literature, while in recent years the libraries have had to face issues such as boys' book dropping (Gerhardsen 2000). Therefore the libraries have had to change their policy so that they welcome even readers who want to borrow books of a 'poorer' literary quality. Therefore, although popular fiction is not approved of by all, the libraries' policy seems to be that popular fiction is a necessary evil when it comes to making boys continue to read. The underlying hope is that boys, by reading popular fiction, may become interested in other types of literature too. However, the fact that libraries stock popular fiction series is still not approved of by everyone. Rottem (2000), for instance, worries that we are becoming a nation of 'literary consumers' rather than 'ideal readers' (2000:23, my translation), and that perhaps 'the good buyer' has replaced 'the good reader' (ibid, my translation).

The debate on keeping or not keeping popular fiction books in libraries has not only taken place in Norway; both Britain and the USA have experienced similar debates. In Britain, the dabate evolved mostly around the books by Enid Blyton, while in America the debate has primarily focussed on the *Nancy Drew* books (cf Black 1995; Romalov 1995; Shoemaker 1995). As late as 1991, a children's librarian in Boulder, Colorado, refused to buy book series such as *Nancy Drew* or *Hardy Boys* for the school library, claiming that the books were '"sexist, racist and poorly written"' (Romalov 1995:120).

2.4 AUTHORS OF CHILDREN'S LITERATURE

This section focuses on what the literature critic Shavit (1986) calls 'the self-image of children's literature writers', primarily to show what they think about their position as writers of children's books. It includes a section which presents the authors of the book series analysed in the study.

2.4.1 The self-image of children's literature writers

At the very beginning of the writing and publishing of books for children, and for a long time after, many children's literature writers (especially male) did not sign their works. They wrote anonymously or under a pseudonym, since writing for children was not respected in society. Women, however, already had a subordinate role in society; therefore, they had nothing to lose by using their real names, since writing for children, in fact, improved their status. Thus, most women wrote under their real names.

Today, writers of children's books do use their real names, and men and women who write for children are equally respected. However, according to Shavit (1986) 'most writers seem to be unhappy with their position in society as children's writers' (1986:39). Shavit believes that most authors who write for children are unwilling to admit it, because they feel that writing for children is still seen as inferior to writing for adults. Authors who write for children are not taken as seriously as those writing for adults, and children's books need to be appreciated by both children and adults to be considered good, as C. S. Lewis once claimed (1969:210). The external attitudes toward children's literature contribute to the poor self-image of children's literature, Shavit claims (1986:38). And the poor self-image, in turn, makes the authors reluctant to view themselves as 'only' children's fiction writers.

Many authors have expressed their views on whether or not they regard themselves as children's writers (cf O'Dell 1968; Townsend 1971; Cooper 1983; Ende 1986; Machado 1986), and according to Shavit, the fact that quite a few famous authors who write books for children do not wish to be put in the category 'children's writer' is related to the inferior status children's literature has in society. Therefore, some of the writers 'attempt to liberate themselves from the children's system and wish to be considered simply as writers for adults' (Shavit 1986:41). And in order to liberate themselves, some of the writers choose to deny that they are writing for a specific addressee, viz the child.

Some writers claim that they do not know who they write for, but their publisher usually knows. Thus, the authors write stories and send them off to the publisher, who can

decide then whether the stories are worth publishing, and who they should be published for. 'Very often the decision that they are children's writers was made in the first instance by the publisher', Walsh explains (1973:32). Wrigthson, for instance, says she does her writing in the following manner:

> I just write my own stories in my own way, and send them off to a publisher. He is the one experienced in marketing, and the one investing money in the story; he may not know for whom the story was written, but he is entitled to decide to whom he can sell it. (1986:96)

Wrightson seems to belong to the 'write-for-self-group', viz authors who claim that they write only for their own pleasure. If the book is published and becomes a success, the authors may take credit for it. If it does not become a success, the writer can easily say that it does not matter, since s/he was only writing for herself or himself. Yet, Wrightson makes a point of the fact that she does not believe in those who say they write to please themselves. 'If [that] were true', she says, 'we writers would be a happy, contented lot, our desk drawers stuffed with manuscripts we never troubled to submit an editor' (1986:97). An author does need a reader, whether she likes to admit it or not.

While Shavit claims that most children's writers deny writing books for children, Svensson (1976) and Weinreich (1999) have sucessfully proven otherwise, and Ellen Raskin exclaimed, upon receiving the Newbery-medal in 1979: 'I do write for children consciously and proudly' (1979:386). Astrid Lindgren has gone one step further and declared that her preferred audience is children: 'I have neither the ability nor the desire to write for adults' (1983:72, my translation). Not only does Lindgren admit to writing for children, she even states her dislike for writing for adults, in stark contrast to those writers who say they do not write for children at all.

Nina Bawden, who has written both for children and adults, openly admits to writing for children, more specifically, 'I write for … the child I used to be' (1976:4). This point of view is supported by Michael Ende, who, while saying that he does not write for children at all, also adds, that '[a]t the very most I could say of myself that I write books which I myself would have enjoyed reading as a child' (1986:59).

An Reutgers Van der Loeff has a social engagement behind her stories for children; since 'children are eager and inquisitive', she writes 'mostly and most wholeheartedly for them' (1976:27). In her opinion, the writer's most important task is to provide children with the information they need to find their way in 'this chaotic, raging mad world' (1976: 28).

Joan Aiken has a different approach to her writing. Although she sees that children, perhaps more today than ever before, need to be given 'real values and sustaining ideas and

memories that they can hold on to and cherish' (1976:26), she does not see it as her task to write books to provide that. Van der Loeff, on the other hand, does not want to simply give children amusement, because '[l]ots of other writers take care of that' (1976:30).

Historically, writers of children's books appear to fall largely into these two categories: those who say they do not write for children, and those who proudly say that they do. Those who say that they do not write specifically for children often add that they write for themselves, and if anyone else likes what they write, that is just a bonus. Authors from both groups, however, have stated that they write for the child in themselves, the child they used to be, or that they simply write what they would have liked to read when they were children. Scott O'Dell probably speaks for everyone when saying that, although he is not a 'children's writer', a term he finds slightly derogatory, he is a 'writer of books that children read' (O'Dell in Kilpatrick 1978:951).

2.4.2 The authors of the books analysed in this thesis

In the late 1920s, Edward Stratemeyer, the brain behind many of the successful American book series for children and owner of the Stratemeyer syndicate, had discovered that detective stories were becoming increasingly popular in adult fiction. Therefore, he thought a detective story for boys would be worth attempting. Stratemeyer wrote a detailed outline of the first book and sent it to Leslie McFarlane, one of his ghost-writers who had signed a contract with the syndicate. McFarlane wrote a draft of the first *Hardy Boys* book and sent it back to Stratemeyer who accepted it. McFarlane then continued working as a ghost-writer for over twenty years, for instance, under the pseudonym of Franklin W. Dixon[i].

As a ghost-writer for years, McFarlane was used to writing in a certain way, namely to 'hammer out the thing at breathneck speed, regardless of style, spelling or grammar … put it in the mail, the quicker the better, and get going on the next book ... time was money' (1976:63). When he started working on the first *Hardy Boys* book, however, he felt that 'the Hardy Boys deserved better'(ibid), and decided to write a better series. He believed that he 'probably had a knack for story telling' (1976:187), and that the good stories behind the books were the main reason why the *Hardy Boys* books are popular even today. He was also aware that his audience did not consist of adults, which suited him, since he 'wasn't writing for educators and librarians; [he] was writing for youngsters' (1976:67).

Although she did write around 130 volumes of juvenile fiction over a thirty-year span, Mildred Wirt Benson is most famous for having written the twenty-five first *Nancy Drew* books under the pseudonym of Carolyn Keene between 1927 and 1953. Benson started

working for the Stratemeyer Syndicate in 1927 and stayed with them until 1953[ii]. About creating her heroine, she says that she tried to 'make her a departure from the stereotyped heroine commonly encountered in series books of the day' (1995:61). She believes Nancy became so popular 'primarily because she personifies the dream image which exists within most teenagers', and that she 'might rate as a pioneer of Women's Lib' (1995:62). Benson was a prolific writer at this time, writing under at least six different pseudonyms, in addition to her own name. She usually spent a few weeks on the more popular-type material, and in her 'most prolific year'(1995:63) she wrote thirteen full-length volumes under various pen names. This was possible partly because Stratemeyer had told her to 'snap [her] fingers at literary content, but keep up the suspense' (Johnson 1995:33).

When Stratemeyer died and his daugthers took over the company, the cooperation between publishers and ghost-writers became more difficult. The outlines ghost-writers received became increasingly detailed, thus making the stories harder to write, and the Stratemeyer daughters had their own opinions on how the stories should be told. Harriet Adams wrote in a letter to Benson of May 1947, that she should try to 'use adjectives, adverbs and short phrases to make Nancy keen but diplomatic; George boyish, blunt and astute; Bess feminine, fearful, but willing to go along' (Johnson 1995:35). The fact that the syndicate claimed increasing control over the story and allowed the writers less and less freedom upset Benson, and ultimately stopped her writing for them altogether. In the 1970s, Benson was invited by an editor to write a new teenage series, evolving around drug abuse and other social problems. Benson declined, however, believing that

> the teenagers for whom I wrote lived in a world far removed from drugs, abortions, divorce and racial clash (…) Any character I might create would never be attuned to today's problems. In my style of writing there can be no time concept, no chains binding one to the present. (1995:64)

While McFarlane and Benson were fed with a plot outline and a character list set up by their publisher, the other authors in this study have been a lot freer as regards deciding the content of their stories. R. L. Stine admits that he started writing the *Goosebump*s stories because he was asked to: 'An editor asked me to write a scary book. She even gave me a title for it – *Blind Date'* (2000:2). Since Stine had little, if any, experience in writing scary stories for children, he bought several scary children's books and considered what he could do differently. Thus, the initial idea and the title of Stine's series came from a publisher, as did the idea of *Hardy Boys* and *Nancy Drew*. C. S. Lewis, K. A. Applegate and J. K. Rowling, on the other hand, came up with the ideas for their books themselves. Applegate's idea behind *Animorphs* was 'to give readers as accurate an idea as possible of what it would be like to

become a completely different species' (2000:2). Therefore, Applegate makes sure to do thorough research, talking to zoologists and reading books on animal behaviour and psychology before writing.

Rowling said of her first 'meeting' with her protagonist, Harry, that '[he] just sort of strolled into my head, on a train journey. He arrived very fully formed. It was as though I was meeting him for the first time' (1999a:5). At first, Rowling wrote for herself, with no thought of publishing the story. Thus, when she wrote the first *Harry Potter* book, as well as the synopsis for the next six books in the series, she did that mostly for herself, she claims.

C. S. Lewis had been writing several books for adults before he published *The Lion, The Witch and The Wardrobe*, the first book in the series about the fantasy land Narnia, in 1950. *The Magician's Nephew* (1955) was written second last in the series, but is nevertheless first in the reading order of the books, according to the publishers. There is dissension among scholars, however, as to which is the 'correct' reading order of the books (cf Schakel 1979), but I have chosen to follow the publishers' choice, which places *The Magician's Nephew* as the first book in the series. According to Coren (1994:68), Lewis had been fascinated by the idea of a magic wardrobe since he was a child, and was also inspired by a child who once asked him what was behind a particular wardrobe, 'whether there was another way out through the other side' (ibid). In addition, the inspiration for the *Narnia* series probably came partly from two books: *The Aunt and Anabel* by Edith Nesbit and *The Secret Garden* by Frances Hodgson Burnett, and partly from an image Lewis had had in his mind for some years: an image 'of a faun carrying an umbrella and parcels, walking through a snow-covered forest'(Coren 1994:68). The *Narnia* series is to a large extent the story of good and evil, and can be interpreted with many religious implications. However, the story is just as appealing and unforgettable on a level where one does not see the religious relations, and it was Lewis' intention that children should be allowed 'to enjoy the book for themselves and think about religion when they were older' (Coren 1994:70). The fact that the *Narnia* books can be read on several levels, just as the *Harry Potter* books, contributes to placing them among quality children's books, and in an even more rare group: books that appeal to a dual audience of children and adults.

While McFarlane and Benson have been hidden behind pseudonyms, the other writers use their real names. That is, they use their initials and not their full names: C. S. Lewis, R. L. Stine, K. A. Applegate, J. K. Rowling. Since young boys are often reluctant to read books by female authors, the authors may consciously have avoided the gender issue by using the androgynous initials combined with their last names, as other writers before them (cf A. A.

Milne; J. R. R. Tolkien). P. L. Travers used her initials only on the title page of Mary Poppins, knowing that

> [c]hildren's books are looked on as a sideline in literature (…) They are usually thought to be associated with women. I was determind not to have the label of sentimentality put on me, so I signed by my initials, hoping people wouldn't bother to wonder if the books were written by a man, a woman or a kangaroo. (in Frankel 1964:57)

Rowling, along with Stine and Applegate, says she is proud to be writing for children, although she initially just wrote for herself. Stine says he enjoys writing for children a lot more than writing for adults, and that he especially loves getting letters from children who write that they have read 30 or 40 of his books, because 'It means that they have developed a real reading habit. And they will go on to read all kinds of books' (2000:3). In fact, all of the writers seem concerned that children should develop good reading habits, and encourage them to keep reading all kinds of books, both for pleasure and for reading practice.

Stine is aware that, as with the *Hardy Boys* and *Nancy Drew* series, some critics want to keep his books out of the libraries and schools because of their content and language. His response is that he is careful about what he puts in his books. Yet, he believes the main responsibility of children's writers is

> to show kids that they don't have to turn to TV or computer games for entertainment (…) I think this is the role that my books play. It thrills me that I finally found something to get boys to read, after 25 years of trying. (2000:4)

While Stine's mission is to show children that books can be just as exciting and entertaining as TV or computer games, Applegate feels that her books should inspire children and give them respect for the natural world. Stine probably relates to what Aiken said, mentioned in Section 2.3.1, about writing for children to give them the pleasure in reading she had as a child, while Applegate relates more to Van der Loeff, who writes for children in order to help them find their own identity and purpose in life. Applegate stresses her aim to inspire the children, while Stine's goal is to give them a good scare.

When asked about the content of her books, Rowling answered that she believes magic has a universal appeal (Bouquet 2000:1), a view shared by Medlicott, who believes magic 'is a universal ingredient of different oral traditions' (1996:342). Without going into details, it is obvious that the Harry Potter books have certain fairytale-like traits. Rowling's books and Lewis' *Narnia* books have achieved a dual readership, while the other books in the study appeal mostly to children. Thus, *Harry Potter* and *Narnia* fulfil C. S. Lewis' definition of a good story: 'a children's story which is enjoyed only by children is a bad children's story' (1959:210). In other words, since the books are enjoyed by both children and adults, they must

be good books. The publishers that Rowling first contacted refused her manuscript, however, saying that the action and the sentence structure, were too long and complicated. Ironically, the intricate plot and the puzzling language are some of the things the readers now say they love in the books, and what has inspired other authors to write interpretations of Rowling's books (cf Mammen 1999; Schafer 2000; Stoveland 2001).

2.5 PUBLISHING AND MARKETING

The best selling children's books in the world today are those belonging to a book series, for instance *Goosebumps* and *Animorphs,* with 64 and 52 books in each series, respectively, plus a number of spin-off book series. The *Nancy Drew* series now contains 148 titles, in addition to around 100 other titles linked with the original series, and in 1994 it was estimated that the series had sold around 80 million copies (Benson, 1995:65). Yet, although *Narnia, Hardy Boys* and *Nancy Drew* have been published and reissued for over fifty years, more copies will probably be sold of *Animorphs*, *Goosebumps* and *Harry Potter.* Rowling, for instance, who has yet only published four out of the planned seven *Harry Potter* books, is likely to be one of the all-time best selling authors by the time she finishes the series. It is estimated that she has sold between 77 and 100 million books worldwide to date (Aftenposten Interaktiv 2001:1; Tønder 2001), while Stine had sold over 90 million books until 1996 (Dugan 1996:45).

Yet, what makes the author's bank accounts bigger are the sales of all kinds of merchandise related to the different series. *Goosebumps*, aptly named 'a marketing department's dream' (Allen 1995:22), has a multitude of articles related to the books for sale: pillow-cases, trainers, watches, t-shirts, torches, back-packs, party goods, board games and so on. Although the appeal of the 'formulaic, watered-down thrillers' (Dugan 1996:48) may mystify adults, there is a 'very adult sensibility behind the marketing strategy that built a kids' book series into a rapidly growing entertainment and merchandise brand' (ibid).

In addition to the merchandise, the different book series have been made into TV-series or films, the newest addition being a *Harry Potter* film, due to be released in November 2001. The various book series also have their own web sites, where the authors answer questions from their readers, in addition to attractions such as games, chat rooms, screen-savers and special offers on merchandise.

2.6 POPULAR CHILDREN'S FICTION

Popular fiction is usually thought of as the black sheep in the literary family. Since four out of the six books in this study fall into the category 'popular fiction', I will give an overview of the

characteristics of this genre by looking at what some critics have said are the characteristic traits of popular fiction in general and popular children's fiction in particular. I will look to the six analysed books for examples to confirm or contradict what the critics say are typical traits of popular children's literature.

2.6.1 What criteria can we use when discussing popular fiction?

Popular fiction has often been accused of containing only clichés and predictable action, and the books are seen as 'poorly' written when compared with quality fiction. But is it fair to approach popular fiction books with the same set of criteria as when approaching quality fiction? Or should one adapt to popular fiction's standards? Townsend claims that

> [t]he critic who is concerned with a book as literature cannot, however, carry his 'standards' around with him like a set of tools ready for any job. He should … approach a book with an open mind and respond to it as freshly and honestly as he is able …(1971:15)

Popular fiction is not written to educate people or change their lives, although a number of American women claim that the character Nancy Drew has done just that (cf Pickard 1995). Rather, it is written to entertain the reader, as Hjorthol (1995) points out: 'Popular culture's most important function is to entertain, which it does by telling stories' (1995:45, my translation). Popular fiction is published frequently in order to supply popular demand, and consequently written fast, based on a well-known formula, where the heroes and the villains have certain roles, and the story has to be so action-packed that there is no time to develop the characters. For the reader, the excitement lies not in whether the hero will win, but rather in how s/he manages to defeat the villain.

Naper (1992) points at two more important differences between popular fiction and quality fiction. In popular fiction the texts are '"closed" with few possibilities for interpretation. It encourages consumption rather than reading activities and co-creation' (1992:61, my translation). There are, Naper says, fewer '"open spaces" or "crossroads" in the text that can be understood in more ways than one, and where the understanding of the text can take different directions, depending on the reader's background, needs and aptitude' (ibid). It is, in other words, not possible to discuss a popular fiction book in the same way as one discusses a quality fiction book, since the popular fiction books are closed and already interpreted when the reader starts reading. This way popular fiction appears to have a great deal in common with TV, as Tokmakova (1986) puts it: 'While reading a book, the reader, so to say, becomes its co-author. His perception of an image is quite individual. Whereas television standardizes (sic) the perception, imposes it on the spectator, unifies and flattens it' (1986:106).

Reading a popular fiction book is, in many ways, similar to watching a TV-series; the reader does not need to participate or get involved, s/he can just passively accept what happens.

2.6.2 The characters of popular fiction: heroes and villains

The characters in popular fiction remain static throughout the series, and usually remain the same age through a hundred books or more. However, Frank and Joe Hardy and Nancy Drew aged from around sixteen to around eighteen years when the series were re-edited in the 1950s. This was done, according to Paretsky (1991), 'Perhaps [because] series editors didn't like a sixteen-year-old at the wheel of the roadster' (1991:Introduction). Paretsky also suggests that maybe 'in the depression, a sixteen-year-old who didn't have to go to school, and who successfully managed her father's house didn't seem as anomalous as it later became' (ibid).

In the *Goosebumps* series, there is no recurring character; a new protagonist is introduced in every book. Nevertheless, the protagonists are always around eleven or twelve years of age, the age of their intended readers. In *Animorphs*, the protagonists do notice time passing, but because they experience a lot in a short period of time, they do not grow older.

While popular fiction protagonists stay more or less the same age throughout the series, Harry Potter gets older book by book. Each book covers a school year at Hogwarts School of Witchcraft and Wizardry, where Harry started at the age of ten and where he will graduate in the seventh book, at the age of seventeen. Harry goes from being a shy unwanted boy, living under the stairs at his aunt's and uncle's house, to overnight becoming an admired and famous wizard, making friends and fighting big battles on his own. Harry learns valuable lessons and changes throughout the books as he becomes older; thus he is no static figure. Instead, Harry's aunt, uncle and cousin are static characters in these books. Although Harry only meets them during the summer, when he has to live there, they remain mean, unfair and nasty throughout the series, as do some of the teachers and pupils at Harry's school. Thus, although Harry changes, many of the other characters in the book remain static and predictable.

The characters of popular fiction books often have a certain apperance or a certain way of speaking, as explained in Appendix K.

2.6.3 The story line

The popular fiction books are 'tightly built up', as Naper (1992:61, my translation) points out, and they have a 'tight story line' (ibid). The same pattern is repeated in all the books in the series; hence, popular fiction books are often nicknamed 'formula books'. Stine has never denied writing his books according to a certain formula, and has joked that there are only five

plots in use in his books, 'including the mummy, the haunted house and the werewolf' (Cornwell 1996:12).

The story line used in popular fiction is easy to discover; according to Høgås et al, the pattern is a variation of the home-away-home pattern of children's fiction, namely one of 'bliss - crime - resolution - bliss' (1981:32, my translation). The protagonist and the 'problem' are usually presented within the first two chapters. The protagonist's task is then elaborated on, and the protagonist starts working on it, head over heels. The villain will appear several times, and some of the protagonist's friends are likely to be in trouble at some point. Towards the end of the book, one out of two things happens: either the protagonist tells his/her detective father about how s/he has solved the case, the police arrive, arrest the villain, and the whole city rejoices, or the protagonist saves his/her friends, who narrowly escape the villain and are one step closer to defeating him/her.

This home-away-home pattern has roots back in 'the structure of traditional folk- and fairy tales'(Butts 1996:332), and there are similarities between this pattern and the one Propp (1968) found in the fairy tales. The circular journey pattern has 'dominated children's literature since its very beginning' (Nikolajeva 1995:47), and it is variations of this pattern we find in *Hardy Boys, Nancy Drew, Goosebumps* and *Animorphs*. There are, nevertheless, interesting examples of authors who challenge the pattern, and a classic example is the last book of the *Narnia* series. In the previous books, the children were brought into Narnia to perform a task, and having done that, they were returned to their own world. But in the last book, *The Last Battle*, the children die in a railway accident, and 'are thus allowed to proceed to a world beyond this, beyond the point of no return' (Nikolajeva 1995:47). Astrid Lindgren also broke this circular journey-pattern in both *Mio My Son* (1954) and *The Brothers Lionheart* (1984), and by doing so encouraged children to ask questions about the protagonists' future: 'what happens now?'. The switch from circular journey patterns with closed endings to linear journeys with open endings is probably one of the most interesting features of modern children's literature. It will therefore be interesting to see how Rowlings chooses to end the last book in the *Harry Potter* series: will Harry die and be reunited with his parents, or will the story have a closed but happy ending with Harry defeating the evil?

Mjør et al (2000) point out that formulas are not necessarily all that bad, since '[t]he formula can create both art and clichés' (2000:25, my translation). A number of other art forms also follow certain patterns, 'for instance: the fairytale, the sonnet, haiku poems and traditional rock lyrics'(ibid, my translation). It would of course be ridiculous to compare popular fiction to a Shakespearian sonnet, but it is a fact that both popular fiction and Shakespeare make use of

formulas, and that while one formula is recognised by the reader as a sonnet, the other formula is recognised as popular fiction. Nodelman (1996) suggests that maybe 'we all need to read formula fiction (or watch it on TV) to start with, in order to learn the basic story patterns and formulas that underlie fiction' (1996:168). We may not be able to appreciate 'the divergences of more unusual books until we first learn these underlying patterns' (ibid). If this is so, the popular fiction books serve an important purpose, in familiarising the reader with the basic story patterns so that s/he can learn to appreciate books with different literary qualities. In addition, when learning to read, patterns and formulas can contribute to heighten the reader's reading speed. Kristo (in Cornwell 1996) sees this pattern linked to the video films children are watching. 'Kids like the fact that there are one after another … it's the kind of thing [they] are used to seeing on videos … you don't have to think about them too much' (Cornwell 1996:12).

The fact that some book series have reached an immense popularity is worrying several authors. Terry Deary, himself the author of several fiction and non-fiction books, such as the *Horrible History* series, explains that publishers often create someting they know the public will like, which

> is either (a) good, because it hooks people on to good literature and keeps them coming back for more, or (b) it's disastrous because you get absolute porridge churned out time after time dressed up to look like caviar. (1999:110)

Deary believes that one of the problems with series publishing is that children buy the books to collect them, rather than to read them, which is what he suspects is happening with *Goosebumps*. He is also concerned that, when choosing between a *Goosebumps* book and a quality book, the child will go for *Goosebumps*, because s/he is familiar with the series.

Celia Rees, a writer of horror stories for children, says that she has mixed emotions about the success of series like *Goosebumps.* She says she believes that part of the popularity of horror series like *Goosebumps* is 'due to the fact that you get more rewards as a reader. You get thrills and spills' (1999:216). The emotional reward you get from reading it is what appeals to the 'naïve or inexperienced reader' (ibid), who will not get the same emotional rewards from 'the more complex, sophisticated narrative' (ibid).

Scholars critical of the concept of book series often return to the argument that book series are formulaic and predictible. Rees does not think the predictability is a bad thing, however, since '[s]ome children, maybe all children in different stages of reading, feel safe within the familiar' (1999:216). Peter Dickinson, another author, famously stated that he believed that

> children ought to be allowed to read a certain amount of rubbish. Sometimes quite a high proportion of their reading matter can healthfully consist of things no sane adult would

actually encourage them to read. (1973:101)

Deary (1999), on the other hand, tries to avoid that his books become predictable and formulaic by 'inventing new ways to be different' (1999:111). But even if he manages to come up with new ideas, he is very likely to be copied or imitated: 'If [the books] are a success, they'll be copied' (ibid). The fact that it can discourage originality is really what worries Deary most about the series publishing. He is afraid that originality will get lost, and that the sales numbers will become more important than good and original stories.

2.6.4 Dialogue as an action-enhancing tool

The action is by far the most dominating element in popular fiction, and is emphasised far more than, for example, the development of characters. The villains and the heroes often talk in a special way, as explained in Appendix K, and in order to bring the action forward, and to keep up the tempo, a lot of dialogue is used. In fact, much of the action happens via the dialogue, as in excerpt [10], where the Hardy boys find themselves in a difficult situation:

[10] "Let us out of here!" Frank shouted at Hobo Johnny.
"You can't get away with this!" Joe yelled.
The man on the water tower gave a loud guffaw. "You think I ain't got no brains. Well, I got enough to know when I'm well off. I ain't in no hurry to collect the treasure you found in the tower. A few days from now will be all right for me to sell it."
"A few days from now?!" Joe exclaimed, horrified. "By that time we'll be suffocated or die of starvation."
Frank put an arm around his impulsive brother's shoulder. In a low tone he said, "We won't do either Joe. I don't think it's going to be too hard to get out of here. If not by the trap door, we'll hack our way out through one side of the tank."(1959:170)

Another means of keeping the reader's interest on top all the way through the book is to end each chapter with a small climax in the shape of direct speech, so that the reader can not wait to turn the page and read on. Out of the six books I am analysing, this technique is most frequently used in *Animorphs* and *Goosebumps*, often with exclamation marks at the end, to really stress the difficult situation the protagonist is in, as in extracts [11] and [12]:

[11] "Help!" the woman screamed. "Oh, please, someone help! Help us all!" (*Animorphs*1996:160)

[12] I'm dead, I thought. Dead. Now I'm dead too. (*Goosebumps* 1992:96)

Popular fiction books are not the only ones to employ this technique, however; also in *Narnia* and *Harry Potter* we frequently find small climaxes at the end of the chapters:

[13] The whole shack shivered and Harry sat bolt upright, staring at the door. Someone was outside, knocking to come in. (*Harry Potter* 1997:38)

The general conception is that the language in popular fiction is cliché-filled and flat. It is true that popular fiction does contain a fair number of clichés, when by cliché one means an expression that has been used too often, or passages that sound a bit turgid and pompous in the ears of an adult reader, as [14], [15] and [16] may do:

[14] He just looked at me with those deep, troubled eyes - eyes I can now see only in my memory. (*Animorphs* 1996:59)

[15] Selecting a recently constructed highway, Nancy rode along, glancing occasionally at the neatly planted fields on either side. Beyond were rolling hills. "Pretty", she commented to herself. "Oh, why can't all people be nice like this scenery and not make trouble?" (*Nancy Drew* 1959:34)

[16] "What - what are you going to do to us?" I managed to ask. My knees were trembling so much, I could barely stand. A dead man was squeezing my shoulder. A dead man was staring hard into my eyes. (*Goosebumps* 1992:111)

The adult reader will automatically brush off passages like these as badly written, but for a ten-year-old reader who bulk-reads, the passages are easy to read, there are not too many difficult words, and there are relatively few words between each comma or punctuation mark. A young reader who reads these books for entertainment, entranced in the exciting plot, will probably not notice the clichés. Besides, how can an inexperienced reader with no knowledge of the concept of clichés recognise one?

2.7 SUMMARY

In this chapter, I have attempted to explain why it is difficult to define the term children's literature, why some writers are strongly opposed to being labelled 'children's writers' and to exemplify how different scholars have engaged in various aspects of the debate. Although the opinions on children's literature may diverge, scholars agree on at least two facts: firstly, that children's fiction is very different from adult fiction and secondly, that popular children's fiction has other characteristics than quality children's fiction. Thus, when adults read children's fiction or popular children's fiction, they perceive these types of literature differently from children who read the same books.

It is interesting to note, as Weinreich (1996, 1999) observed, that even in the age of video games and computers, reading books is still a popular activity among children. Yet, as the library survey (Appendix A) proved, the most popular books in Norwegian libraries in 1999 were, perhaps surprisingly, books from different book series, and in particular popular fiction book series such as *Animorphs* and *Goosebumps*. Although children's popular fiction book series do not have a high status in our society, most adults dismiss them as formula-based

rubbish that, to the adult eye, 'contains no visible value, either aesthetic or educational' (Dickinson 1973:101), some scholars (cf Dickinson 1973; Rees 1999) defend the popular fiction books and believe that children can benefit from reading them.

Since popular fiction books are written in agreement with a certain formula, we easily believe that the language of children's popular fiction books is more formulaic and simplified and less diverse than the language of quality children's books. Whether this is the case, I will come back to in Chapter 4.

[i] The secret of who was behind the name Franklin W. Dixon remained a secret up until the 1970, approximately, when it became known that McFarlane was one of the ghost-writers. He was then released from the contract with the Stratemeyer Syndicate and was given permission (although limited) to talk about his carreer.

[ii] Like McFarlane, Benson signed a contract absolving her of any rights to the books she wrote for the Stratemeyer syndicate. Yet, following a lawsuit in 1980 Benson reached an agreement with the publishers, 'under which she was given credit for writing the original stories' (Johnson et al 1995:51), and was entitled to identify herself as the writer.

3 REPORTED SPEECH

3.1 INTRODUCTION

In this chapter, I will discuss previous research done in the field of reported speech as well as give a background for the study of reported speech in the corpus. Over the years, a great deal of research has been carried out in the field of reported speech, but not everything is within the scope of this thesis. I will hence concentrate on research that I find relevant for my purpose.

First, I will take up some thoughts that Nash (1990) presents on how popular fiction is built up in sequences of dialogue and description, in order to explain why dialogue and reported speech are such a big part of fiction, and thus interesting to study. Then, I will give a brief overview of previous research that has been carried out within the field. After that, I will briefly mention the three main types of reported speech (ie direct, indirect and free direct/indirect) before I talk more extensively about direct reported speech, which is the speech type that I will concentrate on. My main focus is on the reporting clause, the reporting verbs and the 'expansions' (Biber et al 1999:922) of the reporting verbs. Finally, I will discuss the use and non-use of inversion in the reporting clauses.

3.2 DIALOGUES IN CHILDREN'S FICTION

Kriesteva (1986), paraphrasing Bakhtin says that 'any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another'(1986:37). In other words, a number of quotations in a text are used for responding to other quotations, and quotations take up a lot of space in any fiction text. So much, in fact, that Nash (1990) claims that popular fiction stories are generally structured in a pattern of 'pictures and conversations' (1990:88). That is to say, the dialogue is used as a tool to drive the action forward, and the sequences of dialogue are just as important pieces in the patchwork of the story as are the sequences where the narrator describes what happens. When the description and the dialogue are read 'in tandem' (1990:96), each element contributes to a solution of the mysteries the narrator lays out for his readers. The 'principle of allowing dialogue to rule the action' (ibid) is found both in popular fiction for adults and in popular children's fiction and children's fiction in general.

Nash says that dialogues usually fall into one of three categories, 'all related to the progress of the narrative and the furnishing of information to the reader' (1990:99). The three types are shown in Figure 3.1:

Type of dialogue	What is typical of this type of dialogue, according to Nash (1990):
Confrontational dialogues:	Quarrels, challenges, disputes, interviews and 'any kind of personal encounter in which the participants are in overt or covert opposition to each other' .
Instructional dialogues:	The purpose of the dialogues in this category is to 'convey information - ostensibly from one character to another, but ultimately from author to reader'. The information revealed is usually information which is essential in order to understand the plot.
Collaborative dialogue:	This category is often 'an alternative to descriptive summary', and can often describe past events. The speakers work together in order to create a picture of underlying events, relationships and personalities, for the reader's benefit.

Figure 3.1: Three types of dialogues, according to Nash (1990)

The nature of the dialogue is often reflected in the choice of reporting verbs, or 'speech-reporting tags' as Nash (1990:102) calls them. If the dialogue is confrontational, the reporting verbs used are verbs like SHOUT, YELL, SCREAM or BARK; if the dialogue is instructional, verbs like SAY, TELL or EXPLAIN will be used; and if the dialogue is collaborative, verbs like ASK, AGREE, RESPOND or REPLY will be used.

Yet, even if the dialogue has a central position within the story, not all information conveyed through the dialogue will be equally interesting for the reader. Sometimes, as Nash points out, 'dialogue [can be] a useful catch-all for scraps of incidental information' (1990:102). However, as explained in Chapter 1, my emphasis is not on what is said in the direct speech, rather on how the direct speech is uttered.

3.3 PREVIOUS RESEARCH

Haberland (1986) claims that reported speech is a 'universal of human action' (1986:219), since we have not yet discovered a culture where one does not report people's utterances. Since reported speech is said to be a universal matter, much research has been done within this field in different languages. This section provides an overview of the research, which is of interest for the purpose of this thesis.

3.3.1 Reported speech in general

Two collections of articles that give a good, general overview of the field of reported speech are those of Coulmas (1986) and Janssen & van der Wurff (1996). The two collections show that there are great similarities in the way reported speech is expressed in various languages. While some linguists have focused on the grammatical aspect of reported speech, for example Banfield (1973), others, like Jaszcoltz (1996), have studied

the 'semantic problem of reporting on beliefs' (1996:113) in connection with reported speech. Verb tenses in reported speech in Indo-European languages have been studied by quite a few scholars (Boogart 1996; Cate 1996; Jacobs 1999; Janssen 1996c; Van der Wurff 1996), and verb tenses in reported speech, for instance in Chinese (Hagenaar 1996) and Japanese (Coulmas 1986c; Maynard 1986), have also interested several linguists, since these languages do not have the same system of reporting speech as Indo-European languages. Likewise, other non-Indo-European languages, such as Aguaruna (Larsson 1977), Swahili (Massamba 1986), Yoruba (Bamgbose 1986) and Slave (Rice 1986) have attracted attention because reported speech in these languages, unlike Indo- European languages, requires the use of different complements and complementisers. In some countries, particular aspects of reported speech have been studied extensively, for example free direct speech in French (Bauer 1996; Landeweerd & Vet 1996). In the English-speaking part of the world, the different methods of speech representation in connection with narratology have also received some attention (Page 1973, Chatman 1978, Rimmon-Kenan 1997).

Tannen (1986, 1999) has studied what she labels 'constructed dialogue' (1986:311) in Greek and American conversational and literary narrative, and claims that 'the term "reported speech" is a misnomer' (ibid). Reported speech is not, in effect, speech that is reported, Tannen claims, but rather speech that is constructed, and direct quotation is essentially 'constructed dialogue' (1986:330). Tannen gives two reasons for why she claims that one cannot report speech:

> First, much of what appears in discourse as dialogue or "reported speech," was never uttered by anyone else in any form. Secondly, if dialogue is used to represent utterances that were spoken by someone else, when an utterance is repeated by a current speaker, it exists primarily, if not only, as an element of the reporting context … (1999:101).

While Tannen focuses on the content of the reported speech, I will focus on the way in which the reported speech is uttered. Besides, many of Tannen's examples of constructed dialogue are from oral speech, not literary narrative, which is my main focus. Moreover, the reported speech in my corpus is speech that has never been uttered by anyone; it is constructed by the authors.

3.3.2 Reported speech in children's books

The language of children's literature has, according to Kuskin, 'consistently grown closer to spoken language' (1980:224), and the '"read-alone" books have done their share in emphasizing dialogue and simplified language' (ibid). However, very few linguists have focused on the dialogues or the use of reported speech in children's books or popular fiction. Arctaedius' (1982) study on reported speech and the use of adverbs as expansions in a selection of popular children's books is hence one of a kind. However, since many of the books in her study are British and American books translated to Swedish, one might assume that the language in the books, in the process of translation, was accustomed to the Swedish

readers. Even though children's literature and popular fiction seem to be attracting a great deal of interest these days, especially with the publishing of the *Harry Potter* series, the aspect of reported speech in children's books is still a field where much work is waiting to be done.

3.4 TYPES OF REPORTED SPEECH

One usually talks about four modes of reported speech: direct speech, indirect speech and free indirect or direct speech. I will briefly present the four modes, with the emphasis on direct speech, which is the focus of this thesis. A fifth mode, paraphrased speech, will also be presented, as a fairly recent addition to the set.

3.4.1 Direct and indirect speech

In popular children's fiction there is little use of indirect speech. Most of the speech sequences are written out in the direct speech mode, which gives 'an apparently verbatim report of what someone said' (Biber et al 1999:1118) or thought, often, but not always, enclosed in quotation marks. It is usually accompanied by a reporting clause, which can be placed before, in between or after the direct speech.

However, there is dissension among linguists regarding whether the words presented in direct speech are in fact the words that were actually uttered (cf eg Li 1986; Tannen 1986; Jaszcoltz 1996; Perridon 1996; Tannen 1999). But for now, let us assume that direct speech presents the words that someone has uttered. These words are usually, but not always, enclosed in quotation marks, as in extract [17]:

[17] "Step aside, all of you", he ordered. (*Animorph*s 1992:78)

If the direct speech utterance refers to someone's thoughts, quotation marks can sometimes be left out, as [18] shows:

[18] The poor dog is nervous too, I thought. (*Goosebumps* 1995:38)

The direct speech utterance usually has a reporting clause linked to it, which I will talk about more extensively in Section 3.5. Within the reporting clause, there are at least two elements: a reporting verb and a noun or a pronoun, which Section 3.6 will expand on. The reporting clause can also contain an expansion, which I will get back to in Section 3.7.

The mode of indirect speech is normally used when speaker A explains to speaker B that someone said something, without necessarily using the exact same words as the speaker who originally uttered them. In direct speech, the reporter aims to repeat the exact same words

the speaker uttered, as in [19], while in indirect speech, the reporter conveys what the original reporter has said, not repeating it word by word, but giving the general meaning, as in [20].

[19] 'Can we buy all this in London?' Harry wondered aloud. (*Harry Potter* 1997:53)

[20] Convinced now that the little girl was all right, Nancy said she must leave. (*Nancy Drew* 1959:8)

It is very likely that Nancy did not say 'I must leave', but rather 'I have to go now' or 'I guess I'm off'. The purpose of the indirect speech is to tell the reader that Nancy decided to leave.

Rimmon-Kenan (1997) draws lines back to Plato's *Republic*, in which Socrates posits a distinction between two ways of rendering speech: *diegesis* and *mimesis*. In the former, 'the poet himself is the speaker and does not even attempt to suggest to us that anyone but himself is speaking' (Plato 1963:638), while in the latter, the poet 'tries to create the illusion that it is not he who speaks' (Rimmon-Kenan 1997:106). Direct speech would thus be mimetic, while indirect speech would be diegetic. Rimmon-Kenan then goes on to explaining to what degree the different modes of reported speech contain diegesis and mimesis.

Coulmas (1986b:2) uses the terms *oratio obligata* ('indirect quotation') and *oratio recta* ('direct quotation') to explain the fundamental difference between the direct and indirect speech in 'the speaker perspective or the point of view of the reporter' (ibid). He also brings up the 'ambiguity of *de dicto* vs. *de re* interpretation of descriptive terms in opaque contexts' (1986b:3). This ambiguity arises when it is not clear whether an utterance stems from the original speaker or from the reporter. Landeweerd & Vet (1996), who have also researched the field of *de dicto* and *de re* interpretations, conclude that it 'does not always seem possible to distinguish what was already there in the original utterance, and what was added by the reporter' (1996:141). The classical example is that of Oedipus and Jocasta, in [21], first mentioned in Banfield (1973:5):

[21] Oedipus said that his mother was beautiful.

This sentence has two possible readings:

a) Oedipus said that a person, identified by the speaker as Oedipus' mother, was beautiful. Oedipus did not necessary use the words 'my mother', he could have uttered, as Coulmas (1986b:3) points out, 'Jocasta is beautiful' or 'My wife is beautiful'.
b) Oedipus said the actual words 'My mother is beautiful'.

Interpretation a) would be an example of *de re* reading; in other words it would be what the speaker heard and then 'translated'. Interpretation b) would be an example of *de dicto* reading; the exact words that were uttered.

According to Coulmas (1986b:4), '[d]irect speech always has a *de dicto* interpretation'; in other words, direct speech always gives the exact words that someone uttered. Coulmas' statement is contradicted by Perridon (1996), who says that 'there is … no reason to subscribe to Coulmas'(1986:4) view that "direct speech always has a *de dicto* interpretation"'(1996:165). Perridon adopts Tannen's (1986) view on direct speech being constructed speech, and argues that '[a]lthough it seems as if the speaker is only repeating the lines spoken or written by another person, he is in fact improvising on the spot most of the time' (1996:165). The speaker's role as interpreter, Perridon says, 'is evident' (ibid). Haverkate (1996) expands this statement by pointing out that *de re* representations often produce 'a double-focus effect by separating the voices of the reported and the reporting speaker' (1996:100). The fact that direct quotations are not necessary literal and authentic reports has also been pointed out by several other scholars (eg Sternberg 1982; Fónagy 1986). As we have seen from the various examples, direct speech

> is not a single method but can range from the undoctored to the stylized (sic), though its distinctive virtue lies in its capacity for allowing a character to 'speak', in an individual voice, directly to the reader without the appearance of authorial intervention (Page 1973:30).

3.4.2 Free direct and indirect speech

In addition to direct and indirect speech, reported speech can also be expressed through what Quirk et al refer to as 'free direct speech and free indirect speech' (1985:1021), also called '*style indirect libre* or *erlebte Rede'* (Chatman 1978:201). The interest in this field was, according to Bauer (1996), awakened in the 19th century, when free indirect speech started appearing as a 'stylistic device' (1996:75). Coulmas (1986b) points out that this form of reported speech has been known under various names, such as 'veiled speech' and 'quasi-direct speech' (1986b: 8), but today these forms are recognised as free direct speech and free indirect speech. In these two modes, there is no reporting clause; the shifts in the tense forms of verbs are what signals an act of communication, and the verbs in the direct speech clause are usually backshifted to past tense. The two modes can contain 'inverted questions, expressive exclamations [and] incomplete sentences' (Banfield 1973:10), features we also find in direct speech. The 'potentialities of a direct speech sentence' (Quirk et al 1985:1032), such as direct questions, exclamations and interjections, are retained.

Chatman (1978:201) uses the following figure for explaining the difference between free direct and free indirect speech and thought, 'tagged' here means having a reporting clause:

		Tagged	Free
Direct			
	Speech	'I have to go,' she said.	I have to go.
	Thought	'I have to go,' she thought.	I have to go.
Indirect:			
	Speech	She said that she had to go.	She had to go.
	Thought	She thought that she had to go.	She had to go.

Figure 3.2: Chatman's figure of free direct and indirect speech and thought

The main difference between direct speech and free direct speech, and between indirect speech and free indirect speech is, as Figure 3.2 shows, that free direct or indirect speech has no reporting clause or 'tag', while direct and indirect speech does. The free direct speech functions as a way for the protagonist to share his thoughts with the reader and is probably more frequent in fiction written in the first person, like the *Goosebumps* and *Animorphs* books than in fiction written in the third person, like the *Hardy Boys, Nancy Drew, Harry Potter* and the *Narnia* books. Quite frequently, free direct speech functions as 'a representation of mental activity' (Quirk et al 1985:1021), which is unspoken, as in [22]:

[22] I swallowed hard. *Okay, this was definitely crazy now.* "Um, Tobias, is it possible you maybe just dreamed all this?" (*Animorphs* 1992:31, my italics)

Extract [22] consists of three sentences. The first one*, I swallowed hard*, is a sentence describing the protagonist's action: he swallows. The third sentence, "*Um, Tobias, is it possible you maybe just dreamed all this?"*, is a piece of direct speech which is does not have a reporting clause linked to it, while the second sentence, *Okay, this was definitely crazy now*, is an example of free direct speech. The direct speech does not have a reporting clause attached to it, and it is not enclosed in quotation marks, as one would expect if this had been direct speech. Neither does it explain whose thoughts these are, as one would expect in indirect speech. The reader already knows from the context that s/he is now inside the protagonist's head, and there is therefore no need for a reporting clause like 'I thought'.

If this were direct speech, the tense forms of the verbs would be in the present tense, and not in the past, and the direct speech would be followed by a reporting clause like 'I said / thought', as in [22a]:

[22a] "Okay, this *is* definitely crazy now", I said to myself .

Furthermore, the indirect speech would have been enclosed in the text, most likely with a reporting clause plus *that* linked to it. Both verbs would probably be in the past, as in [22b] and [22c]:

[22b] I thought that this was definitely crazy now.

[22c] I kept thinking that this was definitely crazy.

Constructions such as [22d] and [22e] are also possible, but are more likely to occur in oral than in written language, where intonation and stress can aid the speaker in expressing and clarifying who said what and how:

[22d] ? I said to myself that, okay, this is definitely crazy now. (my example)

[22e] ? I thought that, okay, this is definitely crazy. (my example)

3.4.3 Paraphrased speech

Hirvonen (1978) introduces yet another form of reported speech, which he calls 'paraphrased speech' (1978:5). This form of reported speech is what occurs when a speaker 'just indicates that something was said to some effect, but rather than directly or indirectly giving the actual words, tells us the speech act performed …' (ibid), leaving out words like 'said that'. Paraphrased speech is 'difficult to define unambiguously' (ibid), Hirvonen adds, since it cannot be divided into a reporting clause and direct speech. Usually it only consists of one main clause, for example, 'They agreed'. Paraphrased speech does not always need a reporting verb. According to Hirvonen, paraphrased speech 'seems to be a useful concept in accounting for the most concise way of giving the information that in less concise expressions would have been given in the form of Direct or Indirect Speech' (1978:6). Hirvonen explains that what in indirect speech would sound like [23] can in paraphrased speech be expressed more concisely and without the use of 'said that', as in [24]:

[23] the examiner said that he could go and think about it overnight and come back with the answer tomorrow morning. (Hirvonen 1978:6)

[24] He was given until the next morning. (Hirvonen 1978:6)

Paraphrased speech is, in other words, a way of economising with the language, and is different from other reported speech forms, such as direct and indirect speech, because it does not contain a reporting verb, as for example [19], mentioned above.

Since my main point of study is not the various modes of reported speech, I will not go into any more detail in this area, but turn to the mode I am paying special attention to: direct speech.

3.5 THE REPORTING CLAUSE

The basic reporting clause consists of a pronoun or a noun plus a reporting verb. In addition to simply stating that someone has said or thought something, the reporting clause can, for example, specify the addressee, as in [25], by using the preposition 'to' + the name of the addressee or a pronoun, eg 'to Donna', 'to him' or 'to herself'.

[25] "It's alright; there's no one here," said Polly over her shoulder to Digory. (*Narnia* 1955:18)

The reporting clause can also specify the mode in which something has been said, by making use of adverbial or prepositional phrase expansions, as will be discussed in Section 3.6.

When studying the use of the reporting clause, two aspects are of particular interest: the position of the clause, as discussed in 3.5.1, and the use or non-use of inversion, as described in 3.5.2.

3.5.1 Positions of the reporting clause

The reporting clause can be placed before, in the middle of or after the direct speech, as in [26] to [28].

[26] When Helen entered the cabin, she exclaimed in amazement, "Why, Nancy Drew! You're not leaving camp already?" (*Nancy Drew* 1959:100)

[27] 'Stick out your right hand over your broom, called Madam Hooch at the front, 'and say "UP!"' (*Harry Potter* 1997:109)

[28] "Hullo," said Polly. (*Narnia* 1955:9)

Quirk et al suggest that '[m]edial position is very frequent' (1985:1022), while Biber et al, propose that 'final position ... is preferred [both in fiction and in news]' (1999:923). In Chapter 4, I will come back to which positions are most frequent in the present corpus.

Reporting clauses can, however, be omitted, 'when the identity of the speakers is obvious' (Quirk et al 1985:1022), as in [29], where Harry is having a conversation with Mr. Dumbledore:

[29] 'So,' said Dumbledore, slipping off the desk to sit on the floor with Harry,
'you, like hundreds before you, have discovered the Mirror of Erised'.
'I didn't know it was called that, sir'.
'But I expect you've realised by now that it does?'
'It - well - it shows me my family - '
'And it showed your friend Ron himself as Head Boy'.
'How did you know - ?' (*Harry Potter* 1997:156)

Omission of a reporting clause is most likely when there are only two speakers, and when it is clear from the context and from the content of the speech who is saying what. In the case of [29] it is evident that Harry, the pupil, addresses his professor with the word 'sir', as in *I didn't know it was called that, sir*. It is common to consider a text with many omissions of reporting clauses as more advanced than a text in which there is a redundancy of reporting clauses.

Klamer (1999), who studied the Austronesian languages Tukang Besi and Buru, found that, in these two languages, 'originally full lexical "report" verbs [have become] open to reinterpretation as grammatical items after having undergone "semantic bleaching"' (1999:69). It seems unlikely that the same semantic change could take place in English, where we have seen a somewhat opposite development, in that the combinations BE + *like* and GO + like have become forms of reporting verbs popular in oral speech.

[30] I was like 'You said WHAT?' (my example)

[31] And he goes 'Sure, I'll meet you there'.(my example)

The forms *BE + like* and *GO*, as in [30] and [31] are especially popular with younger speakers, and several linguists have taken an interest in this phenomenon (see eg Butters 1980; Romaine & Lange 1991; Andersen 1997a, 1997b 1999; Jucker & Smith 1998; Biber et al 1999; Dailey O'Cain 2000, Stenström et al forthcoming).

Biber et al also mention that direct quotation can be marked by BE + *all*, as in [32], but this is less frequent (1999:1120), and typically used in American English:

[32] He was all 'Well, I wanted to stay out of it'.

3.5.2 Inversion

Inversion is a vast field of study; yet, the focal point of interest is what Hartvigson & Jakobsen refer to as 'the sequence *finite verb-subject*' (1974:11). Centuries ago, English was a verb-second language, which means that 'the verb was placed in second position in the clause, whether it was preceded by the subject or by some other clause element' (Biber et al 1999:911). In present-day English the subject normally stays before the verb, even when another element precedes the verb. Nonetheless, inversion does occur in present-day English, when the conditions are right. The best example is the interrogative clause ('Are you serious, professor?' *Harry Potter* 1997:112).

In this section I will focus on one of the two main types of inversion. One is subject-verb inversion, also called full inversion (Biber et al 1999:911). The other main type is subject-operator inversion, also called partial inversion (ibid), but only subject-verb inversion is within the scope of this thesis. Briefly, the major difference between the two is that, in subject-verb inversion, the subject is preceded by the full verb phrase, while in subject-operator inversion, the subject is preceded by the operator, for example the auxiliary verb DO, while what remains of the verb phrase follows the subject.

As mentioned in Section 3.5.1, the reporting clause normally consists of 'a simple verb and a noun-headed subject' (Biber et al 1999: 921), and the verb is usually in 'the simple present or past' (Quirk et al 1985:102), as in [33].

[33] "Don't be so silly," said Polly. (*Narnia* 1955:50)

direct speech reporting clause

A complex verb construction like the one in [34] will rarely cause inversion:

[34] "A devilish temper she had," he would say. (*Narnia* 1955:171)

One of the few occasions where a complex verb construction may cause inversion is when 'the personal pronoun has a contrastive prominence' (Hartvigson & Jakobsen 1974:79), as in [35]:

[35] "I don't know about that" said *she*, while *he* averted his face. (1974:79)

Quirk et al point out that inversion is most common 'when the verb is *said*' (1985:102), but other reporting verbs may also be used with inversion, as [36] and [37] exemplify:

[36] "You're a doll!" cried Allison (*Nancy Drew* 1959:49)

[37] "Everyone in?" shouted Hagrid ... (*Harry Potter* 1997:83)

Inversion is usually found when the reporting clause is placed in medial or final position, but subject-verb order can also occur under the same conditions. Extracts [38] and [39] illustrate two sentences with subject-verb order in medial and final position, respectively, while [40] and [41] illustrate two clauses with subject-verb inversion in medial and final position, respectively:

[38] "You don't know her," Nancy remarked, "and I do". (*Nancy Drew* 1959:141)

[39] "It's Mum and Dad!" Josh cried. (*Goosebumps* 1996:104)'

[40] 'Everybody in?' shouted Hagrid, who had a boat to himself, 'right then - FORWARD!' (*Harry*

Potter 1997:83)

[41] "What a queer place!" said Digory. (*Narnia* 1955:41)

Inversion is unlikely when the subject is 'an unstressed pronoun' (Biber et al 1999:922), such as *he* or *she*. An unstressed pronoun as subject will usually follow normal subject-verb order, as in [42], and a construction like 'said s/he', as in [43], is very rare and sounds 'unusual and archaic' (Quirk et al 1985:1022):

[42] "It was my Uncle, Aslan," he said (*Narnia* 1955:125).

[43] "I'm game if you are," said she (*Narnia* 1955:14).

Inversion is also unlikely to occur when the verb is followed 'by a specification of addressee' (Biber et al 1999:922), as in [44], and inversion will definitely not occur when the reporting clause contains both an unstressed pronoun as subject and a specification of addressee, as in [45]:

[44] 'Come on', he said to Ron (*Harry Potte*r 1997:115).

[45] 'Malfoy tricked you,' Hermione said to Harry (*Harry Potter* 1997:118).

According to Hartvigson & Jakobsen (1974), we rarely find inversion 'when the verb is not say, ask, answer' (1974:80) and rarely if 'the verb is "phrasal"' (ibid), as in [46] and [47], respectively:

[46] 'I'm not too happy', John muttered (my example).

[47] 'And now you're wondering,' Mrs Wingfield *went on*, 'what I'm going to leave my money to'. (Hartvigson & Jakobsen 1974:80)

Yet, Hartvigson & Jakobsen (1974: 80) add, 'if the verb is *say, ask, answer*, inversion and straight order are both common'.

In fiction, inversion is rarely, if ever, found in reporting clauses in initial position. When the reporting clauses precede the direct speech 'they have a more independent status and subject-verb order is typical' (Biber 1999:922), as in extract [48]:

[48] Allison declared cheerfully, "Then there's still hope?" (*Nancy Drew* 1959:90)

Reporting clauses placed in initial position can sometimes be rather long, and it would be very unusual to have inversion in a sentence like [49]:

[49] Hagrid wiped his nose on the back of his hand and said, 'That reminds me. I've got yeh a present' (*Harry Potter* 1997:220)

Although inversion is rarely found in initial position in fiction, it is quite common in that position in news articles, as extract [50] from Biber et al shows:

[50] Said a pollster: 'Frenchmen still like to believe that they are the world's greatest lovers' (1999:922)

Mentzoni (1983) refers to inversion in initial position as 'journalese' (1983:95) and notes that it is quite frequent in present-day English. It was, however, not common in 1956, when Wood wrote an article on subject-verb inversion in English. Wood says that 'the inversions *said he, replied John* […] occur with direct speech, but it should be noticed that it is not idiomatic English to employ them to introduce the direct speech' (1956:28). It is 'a piece of modern journalese' (ibid), Wood continues, 'and should not be copied' (ibid). The inverted construction should only be employed, according to Wood, 'when it follows quoted words or when it is placed in intermediary position' (1956:28), and even then, he adds, the 'normal order' (ibid) is possible. It is obvious that a change has taken place in this area over the past fifty years; today inversion is quite common in initial position, but usually only in news articles. This may be explained by the fact that in news articles people are quoted all the time and who has said what something is often important. Thus it is essential to stress that aspect.

Schmidt (1980) suggests that 'the place of the subject in direct quotes also seems to follow the theme-rheme / less stress - more stress order' (1980:38). She believes that the alternation *X said* / *said X* in children's literature is 'correlated with the expectedness or relative stress of the subject and verb' (ibid). Thus, *said Nancy*, which places the subject in stressed final position, is likely to occur 'when the speaker is unexpected or unpredictable' while *Nancy said* is likely to occur 'when the speaker is predictable' (ibid).

When comparing the distribution of inversion in final reporting clauses in fiction and news, Biber et al estimate that the 'overall distribution of subject-verb order and inversion [is] about equal' (1999:925). On the whole, however, 'subject-order is slightly preferred in fiction while inversion is strongly preferred in news' (ibid), because news often has inversion in reporting clauses in initial position. The frequency of inversion in the present corpus, will be presented in Chapter 4.

3.6 THE REPORTING VERB

Every reporting clause consists of at least one reporting verb plus a noun or pronoun. Firstly, however, the term *reporting verb* is not problem free; it can have several meanings, as I will comment on in Section 3.6.1. Secondly, reporting verbs can have more than one function in the clause, and it is possible to divide the various reporting verbs into different groups or categories, depending on their function. This will be discussed in Section 3.6.2, where I will also describe the model I have used for categorising the reporting verbs. In Section 3.6.3, the problems of categorising the verbs will be expanded on.

3.6.1 Terminology

Although my main interest in the subject is not terminological, it is essential to stress that I define a reporting verb as follows: *a reporting verb is a verb which signalises that someone said or thought something*. Other linguists have used other terms. '[V]erb of saying' has been frequently used, for example by Haberland (1986), Kiefer (1986) and Li (1986). Haberland also uses the term 'introductory verb', Tannen (1986) talks about 'introducers', Chatman (1978) refers to 'tags', and Freeborn (1996) uses the term 'quoting clause'. Hartvigson & Jakobsen (1974) use the more heavily constructed term 'the verb in the appended sequence', while Kvavik (1986) uses the term 'introducer phrase'. The term 'verb of reporting' is used both by Comrie (1986) and Wurff (1996). Bamgbose (1986) and Klamer (1999) use 'report verb', while Fónagy (1986) uses the 'reporting verb', which is the term used in Biber et al (1999) and in Quirk et al (1985), and which is the term I have chosen.

The term reporting verb can sometimes, however, have a different meaning than the one mentioned above. Thompson & Yiyun (1991) and Shaw (1992) have all studied what they call 'the use of reporting verbs in dissertations', and by 'reporting verbs' they refer to the way in which other findings are referred to in academic writing, or, as Shaw puts it, 'how the work of others is reported' (1992:304). Thompson & Yiyun divide the various reporting verbs they found into five categories, as shown in Figure 3.3:

Group	Characteristics	Examples
Group 1	Textual verbs: Verbs referring to processes in which verbal expressions is an obligatory component.	STATE, WRITE, CHALLENGE, POINT OUT.
Group 2	Mental verbs: verbs referring to mental processes.	BELIEVE, THINK, CONSIDER.
Group 3	Research verbs: verbs referring to the mental or physical processes that are part of research work.	MEASURE, CALCULATE, FIND, OBTAIN
Group 4	Comparing verbs: verbs indicating the writer's placing of the author's work in a certain perspective.	CORRESPOND TO, CONTRAST WITH, ACCORD WITH.
Group 5	Theorising verbs: verbs indicating the use made by the writer of the author's work in her own developing argument.	ACCOUNT FOR, EXPLAIN, SUPPORT.

Figure 3.3: Thompson & Yiyun's (1992) reporting verbs categories

This figure is included because I think it is essential to be aware that the term reporting verbs can have two rather different meanings. As Janssen & Wurff say,

> As far as terminology is concerned, there is unfortunately no consensus in the literature on the general terms employed for the various manifestations of the phenomenon of speech-within-speech. In particular there are differences in the way the terms indirect speech and reported speech are used … (1996:3)

3.6.2 Functions

The reporting verb can serve various functions in the sentence. It can be a neutral verb of speaking or thinking (eg SAY, TELL, THINK); it can be a verb that identifies the way something is said (eg MUTTER, SHRIEK, SHOUT); it can identify the kind of speech act which is performed (eg PROMISE, ASSURE); and it can define 'the phase of speaking' (Biber et al 1999:921) (eg START, CONTINUE, INTERRUPT).

Wennerström (1964) studied the use of what she refers to as 'expressiva anföringsverb [expressive reporting verbs]' (1964:36) in the works of Strindberg. The use of these verbs constitutes an important stylistic factor in Strindberg's works, she says. When Wennerström's article was published, she had only found this phenomenon mentioned once in the literature, in Falk & Torp's grammar (1900). Falk & Torp mention that an intransitive verb can become transitive, when the expressive mode of the act is used for the act itself: 'he shouted at me', instead of 'he said to me, shouting'. They remark that this style, with an extensive use of expressive verbs, had become more frequent in recent years (ie at the beginning of last century) and that some authors tended to use the expressive verbs 'in an annoying manner' (1900:37, my translation).

Wennerström (1964:36) divides what she calls 'expressive reporting verbs' into three main categories, 'with blurry boundaries'(my translation):

1. Verbs containing a 'modification of the voice' (eg WHISPER and MUMBLE)
2. Verbs that are related to mimics and body language (eg SMILE and NOD)
3. Verbs of a more abstract nature: verbs which express the speaker's emotions; verbs that show the direct speech's place in the conversation; verbs that clarify the content of the direct speech (eg CONFESS, OBJECT, START, INTERRUPT, and ANSWER)

Tannen (1986), as mentioned in Section 3.3.1, who studied two novels, one Greek and one American, in order to find out how constructed dialogue was used in the novels, also discovered how reporting verbs were used when reporting direct speech. She was surprised to realise that there was a rather significant difference in how direct speech was reported in the Greek and the American novel. Not only was there a difference in the frequency of SAY, but what was even more interesting was that 27 per cent of the dialogue in the American novel was performed by means of reporting verbs from a group Tannen labels 'graphic introducers' (1986:322). This group contains verbs like COMPLAIN, DEMAND, WHISPER, BELLOW, YELP and several more. Tannen says that these graphic introducers are 'an evaluative device … to describe elements in oral narratives' (1986: 322), and also notes that some of these verbs introducing dialogue 'do not really describe the way the dialogue was spoken, but something else about the action of the actors'(1986:323). To sum up, Tannen suggests that the various ways of introducing dialogue fall into what she categorises as 'a continuum' (ibid). Within this continuum we have, at one pole, the omission of reporting verb or no introducer at all, while at the other pole we find the 'use of graphic introducers - a form typical of literary narrative' (1986:323). Tannen suggests that graphic introducers function, in writing, as a means to compensate for the loss of the expressive power of the human voice, 'by packing

more expressive power into the words chosen - more work is done by the meanings of the word, less by the way it is spoken' (ibid).

Fónagy (1986) has devoted a lot of attention to the reported speech in French and Hungarian. I will only consider what he calls 'the semantic field of reporting verbs' (1986:264) in Hungarian, but not in French, since the former is more interesting in relation to this thesis. Fónagy divides the semantic field of reporting verbs into two parts, 'in accordance with the basic meaning of the words' (1986:264). In Group 1, he places the expressions that imply verbalisation, and in Group 2, he places 'a variety of terms denoting non-verbal activities' (ibid). By non-verbal activities, Fónagy means verbs which were originally related to non-verbal actions, but which yet, under certain circumstances, are related to communication. Fónagy then goes on to dividing Group 2 into several sub-categories, related to their non-verbal actions, as Figure 3.4 shows. The English examples of verbs are Fónagy's own (1986:264-266).

Group	Characteristics	Examples in English
Group 1	Non-verbal human sound-making and onomatopes	LAUGH, SOB, GROAN, BREATHE
Group 2	Verbs denoting natural or mechanic sound phenomena	THUNDER
Group 3	Facial mimetics	SMILE, GRIN
Group 4	Bodily movements	NOD, JERK HIS HEAD, SHRUG
Group 5	Verbs denoting social behaviour	TAKE HIS DEFENCE, ATTACK, STRUGGLE
Group 6	Verbs referring to conversational strategies	SHUNT THE CONVERSATION, CHANGE THE WORDING
Group 7	Verbs expressing emotive attitudes without implying speech	WONDER, STAGGER, STAND AGHAST

Figure 3.4: Fónagy's (1986) groups of Hungarian verbs denoting non-verbal activities

As Figure 3.3 shows, some of the verbs used in Hungarian, for example the verbs in Groups 5 and 6, might be difficult to use as reporting verbs in English. Nevertheless, many of the other verbs, for example LAUGH, SOB, SMILE and GRIN, are frequently used as reporting verbs also in English, even though they originally are verbs that denote non-verbal functions.

Reporting verbs have been the object of study for scholars for a long period of time, and according to Fónagy (1986), Behaghel (1928) was one of the first linguists to show an interest in the field of reporting verbs. As early as 1887, he pointed out that sometimes verbs 'describing the circumstances of the speech act are substituted for the erased genuine verb of saying' (1986:268). More recently, other linguists have looked at how a verb denoting a non-verbal function becomes a reporting verb (Sabban 1978), and also how reporting verbs

become quotation markers and complementisers (Klamer 1999). Yet, a lot of work is still to be done within this field.

In order to divide the reporting verbs into different categories according to their function, I have chosen to use a model based on that of Arctaedius (1982), which is a modified version of Wennerström's model. Arctaedius divides the reporting verbs into four main groups, depending on what function they serve in the text and also what kind of information they carry. The four categories are presented in Figure 3.5:

Group of verbs		Function in the text
1. Reporting verbs containing paralinguistic information.		Verbs that describe the voice of the speaker and/or the manner in which the utterance is spoken, eg GRUNT, WHISPER.
2. Reporting verbs containing extra-linguistic information.		Verbs that describe features like body language and mimic, eg LAUGH, SMILE
3. Reporting verbs containing neither paralinguistic nor extra-linguistic information.		
	3.a Verbs that simply state that someone said something.	Neutral verbs, eg REPORT, SAY.
	3.b Verbs that have to do with the turn-taking in the conversation.	eg START, CONTINUE.
	3.c Verbs related to questions and answers.	eg ASK, ANSWER.
	3.d Verbs that show the speaker's attitude to what is being said.	eg CONFESS, OBJECT
4. Reporting verbs or clauses that do not determine who the speaker is		eg 'Who's there?' A VOICE SOUNDED.

Figure 3.5: The reporting verb categories according to Arctaedius (1982, my translation)

Whether a verb fits into one or another of these categories depends on what kind of information it carries. If the verb carries some paralinguistic information, for instance describing the voice of the speaker, it is placed in Category 1. If the verb carries some extra-linguistic information, such as describing body language or mimics, it is placed in Category 2. On the other hand, if the verb does not carry any kind of paralinguistic or extra-linguistic information, it is placed in one of the four sub-categories of Category 3. Finally, if the reporting clause does not determine who the speaker is, the verb is placed in category 4. It is not always easy, however, to determine in which category the various verbs belong, which is what the next section expands on.

3.6.3 Problems with categorisation

There are, of course, some borderline cases as far as the categorisation goes. The verb LAUGH, for instance, is put in the category of verbs that contains extra-linguistic information. It would also be fair to place this verb in Category 1, with the verbs that have a paralinguistic function, such as CRY or SHOUT, since LAUGH also says something about the voice of the speaker. And although the verbs with a paralinguistic function describe the manner in which the utterance is

spoken, it is clear that verbs like SOB, CRY and SNEER also involve the speaker's mimic and facial expression, as in the case of the verbs with an extra-linguistic function.

Some of the verbs placed in Category 3a, neutral verbs, are also borderline cases. Obviously, verbs like TELL and SAY are neutral and belong in this category, but verbs like STATE and POINT OUT can sometimes carry information about the speaker's attitude to what is being said; thus, they could also be placed in Category 3d. However, when placing the verbs in the different categories, one has to consider the whole context in which the reporting verbs occur.

To sum up, the verbs in Category 1 reflect the tone of the utterance. The verbs in Category 2 are verbs where the mimic decides how an utterance should be perceived. While Category 3a contains verbs that appear most neutral, Category 3d contains verbs that show the speaker's attitude towards what is being said. Categories 3b and 3c have to do with speaker interaction, while Category 4 contains reporting clauses where the speaker is unknown.

Wennerström believes that there are certain environments in which the expressive reporting verbs are likely to occur. Firstly, the verbs tend to occur in a realistic and humorous environment, but rarely in a grave environment. A description of intonation, mimics and body language which follows an utterance 'contributes to making the description of the characters more alive and real' (1964:42, my translation). Secondly, a strong and detailed emphasis on the characters' way of speaking does not belong in all styles. When there is a redundancy of information regarding how an utterance is performed, the character who is speaking will appear 'slightly vulgar or naïve' (1964:43, my translation). Thirdly, she claims, that

> the "big" style avoids too garish reporting verbs and prefers to let the direct speech speak for itself through its content, so that the reader can sense the strong emotion, the hidden objective, the expressive voice. (1964: 43, my translation)

In other words, according to Wennerström, the expressive reporting verbs are not likely to occur just anywhere; certain requirements must be fulfilled for it to be natural to use an expressive reporting verb.

3.7 EXPANSIONS

The reporting clause will sometimes contain more than a noun or pronoun and a reporting verb; it may also contain an 'expansion' (Biber et al 1999:922). There are two main types of expansions: adverbials (eg *loudly, suddenly* and *firmly*), and prepositional phrases (eg *in a soft voice, with a broad grin*). The main purpose of the expansions is to modify the reporting

verbs. The verbs most often modified are the most neutral ones, such as SAY or COMMENT. The modifiers can change the meaning of a text radically:

'Good,' he said smilingly.

'Good,' he said grudgingly.

'Good,' he said anxiously.

'Good,' he said nervously.

Hence, an expansion is defined in this context as *an adverbial or a prepositional phrase which expresses the mode of the speech situation.*

In general, expansions are more common in fiction than in news articles, 'particularly with reporting clauses in final position' (Biber et al 1999:925), possibly because there is a greater need in fiction to 'specify the manner and circumstances of speaking' (ibid). In news articles, the focus is more on the content of the direct speech than the manner or circumstance in which it was uttered.

The expansion can be placed either to the left or to the right of the reporting verb in the reporting clause. Many reporting clauses do not have an expansion at all, which is the case in the majority of reporting clauses in the Longman corpus, which Biber et al studied (1999:923). When a reporting clause has an expansion, however, it is usually a right expansion, 'especially with reporting clauses in final position' (ibid). Extract [51] shows a reporting clause in initial position with a left expansion, and extracts [52] and [53] show reporting clauses in final position with a right expansion, in [52] realised by a prepositional phrase and in [53] by an adverbial:

[51] Smiling, Nancy said to herself, "Dad depends on my intuition". (*Nancy Drew* 1959:1)

[52] "Oh dear!" she murmured in disgust. (Nan*cy Drew* 1959:91)

[53] "We can't trust anyone", Tobias said flatly. (*Animorphs* 1992:80)

When a reporting clause contains an expansion, SAY is most often the reporting verb used, but as [54] shows, other verbs are also possible:

[54] "You!" her brother shouted disbelievingly. (*Hardy Boys* 1959:101)

3.7.1 Adverbials

It is my opinion that the adverbials that modify reporting verbs can be divided roughly into three different sub-categories, depending on their function in the reporting clause, as in Figure 3.6:

	What kind of adverbials	Examples
Group A	Adverbials which have to do with the sound of the speaker's	LOUDLY, SHARPLY,

	voice	SOFTLY and SHRILLY
Group B	Adverbials which reveal something about the speaker's own attitude towards the utterance,	IRRITABLY, GRUDGINGLY and IMPATIENTLY
Group C	Adverbials that work more as conversational devices	SUDDENLY and QUICKLY

Figure 3.6: Three groups of adverbial expansions

There are borderline cases when it comes to categorising reporting verbs, as mentioned in Section 3.5.2.3, and I am aware that there are borderline cases when it comes to categorising the adverbials as well. Figure 3.5 is meant as a simple outline, to illustrate that adverbials have multiple purposes as expansions in the sentence. Extract [55] is an example of an adverbial which indicates what the speaker's voice sounds like, extract [56] illustrates the speaker's attitude towards what is being said, and [57] is an example of an adverbial that works more as a conversational device:

[55] 'Shoo!' said Mr. Dursley loudly (Harry Potter 1997:10)

[56] Nancy said reassuringly, "Judy may be able to win a scholarship". (*Nancy Drew* 1959:6)

[57] 'Oh, no, sir', said Hagrid quickly. (*Harry Potter* 1997:64)

3.7.2 Prepositional phrases

Usually, the function of the prepositional phrases, which are less frequent realisations of expansions than adverbials, is to say something about the speaker's voice, as the extracts [58] and [59] exemplify:

[58] "Yes, Sir," Cassie said in her most humble voice. (*Animorph*s, 1992:108)

[59] "Good day!" he growled in a grudging manner and went on his way. (*Hardy Boys*, 1959:51)

Just like the adverbial expansions, the prepositional phrase can also convey more aspects of the direct speech, for example the speaker's attitude to what is being said, as in [60]. In addition, the prepositional phrase can sometimes function as a conversational device, and describe, for example, whether the direct speech was uttered quickly or slowly, as in [61]:

[60] "He surely was generous!" Helen commented in surprise. (*Nancy Drew,* 1959:93)

[61] "And you are the singer," the man said almost at once (*Nancy Drew*, 1959:53).

In the *Nancy Drew* books, the protagonist quite often talks to herself; therefore a number of prepositional phrases are constructed with SAY + *to* + *herself*, as in [62]. A lot of the adverbials in use in *Nancy Drew* are also used to express Nancy's manner of thinking, as extract [63] illustrates:

[62] Smiling, Nancy said to herself, "Dad depends on my intuition". (1959:1)

[63] "I've found it at last!" she thought excitedly. (1959:136)

3.8 SUMMARY

The reported speech and in particular the dialogue in children's books is multifunctional; it is used not only as a means to present and develop the characters and describe the setting or atmosphere of the story, but also as a tool to unfold the plot and to drive the action forward. Because of its multifunctional character, scholars have studied reported speech from various angles. A large number of linguists have focused on indirect, free indirect and free direct speech, but the field of direct speech has not received the same amount of attention. Moreover, many of the studies have paid attention to how speech is reported in the spoken language and not in the written form. And the studies of reported direct speech in the written form, have usually been applied to adult books, while the use of direct speech in children's books remains a little studied area.

Reported direct speech usually consists of two main components: the direct speech utterance, which attempts to give a verbatim report of what was said, and a reporting clause consisting of a noun or pronoun acting as subject and a reporting verb. The reporting clause can sometimes be expanded with an adverb or a prepositional phrase that expresses the mode of the speech situation. As mentioned in Chapter 1, this study will not focus on what is said in the direct speech, but rather on the way it is uttered, which the reporting clause expresses. My main areas of interest in the present study are therefore the reporting clause, the reporting verbs and the expansions.

4 RESULTS

4.1 INTRODUCTION

This chapter presents the results of the study of the use of direct speech in *Nancy Drew, Hardy Boys, Animorphs, Goosebumps, Narnia* and *Harry Potter*. Section 4.2 presents the findings as regards reporting clauses, in particular the most common position of the reporting clauses and the frequency of inversion. Section 4.3 concentrates on the reporting verbs in the corpus, the variation, and the frequency with which they occur. The findings with respect to adverbial and prepositional phrase expansions are presented more extensively in Section 4.4, which also includes a section on the correlation between expansions and inversion in *Harry Potter* and *Narnia*. Section 4.5 looks at the possible connection between the use of expressive reporting verbs and the use of expansion, and Section 4.6 gives a general summary of the whole chapter. An extensive analysis and discussion of the results will be given in Chapter 5.

For the sake of convenience, the percentages used in the tables and figures are rounded off to the nearest non-decimal; therefore, when added up, the numbers will not always make 100 per cent. The differences are usually so clear that it is not necessary to use decimals. Percentages with a value of less than 0.5 have been counted as zero; percentages between 0.5 and 0.9 have been counted as 1.

When commenting on the diversity in the use of reported speech, I will not only comment on the individual books, but also compare the three groups of books described in Section 1.3. The reason is that the three book groups quite often have matching results, and also that the similarities and contrasts between the pairs will be discussed in the analysis in Chapter 5. To recapitulate: Group 1 consists of the old popular fiction books, *Hardy Boys* and *Nancy Drew*, Group 2 consists of the new popular fiction books, *Goosebumps* and *Animorphs,* and Group 3 consists of the books that are commonly perceived as being quality fiction, *Narnia* and *Harry Potter*.

4.2 REPORTING CLAUSES

As described in Section 3.5.1, a reporting clause consists of at least two components: a subject and a verb. The subject is normally a noun or a pronoun, and the verb is usually in the past tense. In addition, the reporting clause can be expanded with an adverb or a prepositional phrase. In this section I will focus on two aspects of the reporting clauses in the corpus: the

positions in which they occur, as presented in 4.2.1, and the use or non-use of inversion, as presented in 4.2.2.

4.2.1 The position of the reporting clause

The reporting clause can occur in three different positions, referred to as initial, medial and final, as explained in 3.5.1. It can also be omitted, provided it is clear from the context who the speaker is. The number of reporting clauses found in the different positions is presented in Appendix L, while Table 4.1 shows the numbers in percentages per book:

Table 4.1: The position of the reporting clause in direct speech

	Nancy Drew	*Hardy Boys*	*Ani-morphs*	*Goose-bumps*	*Narnia*	*Harry Potter*	*Ave-rage*
initial position	.09	.06	.02	.01	.03	.03	.06
medial position	.05	.04	.00	.00	.08	.03	.03
final position	.47	.50	.68	.69	.57	.47	.55
reporting clause omitted	.39	.40	.30	.30	.32	.47	.36

Around half of the reporting clauses in this corpus are found in final position, while the initial position is the least frequently used. *Goosebumps* has the highest number of reporting clauses in final position, followed by Animorphs, while *Harry Potter* and *Nancy Drew* have the lowest number of reporting clauses in the same position.

The percentage of clauses in initial and medial position is rather low in all books. Interestingly, *Narnia* has a lower percentage of reporting clauses in initial than in medial position, while the other five books show the opposite result. *Animorphs* and *Goosebumps* have no reporting clauses in medial position at all, and they also have the lowest percentage of reporting clauses in initial position. On the other hand, these two books have the highest percentage of omitted clauses and clauses in final position, when the two categories are merged into one. It seems that *Animorphs, Goosebumps* and *Harry Potter* show the least variation as far as position of reporting clauses goes, while *Nancy Drew*, *Hardy Boys* and *Narnia* show a more varied picture.

The overall average percentage of omitted reporting clauses is fairly high. A reporting clause is omitted in more than one third of the instances of direct speech. *Harry Potter* has the highest percentage of omission in the corpus; yet, the percentage of omitted reporting clauses in this book is the same as the percentage of reporting clauses in final position. In the other books, the percentage of final clauses is higher than the percentage of omitted clauses. The fact that the average number of omitted reporting clauses is relatively high (one third of all reporting clauses is omitted) is probably partly related to the way I have chosen to analyse

them. When a reporting clause is placed between two parts of direct speech, and the clause ends with a full stop, I have analysed it as a reporting clause in final position. Consequently, the part of direct speech which follows this reporting clause will be regarded as direct speech with the reporting clause omitted. In [64] the reporting clause is regarded as being in medial position, since it ends with a comma, in [65] in final position, since it ends with a full stop.

[64] "If you let us go for our dinner now," said Polly, "we could come back after dinner" (*Narnia* 1955:19)

[65] 'Hagrid!' said Harry loudly. 'There's an owl -' (*Harry Potter* 1997:49)

Admittedly, one could claim that the reporting clause in [65] is in fact placed in medial position, being enclosed by direct speech utterances, but, for practical purposes, I have decided that any reporting clause which ends with a full stop will be counted as an example of 'final position', whether or nor it is followed by direct speech.

4.2.2 Inversion

In present-day English the subject is normally placed before the verb (cf Section 3.5.2). However, under certain conditions, the verb precedes the subject, and that is what is referred to as subject-verb inversion.

How frequently inversion is used is up to the author of the book. Consequently, the use of inversion is not evenly distributed in the corpus, as reflected in Appendix M, as well as in Figure 4.1 below. The numbers at the end of the bars represent the percentages of inverted reporting clauses in each book:

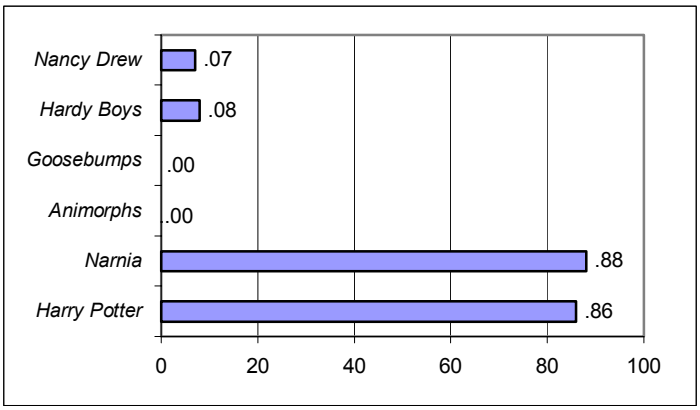

Figure 4.1: Percentage of reporting clauses with inversion in each book

There are two immediate results to be extracted from Figure 4.1. First, two of the books, *Narnia* and *Harry Potter,* have a very high percentage of inverted reporting clauses compared

to the other books. Secondly, *Animorphs* and *Goosebumps*, have no reporting clauses with inversion. When looking at the results group wise, it is interesting to notice that the results for one book seem to correspond well with the results for the other book in the pair. In Group 1, both books have less than ten per cent inversion, in Group 2, neither of the two books have inversion, while in Group 3, more than three-fourths of the reporting clauses are inverted. In other words, the books in Group 3 have a more than seventy per cent higher frequency of inversion than the books in the other two groups. It is possible that there is a link between the use of inversion and the use of expansions, and I will return to that subject in Section 4.4.3.

4.3 REPORTING VERBS

A reporting verb is, according to my definition in 3.6.1, a verb that signalises that someone said or thought something. In this section I will focus on two aspects of the reporting verbs. The variety and the frequency of the reporting verbs are presented in Section 4.3.1, while Section 4.3.2 is devoted specifically to the verb SAY, since this verb is by far the most frequently used reporting verb in the whole corpus.

4.3.1 Variety and Frequency

There are 1,201 tokens of reporting verbs in the whole corpus, and Figure 4.2 shows the percentage of reporting verb tokens in each book in relation to the total number:

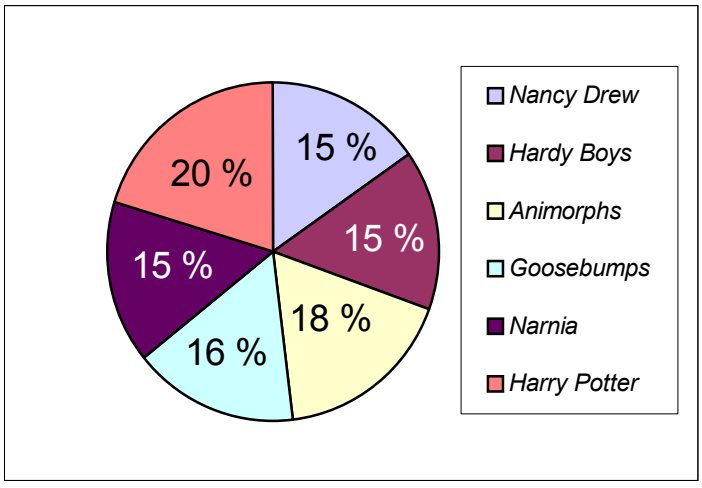

Figure 4.2: Percentage of the total number of reporting verb tokens used in each book

The books contain between fifteen and twenty-one per cent of the total number of reporting verbs each, ie tokens of the various types (cf Table 4.4). *Harry Potter* has the largest

percentage, using 242 of the 1,201 reporting verb tokens (cf Appendix N), while *Narnia, Hardy Boys* and *Nancy Drew* have the smallest percentages, and use 185, 185 and 184 tokens, respectively, which is 58 and 59 fewer than *Harry Potter*. In other words, the 1,201 tokens are fairly equally spread over the six books. This is interesting, because it means that even though the amount of text analysed from *Harry Potter* is larger than the amount of text analysed from the other books, the difference in percentage of reporting verb tokens is not so big that it should have a large effect on the outcome of the analysis. It is therefore possible to compare the results from *Harry Potter* with the results from the other books although there is a slight difference in amount of text analysed.

A total of 117 reporting verb types are in use in the corpus. None of the books make use of all the different reporting verbs, however, and when it comes to how many reporting verbs are in use in each book, the picture is rather skewed.

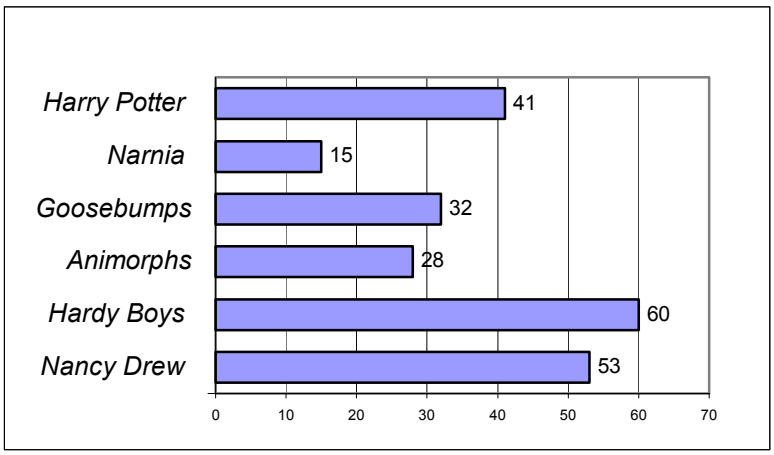

Figure 4.3: Number of reporting verb types used per book

As Figure 4.3 shows, more than 40 reporting verb types are used in each of the three books *Harry Potter*, *Hardy Boys* and *Nancy Drew,* while between 15 and 32 different reporting verb types are used in the three remaining books. The largest number of reporting verb types occurs in *Hardy Boys,* while the smallest number occurs in *Narnia*; *Hardy Boys*, contains four times as many different reporting verbs as *Narnia*, and around twice as many as *Goosebumps* and *Animorphs*.

As regards the group wise distribution, Figure 4.3 shows that roughly half of the total number of reporting verb types in the corpus occur in Group 1, while roughly one fourth of the types occur in Group 2 and Group 3. In other words, if the number of reporting verb types used is a criterion for variety, the books in Group 1 appear to have the largest variation of reporting verbs, Group 2 has the second largest variety, when counting the two books as one. The books

in Group 3 appear to be less varied in the use of reporting verbs. However, there is a large difference between the two books in Group 3, and although *Narnia* has the smallest number of reporting verb types, only 15, *Harry Potter* has the third highest number of reporting verb types, after the books in Group 1. But I will return to this issue in the discussion in Chapter 5.

Arctaedius (1982) divides the reporting verbs found in her study into three different groups: verbs that occur only once, verbs that occur twice or more, and the verbs that occur most frequently. I have divided the different reporting verb types into the same categories, and the numbers can be found in Appendix N. Figure 4.4 shows the results for the first category, ie the percentage of the reporting verb types that occur only once in each book, also called *unique* reporting verbs (The numbers on the bars show the percentages):

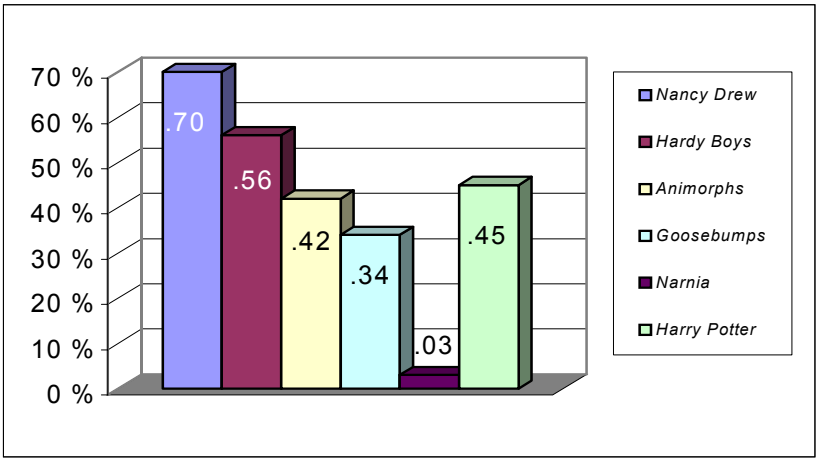

Figure 4.4: Percentage of verb types occurring once in each book

As Figure 4.4 shows, more than two thirds of the reporting verb types used in *Nancy Drew* occur only once. In contrast, around one third of the verbs in *Goosebumps* are used only once, and less than five per cent of the reporting verb types in *Narnia* occur only once. This means that *Nancy Drew* has twice as many unique reporting verb types as *Goosebumps.* Group wise, Group 1 has the largest number of reporting verbs occurring once per book, Group 2 has the second largest and Group 3 has the lowest number. There is a stark contrast between the book with the highest percentage of unique verb types and the book with the lowest; in *Nancy Drew*, almost tree-fourths of the reporting verb types occur only once, compared with less than one-twentieth in *Narnia*. Assuming that a high number of unique reporting verbs indicates variation, *Hardy Boys* and *Nancy Drew* seem to have the most variation, while *Narnia* and *Goosebumps* have the least variation. Since *Narnia* is recognised as a book of high literary

quality, it is perhaps surprising that it scores very low. I will return to possible reasons for these results in Chapter 5.

Of the 117 different types of verbs that occur in the entire corpus, 41 occur only once. Considering that *Nancy Drew* and *Hardy Boys* have the highest percentage of unique reporting verb types, it may be interesting to see whether the majority of such verbs in the entire corpus can be found in those two books. The raw material is presented in Appendix N, and is also reflected in Figure 4.5:

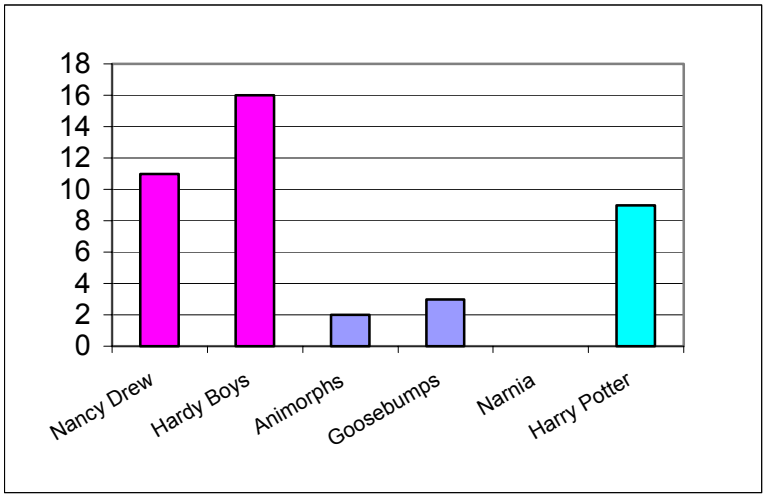

Figure 4.5: Distribution of reporting verbs used only once in the corpus

Not surprisingly, the results in Figure 4.5 correspond with the results in Figure 4.4, in that most of the reporting verb types that occur only once in the entire corpus are found in *Hardy Boys, Nancy Drew* and *Harry Potter.* In other words, 16 of the verbs used in *Hardy Boys* are the only occurrences of these verbs in the entire corpus. *Narnia* does not contain any of the reporting verbs that occur only once, while *Goosebumps* and *Animorphs* contain two and three, respectively. Most of the verb types used in these three books are hence either used in other books too, or they occur twice or more.

Out of the 117 different verb types used in the corpus, 41 are used only once and 72 are used twice or more. That leaves four verbs in the category of most frequently used verbs. These four verbs are presented in Table 4.2, where the middle column shows the number of tokens, and the right column shows the percentage of the total number of reporting verb tokens.

Table 4.2: The four reporting verbs most frequently used

	Verb	Number of tokens	Per cent of the total number of tokens
1.	SAY	598	.50
2.	ASK	75	.06
3.	CRY	49	.04
4.	TELL	26	.02

SAY stands out as the overall most frequently used reporting verb in the corpus, it is, in fact, used as a reporting verbs in every other reporting clause, while the other most frequently used verbs, ASK, CRY and TELL, only correspond to between six and two per cent of the total occurrence. Hence, the verb SAY is the most interesting verb among the four most frequently used verbs, and will therefore be studied more closely in Section 4.3.2.

As explained in Section 3.6.2 (and in Figure 3.5), I am using a model for analysing the different verbs based on that of Arctaedius (1982). This model gathers verbs in four main verb groups according to their function in the text. Table 4.3 shows the total number of different verb types that are found in the four main verb groups in the corpus:

Table 4.3: Number of verb types in each verb group

Verb groups	Number of verb types
Group 1	41
Group 2	7
Group 3a	8
Group 3b	12
Group 3c	13
Group 3d	34
Group 4	1
TOTAL	117

Two of the verb groups have a much higher number of types than the rest of the groups, namely Group 1, which has 41 verb types, and Group 3d, which has 34 different verb types. If we merge the sub-groups in Group 3, however, this group becomes the group with the highest number of verb types, 67 different verb types. It should not come as a surprise that Group 1 is the group with the largest number of verb types since this group contains verbs that describe the voice of the speaker, including several onomatopes. It is probably easier for an author to come up with new reporting verbs that will fit into this category than, for example, verbs related to the turn-taking in conversation, as in Group 3b, or verbs that have to do with the posing and answering of questions, as in Group 3c.

Table 4.4 presents the number of reporting verb types by verb groups per book. The full table is found in Appendix C. The white cells show the number of occurrences per verb group

in each book, and the grey cells show the number of verb types used per verb group in each book.

Table 4.4: Number of verb tokens and types used in the corpus

Verb groups	Nancy Drew		Hardy Boys		Animorphs		Goosebumps		Narnia		Harry Potter	
Group 1:	16	*9*	40	*19*	30	*7*	53	*10*	10	*5*	54	*24*
Group 2:	12	*5*	4	*2*	1	*1*	3	*2*	-	-	6	*5*
Group 3a:	72	*6*	74	*7*	132	*5*	78	*2*	157	*1*	155	*2*
Group 3b:	12	*6*	14	*5*	4	*3*	4	*3*	4	*3*	6	*2*
Group 3c:	32	*9*	9	*9*	24	*4*	32	*4*	6	*3*	10	*2*
Group 3d:	40	*18*	44	*18*	17	*9*	25	*12*	5	*2*	11	*7*
Group 4:	-	-	-	-	-	-	-	-	3	*1*	-	-
TOTAL	184	*53*	185	*60*	208	*29*	197	*33*	185	*15*	242	*42*

If we first look at the white cells, we will see that the different books have between 174 and 241 tokens of reporting verbs in total. *Harry Potter* has the highest number of reporting verb tokens, and Nancy Drew has the lowest. The number of tokens per verb group, varies a great deal, however, from zero to 159. Verb Group 3a contains the highest number of verb tokens, varying from 72 in *Nancy Drew* to 157 in *Narnia*. This group contains SAY, which explains the high numbers. Group 4 contains the lowest number, and *Narnia* is the only book that has any tokens in this group.

In some of the books the majority of tokens belong to one or two groups, while in other books nearly all the groups are represented. More than half of the verb tokens in *Narnia*, *Harry Potter* and *Animorphs* belong to Group 3a, while the verbs in the other three books are more evenly dispersed.

The grey cells represent the verb types used per verb group, and we find that *Nancy Drew* and *Hardy Boys* have the highest number of reporting verb types while *Narnia* and *Animorphs* have the lowest. There is most variation in Verb Group 1, with an average of 12 different reporting verb types, and the variety is lowest in Verb Group 4, with only one verb. *Harry Potter* has the highest number of verb types in Verb Group 1, twice as high as the average number, while *Narnia* has the lowest number of verb types in use overall in all verb groups. In sum, *Hardy Boys* and *Nancy Drew* have the lowest number of verb tokens but the highest number of verb types, *Animorphs* and *Goosebumps* have the second highest numbers of verb tokens and the second lowest number of verb types, *Harry Potter* has the highest number of verb tokens and the third highest number of verb types, while *Narnia* has the second lowest number of verb tokens and the lowest number of verb types. This points towards the assumption that *Nancy Drew, Hardy Boys* and *Harry Potter* have the most variation regarding use of reporting verbs, while *Animorphs, Goosebumps* and *Narnia* have the least variation.

4.3.2 The reporting verb SAY

As illustrated in Table 4.2, SAY is used as a reporting verb on average in half of all reporting clauses, but that does not necessarily mean that it occurs with the same frequency in all the books in the corpus. Figure 4.6 shows the percentage of SAY per book (The numbers on top of the bars are the percentages of SAY in each book):

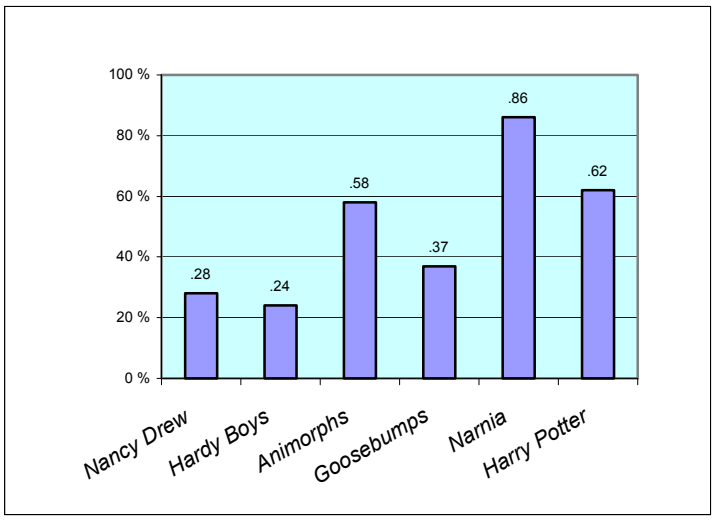

Figure 4.6: Percentage of SAY in the different books

The numbers range from 24 per cent in *Hardy Boys* and 28 per cent in *Nancy Drew* to 37 per cent in Goosebumps, and from 58 and 62 per cent in *Animorphs* and *Harry Potter*, respectively, to 86 per cent in *Narnia*. This means that SAY is being used over twice as many times in *Animorphs* and *Harry Potter* as in *Hardy Boys* and *Nancy Drew.* SAY is three times more common in *Narnia* than in *Nancy Drew* and *Hardy Boys.* The group wise results show that the two books in Group 1 have approximately the same percentage of SAY, while there are big differences between the books in Groups 2 and 3. On the whole, Group 1 has the lowest frequency of SAY, followed by Group 2 and Group 3.

Interestingly, the books in Group 3, *Narnia* and *Harry Potter,* which are commonly regarded as being of a higher literary quality than the other four books in the corpus, show the highest frequency in the usage of SAY. This leads to the assumption that the Group 3 books have a less varied language for reporting direct speech. However, one must also take into consideration the number of expansions used, as well as the number of expressive reporting verbs used, before any major conclusions can be drawn regarding the variety of the language for reporting speech in these books.

4.4 EXPANSIONS

As explained in Section 3.7, there are two kinds of expansions, adverbial and prepositional phrase, whose main purpose is to modify reporting verbs, and thus modify the mode of the entire speech situation. 161 expansion types are in use in the corpus, dispersed over 195 expansion tokens. Before moving on to the individual expansions, I would like to focus on the verbs that most often take an expansion. As mentioned in Section 3.7, expansions are most frequently used with neutral verbs such as SAY or TELL. In fact, 50 per cent of the expansions occur with SAY, while 12 per cent occur with the other most frequently used verbs, TELL, CRY and ASK. In other words, the four most frequently used reporting verbs (cf Table 4.2) are also most frequently used with an expansion. Since some of the books in the present corpus have a very high frequency of SAY, Table 4.5 is included to show how frequently SAY is used with and without an expansion in each book:

Table 4.5: Percentage of occurrences of SAY used with and without expansion

	Nancy Drew	*Hardy Boys*	*Ani-morphs*	*Goose-bumps*	*Narnia*	*Harry Potter*
SAY used with expansion	.33	.33	.07	.12	.09	.33
SAY used without expansion	.67	.67	.93	.81	.91	.67

Expansions are seldom used in *Animorphs, Goosebumps* and *Narnia,* while in *Harry Potter*, *Nancy Drew* and *Hardy Boys*, on the other hand, around one third of the occurrences of SAY in each book are followed by an expansion. In other words, although *Harry Potter* has a rather high frequency of SAY (cf Figure 4.6) one third of the instances are expanded, which might be taken as a sign of variation. In *Hardy Boys* and *Nancy Drew* the frequency of SAY is already lower than in the other books, and the fact that one third of the instances of SAY in the two books occur with an expansion, means that the books have a low frequency of reporting clauses containing only the verb SAY compared to the other four books. In *Animorphs* and *Narnia*, however, the frequency of SAY is high (cf Figure 4.6), yet the percentage of expansions is low (cf Table 4.5). There seems to be a difference between the three books with the highest frequencies of SAY, when the frequency of expansions is considered: the percentage of reporting clauses with SAY, without an expansion is higher in *Narnia* and *Animorphs,* than in *Harry Potter*. Thus, the latter book appears to have a more varied language for reporting speech, than the former two, provided we see the use of expansions as a sign of variation. It is also important to remember that there are large differences between the six books as far as the tokens of SAY goes. Table 4.6 presents the number of tokens of SAY per book, with and without an expansion:

Table 4.6: Occurrences of SAY with and without expansions

	Nancy Drew	*Hardy Boys*	*Ani-morphs*	*Goose-bumps*	*Narnia*	*Harry Potter*
Occurrences of SAY	51	45	120	72	159	151
Occurrences of SAY with expansion	17	15	9	14	18	60
Occurrences of SAY without expansion	34	30	111	58	141	91

Even though both *Hardy Boys* and *Goosebumps* have fifteen and fourteen occurrences of SAY with an expansion, the percent wise distribution of SAY + expansion is a lot higher in *Hardy Boys* (cf Table 4.5), because *Hardy Boys* only has around one half of the number of occurrences of SAY as that of *Goosebumps*. Interestingly, even though *Harry Potter* contains roughly three times as many occurrences of SAY as *Hardy Boys* and *Nancy Drew*, and three times as many occurrences of SAY + expansion, it contains the same percentage of SAY + expansion as the other two books.

Table 4.7 shows the types of expansion that are most frequently used in the individual books. Since the prepositional expansions fall largely into two categories, SAY + *in* or SAY + *with*, these two categories are separated. The tables listing every single expansion are found in Appendices D, E, F, G, H and I.

Table 4.7: Number of different expansions found in the corpus

	Verb + Expansion	*Nancy Drew*	*Hardy Boys*	*Ani-morphs*	*Goose-bumps*	*Narnia*	*Harry Potter*	TO-TAL
1	SAY + adverbial expansion	10	10	7	11	10	51	99
2	Other verbs + adverbial expansions	16	13	1	8	1	8	47
3	SAY + prepositional phrase starting with *in*	1	3	2	2	3	4	16
4	SAY + prepositional phrase starting with *with*	5	2	0	1	5	1	14
5	Other verbs + prepositional phrases	2	2	3	1	1	7	16
	TOTAL	37	30	13	23	20	71	195

The largest group of expansions is that containing SAY + adverbial expansion. Around half of the expansions are found in this category. One fourth occur with another verb than SAY + adverbial, while the occurrence of prepositional phrase expansions make up around one fourth of the total number of occurrences. In other words, the adverbial expansions make up around three-fourths of the expansions, while the prepositional phrase expansions make up one fourth.

Harry Potter contains by far the highest number of expansions (as also shown in Table 4.6) especially in Category 1, SAY + adverbial expansion, where the number of tokens for this book alone is larger than the total number of tokens for the other four books. In the Categories 2 and 4, other verbs + adverbial expansion and SAY + *with*, *Nancy Drew* and *Hardy Boys* have more tokens than *Harry Potter*, and in Category 4, both *Narnia* and *Nancy Drew* have more

tokens than *Harry Potter*. Categories 1 and 2 have the highest number of tokens, while Categories 3, 4 and 5 have the lowest.

In sum, *Narnia* and *Animorphs* have the smallest number of expansion tokens in the corpus, *Harry Potter* has more than four times as many tokens as *Animorphs*, three times as many as *Goosebumps* and *Narnia* and more than twice as many tokens as *Nancy Drew* and *Hardy Boys*. This can indicate that the language for reporting speech in *Harry Potter, Hardy Boys* and *Nancy Drew* is more varied than in *Narnia, Animorphs* and *Goosebumps.*

4.4.1 Adverbial expansions

The tables presenting all the adverbial expansion types found in the corpus are presented as Appendix D, E and F, and the most interesting results will be summed up in this section.

As mentioned in Section 4.4, *Harry Potter* has the same number of adverbial expansion tokens with the verb SAY as do the five other books when the numbers are added up. There is, nevertheless, a certain variation in the choice of adverbials used with this verb. Around half of the adverbial expansions occur only once, and few of the same type of expansions occur twice within the same book. The most popular expansion types are *quietly*, occurring five times, *finally*, occurring four times and *excitedly*, *loudly, quickly, sharply* and *shortly,* which all occur three times. Of the remaining expansion types, 49 occur once, 15 occur twice. The fact that 49 out of 69 adverbial expansion types occur only once, in addition to the fact that the most frequently used expansion type occur only five times, makes it difficult to see any general patterns as regards the use of expansions in the corpus. We can see some tendencies, however. Table 4.7 shows what function the adverbial expansions have in the text (the table is based on the three groups mentioned in Figure 3.4):

Table 4.8: Number of adverbial expansion types found in the different groups

	Type of adverbial expansions	Number of expansion tokens
Group A	Adverbial expansions which have to do with the sound of the speaker's voice	7
Group B	Adverbial expansions which reveal something about the speaker's own attitude towards the utterance	55
Group C	Adverbial expansions that work more as conversational devices	7
	TOTAL	69

The most frequently used adverbial expansion types reflect the speaker's attitude towards what is being said (cf 3.5.3.1) (eg *gloomily, sarcastically*), while the less frequently used expansion

types work as conversational devices (eg *quickly*) or express the sound of the speaker's voice (eg *loudly*). As mentioned in Section 3.7.1, there are of course borderline cases in this categorisation (eg *furiously*, which expresses both the sound of the speaker's voice as well as her attitude); yet, this division presents some general tendencies.

Not all adverbial expansion types occur with the verb SAY, however. As Appendix E shows, 32 other reporting verbs are also used with different types of expansion. Some verbs have even been used with more than one expansion. The verbs with the largest number of expansions are ASK, CRY and TELL, which all occur with four different expansion types. In *Nancy Drew* and in *Hardy Boys,* more than half of the total number of adverbial expansions is used with other verbs than SAY. In *Narnia* and *Animorphs* the corresponding number is one, in *Goosebumps* and *Harry Potter* eight. Most of the verbs, however, have one adverbial expansion type only. Group wise, this means that Group 1, *Nancy Drew* and *Hardy Boys,* have two thirds of all occurrences in the category of adverbial expansions with other verbs than SAY, while Group 2 and Group 3 have around one sixth each.

Appendix F contains the same expansions and reporting verbs as Appendix E, but while Appendix E is listed by verb, Appendix F is listed by adverbial, to show which adverbial expansion types that occur with more than one verb. *Excitedly* appears to be the most used adverbial expansion; it is used with six different verbs (ASK, CRY, THINK, SPEAK, TELL, WHISPER), and *firmly* is used with three reporting verbs (ANNOUNCE, REPLY, TELL). *Cheerfully, happily, quickly* and *suddenly* are used with two reporting verbs each, and the remaining 30 adverbial expansions are used with one verb only. Table 4.9 shows which verb groups the verbs used with the adverbial expansions in Appendix F belong to (the verb groups are described in Section 3.6.2):

Table 4.9: Occurrences per verb group of reporting verb types used with adverbial expansions

	Group 1	Group 2	Group 3a	Group 3b	Group 3c	Group 3d	Group 4
Number of occurrences	5	1	4	3	8	11	0

Most of the reporting verb types with an expansion appear to belong in Verb Group 3d, the group containing verbs showing the speaker's attitude towards what is being said, and in Verb Group 3c, the group containing verbs related to posing and answering questions. Not surprisingly, few reporting verbs in Verb Group 2 are used with an expansion, since the reporting verbs in this group already contain extra-linguistic information. I was expecting a higher number of expanded reporting verbs from Verb Group 3a. Since this group contains the most neutral reporting verbs, I assumed more of them would be expanded, to achieve a more

modifying role in the speech reporting. However, it is possible that the authors find it easier to expand a reporting verb which shows the speaker's attitude towards what is said, as those in Verb Group 3d, than to expand a neutral verb other than SAY.

4.4.2 Prepositional phrase expansions

Prepositional phrases used as expansions can be divided into two main groups: those beginning with SAY + *in*, as presented in Appendix G, and those beginning with SAY + *with,* as presented in Appendix H. Combinations of other verbs and prepositions are gathered in Appendix I.

The prepositional phrase expansions involving *in* are very often followed by a description of voice, for example *in a saintly voice*, *in a very muffled voice* and *in a voice of horrible calmness*. Yet, none of these prepositional expansions occur twice. In addition to phrases describing the speaker's voice, a few other expressions, such as *in alarm* and *in delight,* also occur with the preposition *in.* The occurrences of prepositional phrases with *in* appear to be evenly spread over the books; no book has less than one occurrence or more than three occurrences. All but three of the occurrences with *in* are used with the verb SAY.

As Appendix H shows, prepositional phrases involving *with* are often followed by *a smile, a laugh* or some kind of movement (*a shudder, a bow*), as in *with a broad smile*, *with a rather nasty grin* and *with something like a smile*. In fact, half of the occurrences express that the speaker is, in one way or another, smiling while expressing an utterance. One book, *Animorphs*, has no occurrence of SAY + *with*, *Nancy Drew* has five and the other books have between one and three occurrences each. As in the case of the prepositional phrases with *in*, the numbers are rather small; thus, it is difficult to see more tendencies than those already described.

The prepositional phrases which occur with other verbs than SAY, or with other prepositions than *in* or *with*, as presented in Appendix I, usually say something about the voice of the speaker, or the manner in which the utterance is produced, as in MURMUR *in disgust* and SAY *at once*. On two occasions, however, the prepositional phrase says something about 'where' the utterance is spoken, as in GRUNT *into the sofa* and *through a mouthful of mud.* Although *Harry Potter* has twice as many occurrences in this group as *Animorphs,* and three times as many as *Nancy Drew* and *Hardy Boys*, the numbers are so small that one cannot draw any conclusions. All the books have between one and six occurrences in this expansion group, and *at last* is the most frequently used expansion type; it is used four times, or in one fourth of the reporting clauses.

4.4.3 Inversion and expansion in *Harry Potter* and *Narnia*

As mentioned in Section 4.2, both *Narnia* and *Harry Potter* have a very high percentage of inversion compared to that of the other books in the corpus. Knowing that clauses containing expansions can frequently be inverted, it is interesting to see whether the use of expansions can partly explain the high percentage of inversion in these two books. Table 4.10 shows the correspondences between the use of inversion and the occurrence of expansions in *Narnia* and *Harry Potter.* The figures represent the percentages of the total number of reporting verb tokens in each book.

Table 4.10: The correspondence between the use of inversion and the use of expansions

	Narnia	*Harry Potter*
Percentage of reporting clauses with inversion	.88	.76
Percentage of reporting clauses with expansion	.11	.24
Out of the expanded reporting clauses:		
Percentage of the expanded reporting clauses with inversion	.90	.72
Percentage of the expanded reporting clauses without inversion	.10	.28

As the two top rows show, *Narnia* and *Harry Potter* both have over eighty per cent inversion, but *Harry Potter* has more than two times the percentage of expansions as *Narnia*; almost one fourth of all reporting clauses in *Harry Potter* has an expansion, compared to around one tenth of all reporting clauses in *Narnia*. The two bottom rows show the percentage of reporting clauses with expansions divided into two categories: those with and those without inversion. As the table shows, most of the reporting clauses with expansion also have inversion; only 10 per cent of the expanded reporting clauses in *Narnia* have no inversion, and in *Harry Potter* the corresponding number is 28 per cent. This means that when a reporting clause is expanded in these two books, there is likely to be an inversion. But there is not necessarily an expansion whenever there is an inversion.

4.5 THE USE OF EXPRESSIVE REPORTING VERBS VS THE USE OF EXPANSIONS

Tannen (1986) uses the term ‘graphic introducers’, a term coined by Labov (1972), for reporting verbs that are not neutral, but are used to ‘hone’ the author’s description of the characters. This term resembles Wennerström’s (1964) ‘expressive reporting verbs’ (my translation), which is the term I will continue to use in this section. Tannen suggests that using a reporting verb such as GRIMACE to describe speech, is ‘a more concise and effective way of describing how [someone speaks] than would be a more pedestrian sounding “[someone] said with a smile”’ (1986:323). It is possible, Tannen adds, that using a graphic introducer, or an

expressive reporting verb is a 'compensation for the loss of expressive voice quality in print by packing more expressive power into the words chosen', so that 'more work is done by the meanings of the words, less by the way they are spoken' (1986:323). Tannen also believes this is more common in children's books than in adult fiction. In other words, the use of expressive reporting verbs makes it possible to pack more information into fewer words than the use of a neutral reporting verb plus an expansion. This corroborates with Chafe's (1982) observation that written discourse is more 'integrated' than oral discourse, which means that it has more information packed into fewer words.

As seen in Figure 4.4, the number of reporting verb types used per book varies from 15 to 60 out of 117 possible. And as Table 4.7 shows, the number of expansion types per book varies from 13 to 71. Knowing that authors have the choice between using expressive reporting verbs and using neutral reporting verbs and expansions, the question arises whether there is any relation between the use of expressive reporting verbs and the use of expansions in the corpus.

In order to find the so-called expressive reporting verbs, we take Figure 3.5 as a starting point (cf Section 3.6.2.) The reporting verbs that are most expressive, ie can be used to describe the speaker's attitude to what is being said, the sound of the speaker's voice, or the manner in which an utterance is made, are the reporting verbs in Verb Groups 1, 2 and 3d. That leaves out the reporting verbs in Verb Group 3a, since this group contains the most neutral verbs, Verb Group 3b, because the verbs in this category are related to the turn-taking in the conversation, and Verb Group 3c, because if contains only verbs that have to do with questions and answers. Table 4.11 shows the relation between clauses with expressive reporting verbs, clauses with expansion and clauses with neither expansions nor expressive reporting verbs in each book (The table with the raw numbers is found in Appendix O). The numbers are given in percentage of the total number of reporting verb tokens.

Table 4.11: The use of expressive reporting verbs vs the use of expansions

	Nancy Drew	*Hardy Boys*	*Ani-morphs*	*Goose-bumps*	*Narnia*	*Harry Potter*	Average
Clauses with expressive reporting verbs	.40	.48	.20	.41	.09	.30	.32
Clauses with an expansion	.20	.16	.06	.13	.11	.30	.14
Clauses with neither expressive reporting verb nor expansion	.40	.36	.74	.46	.80	.40	.52

The average number of clauses with an expressive reporting verb is around one third of the total number of reporting verbs, and three of the books, *Nancy Drew, Hardy Boys* and

Goosebumps, have a higher percentage than the average. *Hardy Boys* has the highest percentage of expressive reporting verbs; almost every other reporting clause contains one. In *Narnia*, by contrast, only every tenth reporting clause contains an expressive reporting verb. When examining the books group wise, we find that in Group 1 *Hardy Boys* has a slightly higher percentage of expressive reporting verb tokens than *Nancy Drew*, in Group 2, *Goosebumps* has a twice as many clauses with expressive reporting verbs as *Animorphs,* and in Group 3 the percentage of expressive reporting verbs in *Harry Potter* is three times larger than in *Narnia*.

When comparing the percentage of clauses with expressive reporting verbs with the percentage of clauses with expansions, we find that the books in Group 1 and Group 2 have a lower percentage of expansions than of expressive reporting verbs, while in Group 3, *Narnia* has a higher percentage of expansions than of expressive reporting verbs, while *Harry Potter* has the same percentage of expansions as of expressive reporting verbs. There are also big differences between the six books when it comes to the percentage of expansions: around one third of the reporting clauses in *Harry Potter* are expanded, five times the number of *Animorphs*, twice the number of *Goosebumps* and *Hardy Boys*, and three times the number of *Narnia*. Over three fourths of the reporting clauses in *Narnia* either make use of a reporting verb that is more or less neutral or have no expansion.

As mentioned above, using expressive reporting verbs is a way of packing more information into fewer words, and it does seem that in the popular fiction books in Group 1 and Group 2, using expressive reporting verbs leads to less use of expansions. This, since both the books which use few expressive reporting verbs and those that use many expressive reporting verbs have a roughly twice as high percentage of expressive reporting verbs than expansions. In the quality books of Group 3, however, the picture is different. In *Narnia* the percentage of expansions is larger than the percentage of expressive reporting verbs, while in *Harry Potter* the percentages are the same for expansions and expressive reporting verbs.

Only two books, *Narnia* and *Animorphs*, have a higher percentage of reporting clauses used without an expansion or an expressive reporting verb than of reporting clauses used with expansions and / or an expressive reporting verb. In other words, reporting clauses with expansion and / or expressive reporting verbs are more common than the opposite.

4.6 SUMMING UP

This chapter has presented the findings of direct speech in the corpus. A total of 1,201 reporting verb tokens were found, spread over 117 different verb types. *Nancy Drew* and

Hardy Boys have the largest number of verb types, *Hardy Boys* makes use of twice as many different reporting verbs as *Animorphs* and *Goosebumps,* and four times as many different reporting verbs as *Narnia.* The books in the corpus have roughly the same number of verb tokens, ± 59 tokens, but there are big differences when it comes to the number of verb types. *Nancy Drew* and *Hardy Boys* have the largest number of unique reporting verbs per book and in the entire corpus, while *Narnia* and *Goosebumps* have the smallest.

The four reporting verbs that are most frequently used make up more than half of the occurrences of reporting verbs. The verb SAY is especially interesting, since it accounts for around half of the 1,201 verb occurrences. *Narnia* has the highest percentage of SAY; more than two thirds of the reporting verb occurrences in this book is a form of SAY. *Hardy Boys* and *Nancy Drew* have the lowest percentage of SAY; only around one fourth of all verb occurrences in these two books are a form of SAY.

It comes as no surprise that Verb Group 3a, which contains the most neutral verbs, among them SAY, has the highest number of occurrences. As regards the number of verb types within each verb group, we find that Verb Group 1 and Verb Group 3d have the largest variety, as many as 41 and 34 different verb types, respectively, while Verb Group 2 and Verb Group 4 have the lowest numbers of verb types, only seven and one, respectively.

On average, half of the reporting clauses are found in final position, a fact which is probably related to the high frequency of SAY in the corpus, and the fact that many reporting clauses are expanded and thus usually placed in final position. Around one third of the occurrences of direct speech has no reporting clause, and the least frequently used position is medial position; only *Narnia* has more reporting clauses in medial position than in initial. The percentage of inversion in the corpus is 32 per cent on average, a number that can be hugely misleading: *Animorphs* and *Goosebumps* have no occurrences of inversion at all, *Nancy Drew* and *Hardy Boys* have seven and eight per cent inversion, respectively, and *Narnia* and *Harry Potter* have 86 and 88 per cent inversion, respectively.

161 expansion types and 195 expansion tokens are found in the corpus, and SAY is by far the verb most frequently used with expansions. The highest number of expansions is found in *Harry Potter*, twice as high as in *Nancy Drew* and *Hardy Boys*, four times as high as in *Animorphs* and three times as high as in *Goosebumps* and *Narnia*. Correspondingly, the three books with most expansions are also the three books using most expressive reporting verbs, and the three books with the lowest percentage of expansions are the ones with the lowest percentage of expressive reporting verbs.

It seems appropriate now to go back to the aim of the thesis and ask: Which books contain the most varied language for reporting direct speech? It is difficult to generalise without jumping to conclusions, but if we use the aspects of frequency of expansions, frequency of expressive reporting verbs and unique reporting verbs, and number of reporting verb types as a measure, the following picture emerges: *Nancy Drew* and *Hardy Boys* seem to have the most varied language for reporting direct speech, followed by *Harry Potter, Goosebumps, Animorphs* and *Narnia*. In other words, the two oldest popular fiction books seem to be most varied, followed by the new quality fiction book, the two new popular fiction books, and last, the old quality fiction book. But I will come back to this in more detail in the next chapter.

5 DISCUSSION

5.1 INTRODUCTION

I this chapter I will compare and contrast the findings reported in Chapter 4 in order to see whether my hypotheses stated in Chapter 1 are borne out. Therefore I will mainly concentrate on the reporting verbs and the expansions, since these are the two aspects where variation becomes most apparent. First, I will consider the corpus books in three pairs, Groups 1, 2 and 3 (cf Section 1.3), to see whether the findings correspond for the two books in each pair. Sections 5.2, 5.3 and 5.4 will therefore be discussing of *Nancy Drew* and *Hardy Boys*, *Animorphs* and *Goosebumps* and finally *Narnia* and *Harry Potter* respectively. Then, I will compare the three groups of book, in Section 5.5, and discuss differences and similarities.

As mentioned in Section 1.3, dividing the books into three pairs depending on old and new, popular fiction and quality fiction, is only one way of arranging the books. Another way is to divide them into older books, *Nancy Drew, Hardy Boys* and *Narnia* and newer books, *Animorphs, Goosebumps* and *Harry Potter*, regardless of book type, and see whether any new results will appear in the light of this comparison. This is done in Section 5.6. Yet another aspect of study is whether the fact that three of the books have been written by female authors while the three other books have been written by male authors has had an effect. This comparison will be done in Section 5.7, which will also include a comparison with the studies of two other scholars. Section 5.8 compares the results of the present study with the results of two other similar studies and Section 5.9 focuses on finding some reasons for the outcome of the study.

Throughout the chapter, I will compare the findings of the present study to the findings of Arctaedius (1981) and Lundquist (1992), to see whether the results of those studies also apply to my study. I will also bring in the results of a few other similar studies (Liljestrand 1983; Tannen 1986; Garme 1988) where this is relevant.

5.2 GROUP 1: *NANCY DREW* AND *HARDY BOYS*

The books in Group 1 show parallel results in almost all aspects of reported speech. They have roughly the same number of reporting verb tokens and verb types used (cf Table 4.4), with *Nancy Drew* displaying a slightly higher number of tokens and *Hardy Boys* a slightly higher number of verb types. In both books, the majority of the reporting verb types belong to Verb Group 3a and 3d, and neither books have any occurrences of reporting verb types in Verb Group 4. Although SAY is

the most used reporting verb in both books, the percentages of SAY in the books in this group are lower than those of the other two groups (cf Figure 4.6). Consequently, the percentage of unique reporting verbs, ie verbs that occur only once in each book is rather high in this group, higher, in fact, than in the other two groups (cf Figure 4.4). In addition, *Nancy Drew* and *Hardy Boys* have the highest percentage of reporting verbs that occur only once in the entire corpus (cf Figure 4.5).

As regards number of expansion types, *Nancy Drew* and *Hardy Boys* have the second and third largest number of expansion types in the corpus; only *Harry Potter* has a higher number (cf Table 4.6). Adverbial expansions are more frequently used than prepositional phrase expansions, but both types do occur. The books in Group 1 have also the most frequent use of expressive reporting verbs (cf Table 4.10); almost half of all reporting verbs in *Hardy Boys* can be placed in this category, and more than one third of the reporting verbs in *Nancy Drew*. The fact that 60 per cent of the reporting clauses in *Nancy Drew* and 64 percent of these in *Hardy Boys* have either an expansion or an expressive reporting verb (cf Table 4.11) also contributes to the perception that the reported speech used in *Nancy Drew* and *Hardy Boys* is rather varied and diverse.

5.3 GROUP 2: *ANIMORPHS* AND *GOOSEBUMPS*

Like Group 1, the books in Group 2 show clear parallels as regards the various aspects of reported speech. *Animorphs* and *Goosebumps* make use of 29 and 33 different reporting verb types, respectively, which is around half the number of Group 1 (cf Table 4.4). Around one third of the reporting verb types in Group 2 are used only once in the text. As a result, around two-thirds of the reporting verb types used in the two books are repeated two or more times. This does not mean, however, that many reporting verbs are used several times, but rather that a few reporting verb types, like SAY, have been used excessively (cf Figure 4.6 and Table 4.4). SAY is used in 120 out of 208 reporting clauses in *Animorphs*, and in 72 out of 197 reporting clauses in *Goosebumps*. Thus, it would be natural to assume that the latter book has a less diverse language than the former. The number of verbs that occur once in the entire corpus, corresponds well with this assumption, since only two of the 29 verb types used in *Animorphs* appear once in the entire corpus, while the corresponding number for *Goosebumps* is three out of 33 (cf Figure 4.5). Hence, the reporting verb types used in Group 2 are for the most part verbs that also occur in the other books in the corpus.

When we look at the different verb groups, we find that most of the reporting verb tokens in *Animorphs* and *Goosebumps* belong in Verb Groups 1, 3a and 3c, while no occurrences belong in Verb Group 4, and only a very limited number of verb occurrences appear in Verb Group 2 (cf Table 4.4). The reporting verb SAY is found in Verb Group 3a, and makes up for more than 90 per cent of the reporting verb occurrences in this verb group. There is, however, a marked difference in

the frequency of SAY in the two books: SAY is used in 58 per cent of the reporting clauses in *Animorphs*, and in 37 per cent of the reporting clauses in *Goosebumps*.

As Table 4.7 showed, reporting clauses in *Animorphs* and *Goosebumps* are rarely expanded; only seven per cent of the reporting clauses in *Animorphs* and 19 per cent of the reporting clauses in *Goosebumps*. Adverbial expansions are most common in both books. As regards the use of expressive reporting verbs, the difference between the two books persists. *Goosebumps* has twice as many tokens of expansions as *Animorphs*, and twice as many expressive reporting verb tokens (cf Table 4.10). Hence, the percentage of sentences without either expansions or expressive reporting verbs is almost twice as high in *Animorphs* as in *Goosebumps*: 74 per cent in the former versus 46 per cent in the latter. This, too, adds to the impression that a more varied language for reporting speech is in use in *Goosebumps* than in *Animorphs*.

5.4 GROUP 3: *NARNIA* AND *HARRY POTTER*

The smallest number of reporting verb types in the corpus, is met with in *Narnia*, only 15, while there are almost three times as many in *Harry Potter* (cf Figure 4.3). The majority of reporting verb tokens used in *Narnia* are found in Verb Group 3a, simply because this verb group contains the verb SAY (and in the case of *Narnia*, it is the only verb type in use from this verb group). The majority of verb occurrences in *Harry Potter* are also Verb Group 3a verbs, although this book has the results spread over more verb categories (cf Table 4.4). The largest number of verb types in both books are verbs belonging to Verb Group 1, ie reporting verbs with a paralinguistic function that are also classified as expressive reporting verbs.

The differences between the two books become even more apparent when it comes to the number of unique reporting verb types. While three per cent of the reporting verbs used in *Narnia* are used only once, the corresponding figure for *Harry Potter* is 45 (cf Figure 4.4). None of the reporting verbs used in *Narnia* occur only once in the corpus, compared to nine of the reporting verbs in *Harry Potter* (cf Figure 4.5).

The difference between the two books continues when we look at number of expansion types used per book. *Harry Potter* contains the highest number of expansions in the corpus, while *Narnia* contains the second lowest number (cf Table 4.7). The majority of expansions in both books are combinations of SAY + adverbial. *Harry Potter* contains 51 different expansions of this sort, a number which is higher than the total number of expansions in each of the other books.

The possible correlation between the use of expansions and the use of inversion in the two books was treated in Section 4.4.3, and the results showed that, whenever there is an expansion there is likely to be inversion. However, inversion often occurs in the two books without

expansion. In fact, *Narnia* and *Harry Potter* have the highest percentage of inversion in the entire corpus, nearly ten times higher than the books in Group 1. There may be several explanations for this. Firstly, both *Narnia* and *Harry Potter* have a high percentage of reporting clauses containing SAY, and SAY is the verb that most frequently takes inversion. Secondly, both books have a high percentage of reporting clauses in final position, and inversion usually occurs in either medial or final position. Thirdly, inversion rarely takes place when the subject is a pronoun (cf Quirk et al 1985:1022), and in *Narnia*, especially, the subject is frequently a noun instead of a pronoun. It is possible that the author has chosen to use a great deal of inversion in order for slow-reading children to be able to follow the story, since it may be easier to remember who says what when a noun is used instead of a pronoun. The combination of these three factors may at least partly explain the high percentage of inversion in the two books.

My hypothesis regarding the books in Group 3 was that there would be no big differences in the use of reporting speech in the two books. The results show, however, that although the books contain roughly the same percentage of inverted reporting clauses, there are big differences regarding number of verb types and expansion types used, frequency of SAY and number of reporting verb types used once per book or once in the corpus. The hypothesis regarding the Group 3 books can therefore not be borne out. The most obvious reason for the differences between the books is that *Narnia* was published in 1955, while *Harry Potter* was puclished in 1997. Another reason may be that *Narnia* is likely to be aimed at younger children than *Harry Potter* and thus has a more simplified language than the latter. I will come back to the reasons for the differences in the next section.

5.5 THE THREE GROUPS

In this section, I compare the four initial hypotheses with the findings in order to see whether the hypotheses are borne out. In addition, I compare the findings of other relevant studies to see whether the results obtained in this corpus correspond.

According to the first two hypotheses, the quality children's books, *Narnia* and *Harry Potter,* would have a high variety and diversity in their choice of reported speech, and the popular fiction books, *Nancy Drew, Hardy Boys, Animorphs* and *Goosebumps* would have a poorer language for reported speech, ie use fewer reporting verb types, fewer expansion types and have a higher frequency of SAY.

When we look at the number of different reporting verbs used, we find that *Nancy Drew* and *Hardy Boys* have the highest number of reporting verb types, followed by *Harry Potter*. This pattern persists when we look at the number of unique reporting verbs, ie reporting verbs used only

once per book and once in the entire corpus. In addition, these three books have the highest percentage of expressive reporting verbs in the corpus. Both *Animorphs* and *Goosebumps* show mediocre numbers in these categories, while the numbers in *Narnia* are markedly low, compared with the other books.

The frequency in the use of the verb SAY also says something about the variation in the language used to report direct speech; books containing a high percentage of SAY are often perceived as more monotonous and less varied than books that have a rich and varied use of different reporting verbs. In the present corpus, *Narnia* has the highest frequency of SAY in the corpus, followed by *Harry Potter* and *Animorphs*, while the three remaining books, *Nancy Drew, Hardy Boys* and *Goosebumps,* have less than half as many occurrences of SAY as *Narnia* (cf figure 4.6).

However, if the verb SAY is used with different types of expansions in a text, that can contribute to a reduction of the monotony in the text. Thus, even though the verb SAY is used a lot in *Harry Potter,* around one fourth of the reporting clauses with SAY has an expansion, and this high frequency contributes to variation in the text. *Nancy Drew* and *Hardy Boys,* which have a lower frequency of SAY, also have fewer expansions. Around one fifth of the reporting clauses with SAY are expanded in these books. In *Narnia*, on the other hand, which contains a high percentage of SAY, only ten per cent of the reporting clauses are expanded. Thus, we can assume that there is greater variation in the language used to report direct speech in *Harry Potter, Nancy Drew* and *Hardy Boys* than in *Narnia.*

When we look at the position of the reporting clauses in the six books, a clear pattern emerges (cf Table 4.1). In all the books, the majority of reporting clauses occur in final position, while omitted reporting clauses is the second most frequently used. Medial position appears to be least frequently used in this study; only in *Narnia* is medial position more common than initial, but even in this book most reporting clauses appear in final position. The relatively high percentage of clauses in medial position in *Narnia* is likely to have an effect on the percentage of omitted reporting clauses in the book. Had the reporting clauses ended with a full stop instead of a comma, they would have been classified as being in final position, and hence the percentage of clauses in final position, as well as the percentage of omitted reporting clauses that often follow clauses in final position, would have been higher. As regards the low percentage of reporting clauses in medial position in *Animorphs* and *Goosebumps*, one possible explanaiton is that both books have a rather simplified language, where the sentences tend to be rather short. When the direct speech is uttered in shorter sequences, and sometimes in just a brief sentence, however, there may not be a need for using the medial position. Another possible explanation is that while the other four books

in the corpus are written in the 3rd person, *Animorphs* and *Goosebumps* are written in the 1st person. Thus, while most of the reporting clauses in the books in Group 1 and Group 3 consist of the combination *he/she/noun* + reporting verb, many of the reporting clauses in *Animorphs* and *Goosebumps* consist of *I* + reporting verb. And perhaps *I* + reporting verb is less likely to be found in medial position than the other combination? The study shows that a reporting clause like that in [66] occurs quite often in the books in Group 2, while a sentence like that in [67] rarely, if ever, occurs. Examples like extract [68] (previously mentioned as [24]) sometimes occur in the books written in 3rd person:

[66] "That tail thing,"I said. "It looks like a weapon". (Animorphs 1996: 9)

[67] ? "That tail thing," I said, "looks like a weapon". (my example)

[68] "You don't know her," Nancy remarked, "and I do". (*Nancy Drew* 1959: 141)

The six books show large differences in the frequency of use of inversion (cf Figure 4.1). Two books contain no inverted clauses, two books have seven or eight per cent inversion and two books use inversion in more than 80 per cent of the reporting clauses. Since inversion only occurs in medial or final position, and since more than half of the reporting clauses in the corpus appear in these positions, one might perhaps expect an over-all higher percentage of inversion, or a more even distribution of it. On the other hand, inversion occurs most frequently with the verb SAY, and since three fourths of the reporting verbs in *Nancy Drew* and *Hardy Boys* are other verbs than SAY, this is likely to have an effect on the low percentage of inversion in those two books. When SAY is used in only one fourth of the reporting verb occurrences and SAY is the verb that most frequently takes inversion, the percentage of inversion in the two books automatically becomes lower than it would have been, had SAY been used more frequently.

5.6 THE OLD BOOKS VS THE NEW BOOKS

The third hypothesis I proposed in Chapter 1 was that the old popular fiction books, *Nancy Drew* and *Hardy Boys* would have a poorer language than the new popular fiction books, *Animorphs* and *Goosebumps*. With 'poorer language' I mean that the language used to report direct speech would be less varied and less manifold in the old than the new popular fiction books. But the results show the complete opposite picture, in that the old books make use of a wider range of reporting verbs and have a higher frequency of expansions than the newer books. In addition, the old books have a higher percentage of verbs occurring only once both in the individual book and in the entire corpus, than the new books do. We can therefore safely say that my third hypothesis does not reflect the truth.

My hypothesis regarding the quality children's books, was that there would not be much difference in the language of the old quality children's book, *Narnia,* and the new quality children's book, *Harry Potter.* However, the results show that there is a big difference, especially in the use of various reporting verb types (cf Table 4.4). While *Narnia* makes use of only 15 different reporting verb types, *Harry Potter,* published more than fourty years later, makes use of three times as many reporting verb types. There are also significant differences between the two books as regards the number of reporting verbs that occur once per book (cf Figure 4.4), occurrences of expansions (cf Table 4.6) and the occurrence of expressive reporting verbs (cf Table 4.11). It seems that the language used to report speech in *Harry Potter* is more varied in all respects than the language in *Narnia*.

My initial hypothesis regarding the variety in old popular fiction versus that of new popular fiction was wrong. At the same time, my hypothesis that there was not likely to be any differences in the language of reported speech in the old and the new quality books also proved to be incorrect. Judging by the numbers of reporting verbs in the popular fiction books, it seems that the reporting verbs giving para- and extralinguistic information about the speech situation are on the decrease; yet, this is contradicted by the numbers of reporting verbs in the quality books. It is difficult, however, to say whether the big differences between the various authors has anything to do with the changing times, or whether the use of different reporting verb types is more related to the author's personal preferences. I will return to this subject in Section 5.8.

5.7 BOOKS BY FEMALE WRITERS VS BOOKS BY MALE WRITERS

Lakoff (1975) was one of the first linguists to point out that men and women use the language differently, and that women are likely to make more use of, for example, certain adjectives, adverbials, hedges and politeness devices than men do. Lakoff's views have later been tried and tested by a great number of scholars (eg Coates 1986; Holmes 1998; O'Barr & Atkins 1998, to mention but a few). But the majority of studies have been done on men's and women's oral language.

Arctaedius (1982), however, studied the differences in children's books written for girls, boys and for both genders, as well as the difference between so-called good quality children's books and popular fiction children's books. She was primarily interested in how girls' and boys' speech was described in the popular fiction books she analysed, and not, for example, whether female and male writers made use of different expansion types. What she found was that direct speech uttered by girls was more likely to have an expansion than direct speech uttered by boys. She also found that the reporting verb types and expansion types used to describe the male

protagonists' utterances more often gave information about the voice of the speaker, and that reporting verb types reflecting animal noises (eg BARK, GROWL, HISS, SNARL;of Verb Group 1), were more frequent with boys' than girls' utterances.

In the present study, the reporting verb types describing the speaker's voice as well as those reflecting animal sounds can be found in Verb Group 1, and the figures show that the two books that have male protagonists, ie *Hardy Boys* and *Harry Potter*, have a very high number of reporting verbs in this group, compared to that of the other books. In fact, they have twice as many verb types in this group as *Nancy Drew*, *Goosebumps* and *Animorphs*, and four times as many as *Narnia*. Appendix C shows the distribution of reporting verb types per group in the various books.

Lundquist (1992) chose not to study how the male or female protagonist was portrayed, but focused on the choice of reporting verb types and expansion types made by male and female authors. She found that the paralinguistic reporting verbs, ie the verbs in Verb Group 1, were more frequent in texts written by female authors, and that male writers seldom used the paralinuguistic reporting verbs that describe emotions. As mentioned in Section 4.5, the paralinguistic verb group is one of the groups that constitutes the category 'expressive reporting verbs'; the other two groups being reporting verbs carrying extra-linguistic information, ie Verb Group 2, and reporting verbs that signal the speaker's attitude towards what is being said, ie Verb Group 3d. In Lundquist's study, the three books written by female writers also had a slightly higher number of verb occurrences and verb types in the category for paralinguistic reporting verbs, than that of the male writers, as Table 5.1 shows:

Table 5.1: Number of paralinguistic reporting verb tokens and types in Lundquist (1992)

	Reporting verb tokens	Reporting verb types
Books written by female authors	99	40
Books written by male authors	76	34

The numbers from Lundquist's study show a small, but significant difference between the number of paralinguistic reporting verb occurrences in books written by female and male authors, respectively. In my study, however, the differences are very small, as Table 5.2 shows:

Table 5.2: Number of paralinguistic reporting verb tokens and types in the present study

	Reporting verb tokens	Reporting verb types
Books written by female authors (*Nancy Drew, Animorphs, Harry Potter*)	100	40
Books written by male authors (*Hardy Boys, Goosebumps, Narnia*)	103	34

The differences between the books written by female and male authors are minimal in my study, if the differences between the individual authors are disregarded.

5.8 COMPARISONS WITH OTHER STUDIES

The present corpus consists of around 249,000 words spread over six books. Lundquist (1992) studied the use of reported speech in Swedish quality children's books from the 1960s and around the 1970s. Her corpus consisted of around 45,000 words from 18 different books, divided into three categories based on the age of the protagonist: books for small children (6 books), books for children in the book-worm age (6 books) and books for teenagers (6 books). In the books of the book-worm category, the protagonist are 11-12 years of age. Thus, this category corresponds best with the books in the present study. Although it may seem fruitless to compare books written in English with books written in Swedish, I will compare the findings in Lundquist's study with the results in the present study, to see whether any general tendencies can be observed.

My study covers 1,201 tokens of reporting verbs, spread over 117 reporting verb types, while Lundquist's study covers 478 tokens of reporting verbs, spread over 46 different verb types. Even though my material is five times bigger than that ofLundquist, I only found around two and a half times as many reporting verb tokens, and around two and a half times as many reporting verb types.

Not surprisingly, the most frequently used reporting verb in Lundquist's study was the Swedish word for SAY, which amounted to 67 per cent of the reporting verb tokens, compared to on average around 50 per cent in my study. The percentages of SAY in the individual books of Lundquist's study did, however, vary from 30 to 96 per cent, while in my study, the percentages vary from 24 to 84. SAY is also the dominant verb in five other similar studies, as Table 5.3 shows:

Table 5.3: Percentage of SAY in six studies

Arctaedius (1981)	Lundquist (1982)	Liljestrand (1983)	Tannen (1986)	Garme (1988)	this study (2001)
.62	.67	.50	.49-.69	.47-.60	.50

Even though SAY is the reporting verb most frequently used in all six studies, the frequency changes from text to text, and from author to author, and there is apparently no great difference between the frequency of SAY in quality children's books (cf Liljestrand, Tannen, Garme and Lundquist) and that of popular fiction books (cf Arctaedius and this study). The percentage of SAY is somwehere between 47 and 69 per cent in all the books. For the sake of argument, it should be

mentioned, that while the books in my study are written in English, the other four studies have corpora made up of Swedish texts, with the exception of Tannen whose corpus consists of one American and one Greek novel. In addition, many of the books in Arctaedius'study are translated from English to Swedish. It would of course be interesting to compare the numbers to that of another corpus consisting of children's books in English, to see if the tendencies are the same. Yet, I believe it is fair to assume that SAY is the most frequently used reporting verb in any children's book, no matter what language it is written in.

When it comes to the other most frequently used reporting verbs, the picture differs from book to book, as Table 5.4 shows:

Table 5.4: Most frequently used reporting verb types in three studies

	Arctaedius (1981)	Lundquist (1992)	this study (2001)
Verbs	SAY, ASK, WONDER	SAY, ASK, THINK ANSWER,	SAY, ASK, CRY TELL
Percentage of total number of reporting verbs	unknown	.82	.62

SAY and ASK appear to be the two most frequently used reporting verbs in the three books, but there is great variation as far as the other most popular reporting verbs go, and the verbs change from book to book. Table 5.3 also shows the percentage of these verbs in relation to the total number of reporting verb occurrences, varying between 62 per cent in the present study to 82 per cent in Lundquist's study. And while the average number of verb types used per book in the present study is 38 with figures ranging from 15 to 60, the average number in Lundquist's study was seven, with figures ranging from 2 to 14.

In other words, my corpus is five times the size of Lundquist's, and the number of verb types is five times as large as Lundquist's; yet, the number of reporting verb tokens is only two and a half times higher in the present study than in Lundquist's study. This is interesting since the books in Lundquist's study are quality children's and teenagers' books, while only 40 per cent of the books in my study belong in that category.

When it comes to the use of expansions, Arctaedius and Lundquist have chosen to study not only adverbial- of prepositional expansions but have also included, for instance, coordinating expansions, such as [65]:

[65] "Isn't it typical," she said, *raising her eyebrows* (my example).

Since I have not included this kind of expansions, the numbers will have to be slightly skewed. Nevertheless, it is interesting to take a look at the percentage of reporting clauses with and without expansion in each corpus, as shown in Table 5.5:

Table 5.5: Percentage of reporting clauses with and without expansions

	Arcta-edius	Lund-quist	this study
reporting clauses consisting of only verb and subject	.82	.60	.52
reporting clauses with some sort of expansion	.18	.40	.48

Table 5.5 shows that the use of expansion is more frequent in my corpus, which consists of both popular fiction books and quality children's books, than in the two other studies, which consist of only one type of books. Interestingly, Lundquist's quality books corpus has a higher frequency of expansions than Arctaedius' popular fiction corpus. The books with the highest frequency of expansions in my corpus are two popular fiction books, *Nancy Drew* and *Hardy Boys*, and one quality book, *Harry Potter* (cf Table 4.6). Surprisingly, the other quality children's book, *Narnia,* has the lowest frequency of expansions as well as the highest frequency of the verb SAY. But, as Lundquist points out, there is reason to believe that the structure of the reporting clause is a stylistic feature of the different authors. Yet, there appears to be a connection both in the present corpus as in Lundquist's corpus, between the use of expansions and the use of many different, and several 'unique' reporting verbs (unique in the sense that they only appear once in each book or once in the entire corpus). If a book has a high frequency of SAY + expansion, it is likely to have a high frequency of 'unique' reporting verb, in other words, reporting verbs that occur only once per book or once in the corpus. The three books with most variation as far as number of verb types go, *Nancy Drew, Hardy Boys* and *Harry Potter* (cf Table 4.4) also have the highest frequency of expansion types (cf Table 4.7) as well as the highest percentages of 'unique' reporting verbs (cf Figure 4.4).

While three of the books in the present study are from 1930-1955, the remaining three are from 1992-1997. In a way, they therefore 'surround' the books of Lundquist's study, in which nine books were from the 1960s and nine books were from the 1970s. Although Lundquist's books were quality children's books, we can still see some interesting tendencies as far as the quantity of reporting verbs go. Firstly, Lundquist found the books from the 1970s to be less complex than the books from the 1960s. This was partly due to changes in the use of syntactic units and subordinate clauses and phrases, but also due to the fact that certain sentence contexts were more explicitly

marked in the newer books. Secondly, Lundquist noted that, within the books for the book-worm age, the percentage of direct speech had increased from 21 per cent to 32 per cent during this time. In my study, although I have not studied the topic in detail, there appears to be a slightly higher number of reporting verb occurrences in the new popular fiction books, despite the fact that the amount of text analysed is approximately the same. The number of verb types, however, has decreased, and prompts the question of whether the reporting verbs are now used primarily to state who is saying what, and not to describe the speech situation in which the utterance was made. Because of the decrease in the variety of reporting verb types and expansions in the new popular fiction books, this seems to be the case.

Based on the evidence given above and throughout the study, I believe it is fair to say that the old popular fiction books in my study have a more varied language for reporting direct speech than the new popular fiction books and the oldest quality book. There is a lot more variation in the old popular fiction books than in the new, and the new quality book has a much more diverse language for reporting speech than the old has. The old popular fiction books use a wider range of reporting verb types than the other books, and they have a higher percentage of 'unique' verbs, ie verbs that occur once per book and once per corpus than the other books. The old popular fiction books also have the lowest frequency of SAY, and when SAY is used in a reporting clause, it is often expanded. They use more expressive reporting verbs than the other books, and have the second largest number of expansion types in the corpus, after *Harry Potter.* These are some indications that *Hardy Boys* and *Nancy Drew* make use of the most varied language for reporting direct speech.

Harry Potter, on the other hand, seems to have the third most varied language for reported speech in this study, after *Nancy Drew* and *Hardy Boys*. *Harry Potter* has the third largest number of reporting verb types used per book, and the third highest percentage of reporting verb types occurring once both per book and in the corpus. It has the second largest percentage of SAY, but one third of the occurrences of SAY are expanded. In fact, *Harry Potter* has the highest number of expansion types in the corpus, but only the fourth highest percentage of expressive reporting verb tokens. What also makes *Harry Potter* interesting, is the high percentage of inversion, around ten times higher than *Nancy Drew* and *Hardy Boys*, yet smaller than *Narnia.*

Narnia, Animorphs and *Goosebumps* seem to have the least varied language in this study. *Narnia* has the by far lowest number of reporting verb types per book, followed by *Animorphs* and *Goosebumps*, and *Narnia* also has the lowest percentage of 'unique' reporting verbs per book, followed by the same two books. SAY is used more frequently in *Narnia* than in any other book in the study; at the same time *Narnia* has the second lowest percentage of expansions, following

Animorphs. Finally, *Narnia* has the lowest percentage of expressive reporting verb tokens in the corpus.

Interestingly, Arctaedius' (1981) study also showed that the two books with most variation in reported direct speech were two popular fiction books, *Biggles* and *Nancy Drew* (1981:40), both with a reputation for having a stereotyped language.

Since one of the quality children's books, *Narnia,* has the least varied language for reporting direct speech and two of the popular fiction books, *Nancy Drew* and *Hardy Boys,* have the most varied language, we can not necessarily claim that a a varied language is a trait of quality children's fiction. Rather, as Lundquist points out, it seems that the structure of the reporting clause and whether or not there is much variation in the choice of reporting verbs, is a stylistic choice by the individual author.

5.8 WHY THESE RESULTS?

It may seem rather surprising that an old children's classic such as *Narnia* should prove to have a poorer and less diverse language in terms of reporting clauses than popular fiction books such as *Nancy Drew* and *Hardy Boys*, if 'poorer' means less varied and more monotonous. And it may also come as a surprise that *Harry Potter*, which has received good criticism both for its language and its content, makes use of fewer reporting verb types than *Nancy Drew* and *Hardy Boys,* and also has a lower percentage of 'unique' reporting verbs, viz reporting verbs occurring once per book, than the two popular fiction books. However, there may be several reasons for why the quality children's books seem to have a less varied language than the old popular fiction books.

One reason may be, as Wennerström (1964) points out, that, even though the use of expressive reporting verbs and expansions can make the portrayal of characters more vivid and authentic, it may also contribute to stereotyping them. It is a well-known fact that the characters in popular fiction books tend to be stereotyped and static, while the characters in quality children's book are usually allowed to develop throughout the books. Perhaps this is partly due to the way the characters' direct speech is reported?

Wennerström also mentions that, when the direct speech is expressed through the words it contains and is not disturbed by the way it is reported, the reader herself has to sense the emotions, tension and eloquence hidden behind the direct speech utterance. This can also be linked with Eco's (1979) theory of open and closed texts. Briefly, a closed text 'aims at arousing a precise response' (1979:8) from the reader, while an open text can be interpreted in many ways. Open texts contain more 'crossroads', in which the individual reader has to interprete what the writer means. Popular fiction has been known as consisting of closed texts where the writer over-

interprets the story for the reader, so that the reader is in no doubt of how to interpret the text. Therefore, it seems likely that popular fiction makes use of a great deal of expressive reporting verbs, while also using a multitude of reporting verbs and a lot of expansions too, to make the speech sequences very clear to the reader. That may explain why a quality book such as *Narnia* uses very few reporting verbs; the writer's intention is to make the reader construe the text herself. The function of the reporting verbs then changes from describing the speech situation or the voice of the speaker to simply pointing out who says what. When the use of expressive reporting verbs and expansions decreases, what is said in the direct speech utterance may become more important. If so, the function of reported speech as an action-enhancing tool is replaced by a coordinating function, the task of which is to indicate who the speaker is, not in what manner something is said.

5.9 SUMMARY

The analysis seems to indicate that the structure of the reporting clause, usage of different reporting verbs, expansions and expressive reporting verbs is individual and changes from author to author. It also seems to indicate that the most important function of the reporting verbs is to determine who is saying what. This can be verified by the fact that half of the reporting verb occurrences in the study are occurrences of the neutral verb SAY. The fact that more than half of the clauses consist of simply a verb and a noun or pronoun supports this assumption. However, in many cases the function of the reporting verb extends further than to state who said what. Quite often it also describes the speech situation, ie the manner in which an utterance is made, the attitude of the speaker, the circumstances under which the utterance is made or how the turn-taking in the dialogue proceeds. The choice of reporting verb and the variation between the different verbs is up to the individual author. It appears, however, that there has been a decrease in the frequency of expansions since 1970 until today, and that popular fiction books make more use of expansions than quality children's books do. The exception is *Harry Potter*, which both makes use of a large number of expansion types and a large number of expressive reporting verb types, despite being categorised as a book of high literary quality.

6 SUMMARY AND CONCLUSION

This chapter gives an overview of the background for the study, as well as a brief summary of the results and the subsequent discussion.

6.1 SUMMARY

The aim of the thesis has been to study the use of reported direct speech in six children's books, in order to find out whether quality children's books have a more varied and diverse language for reporting speech than that of popular children's books. Based on my previous knowledge and assumptions I proposed the following four hypotheses in the first chapter of this study:

Hypothesis 1:	The quality children's books, *Narnia* and *Harry Potter* will make use of a varied and diverse language for reporting speech.
Hypothesis 2:	The popular fiction books, *Nancy Drew, Hardy Boys, Animorphs* and *Goosebumps* will make use of fewer reporting verbs and expansions, and have a poorer language for reporting speech than the quality children's books.
Hypothesis 3:	The old popular fiction books, *Nancy Drew* and *Hardy Boys* will have a poorer and less diverse language for reporting speech than the new popular fiction books, *Animorphs* and *Goosebumps.*
Hypothesis 4:	There will not be much difference in the language for reporting speech in the old quality children's book, *Narnia*, and the new quality children's book, *Harry Potter*.

Chapter 2 aimed at explaining, at least partly, how children's fiction is different from adult fiction, and how popular fiction is different from quality fiction. It also focused on the difficulty of defining what 'children's literature' really is. Two studies by Weinreich (1996, 1999) were referred to, in which it is documented that children still read, even in the age of video films and computer games, and that book series are very popular among the young readers. Although being formula based and looked down on by most adults, the best selling children's books in the world today are those belonging to a book series, many of these popular fiction book series. The fact that the books are written after a certain formula can, however, be seen as both positive and negative.

Nash's (1990) observation that popular fiction books by and large are made up of a pattern of conversations and descriptions, were used as a starting point for Chapter 3, since this pattern can be found in children's books in general. Not only is the dialogue, ie the direct speech, used as a means for getting to know the protagonists better through what they say and how they say it, but also as a tool to drive the action forward. The different components of direct speech such as the reporting clause, the reporting verbs and the expansions, were also

presented and defined in Chapter 3. Since few linguists have studied the area of reported speech in general, and even fewer have been interested in the area of reported speech in children's books, there is not much previous research to refer to. Nevertheless, the scholars that have studied the field, as well as their studies, were presented in Chapter 3.

In Chapter 4 the results from the analysis were presented, divided into three main parts: the reporting clause, the reporting verb and the expansions. Chapter 5 then discussed the results from the analysis.

6.2 CAN THE HYPOTHESES BE BORNE OUT?

Through the analysis I have attempted to clarify whether the language of popular children's books is poorer and less diverse than the language of quality children's books. Therefore I will sum up my conclusions in connection with the four hypotheses I proposed in Chapter 1. The hypotheses are now commented on pair wise, since they sometimes overlap each other.

1. The quality children's books, *Narnia* and *Harry Potter* will make use of a varied and diverse language for reporting speech.

4. There will not be much difference in the language for reporting speech in the old quality children's book, *Narnia*, and the new quality children's book, *Harry Potter*.

Being quality books, I assumed that *Narnia* and *Harry Potter* would have a varied language for reporting speech, in that they would use many reporting verb types, expressive reporting verb types and types of expansions. It seems, however, that my hypothesis was partly wrong. Both books use few reporting verb types, and both books have a fairly high percentage of SAY, which can indicate little variation. On the other hand, *Harry Potter* contains more expansions, more expressive reporting verbs and uses a higher number of different verb types than *Narnia* does. In sum, *Harry Potter* can be said to have a varied language for reporting direct speech, while *Narnia* has a less varied and more monotonous language for reporting direct speech.

2. The popular fiction books, *Nancy Drew, Hardy Boys, Animorphs* and *Goosebumps* will make use of fewer reporting verbs and expansions, and have a poorer language for reporting speech than the quality children's books.

3. The old popular fiction books, *Nancy Drew* and *Hardy Boys* will have a poorer and less diverse language for reporting speech than the new popular fiction books, *Animorphs* and *Goosebumps.*

I presumed that the quality children's books would have a more varied language for reporting direct speech than the popular fiction books, since the latter is usually believed to have a repetitious, cliché-filled, formula-based language, and I also presumed the old popular fiction books would have a poorer language for reporting direct speech than the new ones. It seems, however, that while the two oldest popular fiction books, *Hardy Boys* and *Nancy Drew*, use a wide range of reporting verb types, expressive reporting verb types and expansion types, the two newer popular fiction books, *Animorphs* and *Goosebumps*, on a general basis, use fewer reporting verb types, fewer expansion types and fewer expressive reporting verb types. The new books also have a higher frequency of SAY and a lower frequency of verb types occuring once per book and in the entire corpus. Therefore, it seems that the old popular fiction books have a more varied language for reporting direct speech than the new popular fiction books.

The fact that there are large differences in the use of reported speech both among the quality fiction books and the popular fiction books makes it difficult to say whether the quality fiction books contain a more varied language for reporting speech than the popular fiction books. Nevertheless, we do know thatquality book *Narnia* uses the smallest number of reporting verb types in the corpus, while popular fitcion books *Hardy Boys* and *Nancy Drew* uses the largest. *Harry Potter* makes use of more reporting verb types than *Animorphs* and *Goosebumps*, but fewer than *Hardy Boys* and *Nancy Drew*. All in all, the hypothesis is incorrect; one of the quality books, *Harry Potter*, has a more varied language for reporting speech than two of the popular fiction books, but less varied than *Hardy Boys* and *Nancy Drew*. *Narnia,* on the other hand, has the least varied language of all the books.

In sum it seems that none of the four hypotheses I proposed are true. Based on the number of reporting verb types, expansion types, expressive reporting verb types, frequency of SAY and frequency of reporting verb types that occur only once, the two books with the most varied langauge for reporting speech are *Nancy Drew* and *Hardy Boys,* followed by *Harry Potter, Goosebumps, Animorphs* and *Narnia*.

On a general basis, the analysis has shown that the structure of the reporting clause, usage of different reporting verb types, expansions types and expressive reporting verb types is individual and changes from author to author. On the other hand, the tendency shows that the most important function of the reporting verbs is to determine who is saying what. This can be verified by the fact that half of the reporting verb occurrences in my study are occurrences of the neutral verb SAY. The fact that more than half of the clauses in my study consist of simply a verb and a noun or pronoun supports this assumption. However, in many cases the reporting verb’s function extends to describing the speech situation, for instance the

manner in which an utterance is made, the attitude of the speaker, the circumstances under which the utterance is made or the turn-taking in the dialogue. The choice of reporting verb and the variation between the verb types is up to the individual author.

Parts of this study are based on different categorisations I have made in order to get an overview of the material. For instance I have used Arctaedius' (1982) model for categorising reporting verbs based on their function in their sentence, I have divided expansions into three different groups, based on function, and I have put reporting clauses in different groups depending on their position in the clause. As mentioned in Section 4.2.1, it is possible that the results regarding the position of the reporting clause would be different had my analys been different. It is also likely that an analysis using other verb categories, for instance those of Fónagy (cf Section 3.6.2) could give slightly different results, yet, I do not believe the differences would be particularly sensational.

6.3 ASPECTS OF FURTHER STUDY

In this thesis, I have only focused on one type of reported speech, ie direct speech, but in order to get a full overview of the way reported speech is used in children's books, one would also have to study indirect speech and free direct / indirect speech. Such a study could reveal interesting things such as to what degree the narrator controls children's books, and how boys and girls are portrayed; if female protagonists use typical female speech traits for instance. It would be interesting to study the translations of children's books, to see what happens with the language when translated into eg Norwegian; whether SAY is still the most prominent reporting verb, and how are the expansions are translated. If I had the time I would also have liked to study the use if direct reported speech in even more children's books, in order to find out if the tendencies I have discovered can be found in other children's books, both quality fiction and popular fiction. But in order to do a larger study, it would be helpful, and time-saving, to computerise the books and tag each word so that the books become a tagged corpus.

Children's literature is a young discipline compared to other literary categories, and the interest in the language of children's books is even more recent. I hope this thesis, although small in scope, has contributed to draw some light on this understudied area.

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APPENDIX A: The Library Survey

The aim of the library study was to confirm or contradict my suspicions that *Goosebumps* and *Animorphs* were the two most read book series among Norwegian nine- to fourteen-year olds in 1999 and 2000. I conducted the library survey by first writing to all the main libraries in Norway, asking for two specific pieces of information:

a) In the age group of nine- to fourteen-year olds, which books had the highest loan frequency in 1999 and 2000?
b) Could I see the loan statistics of the following series: *Hardy Boys*, *Nancy Drew*, *Goosebumps* and *Animorphs* for the same time period?

The responses I received varied a great deal and were in some cases incomplete, but some of the material was clear enough to be analysed. The book series with the highest loan frequency turned out to be *Goosebumps*, without much competition. The loan statistics for the four books mentioned above also showed quite a clear pattern, as the following tables will indicate. Table A.1 shows the registered number of loans of the four mentioned series at Bærum public library in 1999. All age groups are represented, and only the Norwegian editions of the books are included. Table A.2 shows the numbers from Narvik public library and Nordland regional library from 1999, all age groups included, Norwegian editions of the books only:

Table A.1: Bærum public library, 1999

Book series	Loans
Goosebumps	3881
Animorphs	1409
Nancy Drew	811
Hardy Boys	149

Table A.2: Narvik public library and Nordland regional library, 1999

Book series	Loans
Goosebumps	2460
Animorphs	231
Nancy Drew	31
Hardy Boys	1

Table A.1 shows that the *Goosebumps* series is clearly the most popular book series at Bærum library in terms of number of loans per year. *Animorphs* has the second highest loan frequency, but has less than half as many loans as *Goosebumps*. Compared to other libraries, for example Narvik in Table A.2, this library has a rather high number of loans for the *Nancy Drew* books. The *Hardy Boys* appears to be the least popular among these series. Table A.2 shows the same pattern as Table A.1; yet the differences in numbers of loans of the four series are quite striking. While Table A.1 shows that *Animorphs* has a little less than half as many loans as *Goosebumps*, Table A.2 shows that *Animorphs* has around ten per cent as many loans

as *Goosebumps*. The *Nancy Drew* series has only 31 loans at Bærum public library compared to 811 at Narvik public library and Nordland regional library, while the *Hardy Boys,* with 149 loans at Bærum library, has only one loan at Narvik and Nordland libraries.

The number of loans, however, also has to do with how many copies each library has of the books in the book series. Several of the librarians confirmed that the libraries usually had more copies of books in the *Animorphs* and the *Goosebumps* series than in the *Nancy Drew* and the *Hardy Boys* series. Obviously, when a library has 40 different book from one book series, and sometimes more copies of the same book, and at the same time has only five books from another book series, the latter will rarely get as high number of loans as the former.

The fact that there is a certain connection between the number of copies of books in a book series and the number of loans can be seen in Table A.3:

Table A.3: Hammerfest public library, number of loans and number of titles

Book series	**Loans 1999 + 2000**	**Titles in each book series**
Goosebumps	1723	53 (72)
Animorphs	361	23
Nancy Drew	137	21
Hardy Boys	168	44

Table 7.3 shows the loan statistics from Hammerfest library. The numbers shown refer to the loans of nine- to fourteen-year-olds from January 1999 until October 2000. Both Norwegian and English versions are included. The table shows both how many times books from each book series have been borrowed and how many copies of books the library has in each of the book series.

The book series with most titles at the Hammerfest library is the *Goosebumps* series, 72, when including both the Norwegian and the English versions, 53 when including only the Norwegian editions. In addition to this, the library may also have several copies of each title in the series. Thus, it is not surprising that the series with the highest number of titles gets a higher number of loans than the book series with fewer titles. The total number of loans for the age group in question at the time specified was 3,317, which means that the *Goosebumps* series, with 1,723 loans, alone makes up around 50 per cent of the borrowed books.

Table A.3 also reveals, however, that a book series with a high number of titles will not automatically be the series with most loans. Although the Hammerfest library has 44 titles in the *Hardy Boys* series and only 23 titles in the *Animorphs* series, the latter has over twice as

many loans as the former. Each *Animorphs* book is, in other words, lent out more frequently than each *Hardy Boys* book. *Animorphs* also has a higher frequency of loans than *Nancy Drew*, even though the library has about the same number of titles in these two series.

As for the *Harry Potter* series, this series was not translated into Norwegian until December 1999, and so far only the first three books exist in Norwegian translation. The full loan statistics for this library show that a *Harry Potter* book was lent out only once in 2000. It is very likely that *Harry Potter* is able to take up the competition with the *Goosebumps* and the *Animorphs*.

Figure A.1 has been included to illustrate whether the number of loans of the *Goosebumps* series reached a climax in 1999, or if its popularity persisted in 2000. The figure only shows the numbers of loans from January 1999 to October 2000, but yet, I think that it reveals some interesting facts. The numbers are from Arendal public library and Aust-Agder regional library, including only the Norwegian editions. All age groups are included, the left bar of each book represents the year 1999, the right bar represents the year 2000.

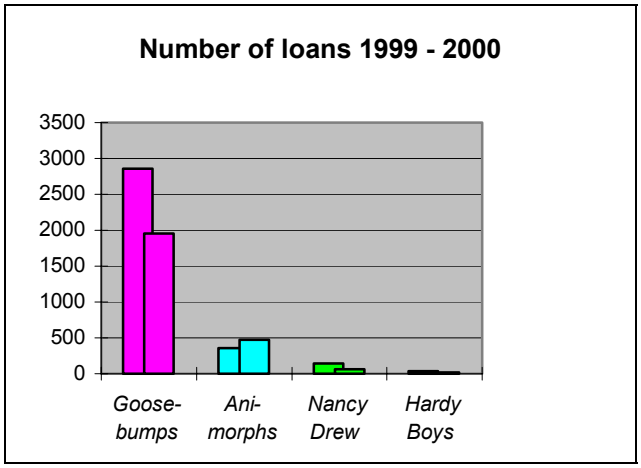

Figure A.1: Number of loans 1999-2000, Arendal public library and Aust-Agder regional library

Figure A.1 signals that the *Animorphs* series is experiencing an increase in number of loans, while the *Goosebumps* series experiences a drop. Since this figure covers all age groups, and not only the nine- to fourteen-year-olds, it is impossible to know whether those who read the *Goosebumps* series in 1999 have now started to read the *Animorphs* series. It is possible, because of the books' popularity, that some of the *Goosebumps* books had been 'worn out' and had to be repaired, and were thus taken out of the library stock, leaving fewer copies for loan. Figure A.1 also shows that the *Nancy Drew* books and the *Hardy Boys* books are

experiencing a drop in the number of loans from 1999 to 2000. The number of loans of the old popular fiction series is by far outnumbered by that of the two new popular fiction series.

The library survey proved that the *Goosebumps* and the *Animorphs* series, at the time the study was conducted, were the most frequently borrowed books in Norwegian libraries within the age group of nine to fourteen. Therefore I decided to include the first of each of the two series in my primary material.

APPENDIX B: A presentation of the books

This appendix provides a key word presentation of the six book series studied in the present study.

Nancy Drew	
Name of the series	Nancy Drew Mystery Stories
Title of book	*The Secret of the Old Clock*
Pseudonym of author	Carolyn Keene
First author's real name	Mildred W. Benson
Publisher	Grossed & Dunlap Inc.
Publishing year:	1930, revised and re-issued 1959
Number of books in the series	148 Mystery Stories, 128 Nancy Drew Files 25 Nancy Drew On Campus books 29 Nancy Drew Notebooks 36 Nancy Drew and the Hardy Boys Supermystery 17 books in the River Heights series All in all there are presently around 400 books with Nancy Drew as the protagonist.
Genre	Mystery story - detective story for children
Written primarily for boys or girls?	Girls
Narrator	Third person, omniscient, invisible
Time	Present, no exact indication of time
Environment	River Heights, a small town somewhere in the USA.
Protagonist	Nancy Drew, 18 (16) year old amateur sleuth.
Recurring characters	Lawyer Carson Drew, Nancy's father, Hannah Guren, the family's nanny / housekeeper, Nancy's friends Helen, Bess and George, and later in the series their boyfriends Jim, Dave and Burt as well as Nancy's boyfriend Ned.
Story pattern	A mystery/crime is presented in the first chapters, Nancy discusses it with her friends and/or her father and then set out to solve it. Nancy and her friends go through many dangers and ordeals while investigating the mystery but they always manage to get through them with a bit of luck and a lot of shrewdness. The crook/s are revealed thanks to Nancy and are taken care of by the police. The police then thank Nancy whole-heartedly and the victim/s thank Nancy for her cleverness
Synopsis of this book	Nancy searches for a missing will and finds it inside an old clock.
Typical crimes	theft, fraud, smuggling or kidnapping
Other comments	Recently, Nancy has been saving her father's firm from sabotage via e-mail, put a halt to the robberies in the White House, stopped a saboteur at a surfing contest and fighted a gang of cattle rustlers.
Literature on this series referred to on the reference list	Billman (1986), Paretsky (1991), Haugen (1993), Plunkett-Powell (1993), Dyer & Romalov (1995), Mason (1995), Heiferman & Kismaric (1998).
Web-pages not referred to on reference list	http://www.nancydrew.com/

Hardy Boys	
Name of the series	The Hardy Boys
Title of book	*The Tower Treasure*
Pseudonym of author	Franklin W. Dixon
First author's real name	Leslie Mc Farlane
Publisher	Grosset and Dunlap Inc., previously Simon & Schuster Inc.
Publishing year:	1927, revised and re-issued 1959
Number of books in the series	Over 100
Genre	Children's detective book
Written primarily for boys or girls?	Boys
Narrator	Third person, omniscient.
Time	Present, no indication of time. Many stories take place during in the boys' holidays.
Environment	Bayport, "a small, but thriving city of fifty thousand inhabitants, located on Barmet Bay, three miles inland from the Atlantic Ocean".
Protagonist	Frank and Joe Hardy, 15 and 16 years old, amateur detectives.
Recurring characters	Fenton Hardy, the famous detective, the boys' father; Laura Hardy their mother; Aunt Gertrude, who comes to stay with the boys when their parents are away; Chet Morton; Allen Hooper (Biff); Jerry Gilroy; Tony Priot; Phil Cohen; Iola Morton, Chet's sister who Joe thinks is the nicest girl in Bayport High and dates regularly; Callie Shaw, who Frank "liked (..) better than any girl he knew"
Story pattern	The Hardy Boys often hear about a mystery or a crime from their father, the famous detective Fenton Hardy, and then go on to investigating on their own or with the help of their friends. Their father sometimes also helps them, but usually he wants them to work on their own so that they one day can become 'real' detectives themselves.
Synopsis of this book	The Hardy Boys and their detective father start working on two different cases at the same time, and unavoidably the cases are connected. A dying criminal confesses that the missing loot is hidden in 'the old tower', and the Hardy Boys set out to find it.
Typical crimes	thefts, frauds, kidnapping, but also computer hacking and broken down spaceships
Literature on this series referred to on the reference list	Bendtsen et al (1974), McFarlane (1976), Høgås et al (1981), Drange et al (1982), Heiferman & Kismaric (1998), Waage (2000).
Web-pages not referred to on reference list	http://www.hardyboys.com/ http://www.geocities.com/Athens/Atlantis/3191/index.html http://www.hardyboy.com/~bayport/booklist.html http://www.geocities.com/Heartland/Hills/5567/index.html

Animorphs	
Name of the series	*Animorphs*
Title of book	The Invasion
Author	Katherine A. Applegate
Publisher	Apple Paperbacks, Scholastic Inc.
Publishing year:	1996
Number of books in the series	53 (May 2001)
Genre	Science fiction / mystery books for children
Written primarily for boys or girls?	Both
Narrator	First person narrator, limited point of view. The five protagonists are narrators in different books. In the first book Jake is the narrator.
Time	Present, no exact time indications.
Environment	Anytown USA. In the first book Jake says: "I won't even tell you where I live. You'll just have to trust me that it is a real place, a real town. It may even be your town"
Protagonist	Jake, Rachel, Cassie, Tobias and Marco, all around the age of 10-12.
Recurring characters	Tom, Jake's brother who has been captured by the Yeerks, and who the protagonists always try to rescue; Ax, an aristh; an Andalite warrior-cadet with the ability to morph into a human with the combination of the DNAs of the other protagonists. Appears for the first time in book 8.
Story pattern	The story starts with the five protagonists witnessing a spaceship landing on Earth, and getting to know the last living Andalite - an alien fighting against the Yeerks who want to capture the world and control the humans. Before watching the Andalite being killed by the Yeerks the children are given certain gifts so that they can start the fight against the Yeerks. They are given the ability to morph - to turn themselves into animals. Once morphed they have the feelings and the skills of the animal, as well as their human brain. They can only stay morphed for two hours; if they stay morphed any longer, they will not have the possibility to morph back into human form.
Synopsis on this book	The series evolves around the fight against the evil Yeerks and the controllers - humans who have volunteered to fight on the Yeerks side. In this book the children are given the power to morphs, learn how to morphs and fight a battle againdt the Yeerks, without winning.
Other comments	Easy to read, very short sentences, very often new paragraphs.
Literature on this series referred to on the reference list	Allen (1995), Cornwell (1996), Dugan (1996).
Web-pages not referred to on reference list	http://www.scholastic.com/animorphs/

Goosebumps	
Name of the series	*Goosebumps*
Title of book	Welcome to Dead House
Author	Robert Lawrence Stine
Publisher	Scholastic Children's Books
Publishing year:	1992
Number of books in the series	62 in the *Goosebumps* series, 25 in the *Goosebumps 2000* series, 42 in the *Give Yourself Goosebumps* series. All in all around 150 different books.
Genre	Horror for children
Written primarily for boys or girls?	Both
Narrator	First person limited omniscient point of view. The narrator changes from book to book.
Time	Present, no exact time indications
Environment	A town somewhere, most likely in America. The location changes in each book - in book 1 the story takes place in Dark Falls.
Protagonist	Different protagonists in every book, usually two children around 10 - 12 years old, a boy and a girl.
Recurring characters	Other children, sometimes the protagonists' parents.
Story pattern	The protagonist/s discover a dark secret and must find out how to escape it. Quite often the protagonists are cheeky children who like to give others a scare, but end up getting scared themselves. Fear is an important element in the books - descriptions of what scares the children and how they make themselves scared. The enemies can be both children and adults.
Synopsis of this book	Josh and Amanda have moved with their parents to a new house in a small town called Dark Falls. Soon they discover that all the other children in the town are dead, and that their aim is to kill Josn and Amanda too. The protagonists must fight for their lives, and in the end manage to get away from Dark Falls.
Typical crimes	Changes from book to book: Dead people, mummys, flesh-eating plants, monsters, worms, haunted masks…
Other comments	Easy to read, frequent paragraph changes, short sentences.
Literature on this series referred to on the reference list	Allen (1995), Cornwell (1996), Dugan (1996), Stine (2001)
Web-pages not referred to on reference list	http://www.scholastic.com/goosebumps/index.htm

Narnia	
Name of the series	*The Chronicles of Narnia*
Title of book	The Magician's Nephew
Author	C. S. Lewis
Publisher	Harper Collins
Publishing year:	1955
Number of books in the series	7
Genre	Fantasy for children
Written primarily for boys or girls?	Both
Narrator	Third person, omniscient.
Time	On two levels: in this world, early 20th century, and in the fantasy world Narnia, a timeless place.
Environment	Partly Narnia, a fantasy-world, partly London.
Protagonist	In the first book: Digeroy Kirke and Polly Plummer, two friends aged around 10.
Recurring characters	Aslan, the lion, the White Witch, Peter, Susan, Edmund, Lucy, eustace, Jill and several other characters.
Story pattern	The story is about the land of Narnia from creation until judgment day. Many different characters get to explore different aspects of Narnia.
Synopsis of this book	Digory and Polly discover a secret passage that links their houses, and are tricked into vanishing out of this world and into the World of Charn. There they wake up the evil Queen Jadis, and witness the creation of the Land of Narnia by the Great Lion, Aslan
Other comments	There is dissension among critics regarding the reading order of the books - some believe the suggested reading order is not the writing order, others believe the books should be read in the order they were written. The book series contains many allusions to the Bible but Lewis also had other sources of inspiration. The wicked witch in H. C. Andersen's fairytales, the talking animals of Beatrix Potter and several Irish, Greek and German myths are reported to have inspired C. S. Lewis.
Literature on this series or on the author, referred to on the reference list	Lewis (1959), Como (1980), Hooper (1980), Griffin (1986), Coren (1994).
Web-pages not referred to on reference list	http://www.narnia.com/ http://members.tripod.co.uk/Jonathan_Gregory76/index.htm http://cslewis.drzeus.net/ http://www.angelfire.com/wv/bonktea/main.html

Harry Potter	
Name of the series	*Harry Potter*
Title of book	and the Philospher's Stone
Author	J. K. Rowling
Publisher	Bloomsbury
Publishing year:	1997
Number of books in the series	4 (May 2001), will be 7.
Genre	Fantasy for children
Written primarily for boys or girls?	Both
Narrator	Third person, omniscient
Time	Present, yet no specific time given
Environment	Most of the action takes place while Harry is at, or on the way to Hogwart's School of Witchcraft and Wizardry.
Protagonist	Harry Potter, a boy aged ten (in the first book)
Recurring characters	Ronald Weasley, his brothers and Hermione Granger, Harry's best friends; Hagrid, the caretaker at Hogwarts; Mr. Dumbledore,the principal at Hogwarts; Mrs Gonagall, a teacher; Petunia and Vernon Dursley, Harry's aunt and uncle; Dudley Dursley, Harry's cousin; Lord Voldemort, Harry's larges enemy. For a full overview of the characters in the books, see Schafer 2000: 447-453.
Story pattern	Each book concentrates on one school year at Hogwarts, and the things Harry experiences throughout the year; quidditch matches, lessons in various kinds of wizardry, learning to fly a broomstick and using a wand and so on. Towards the end of the book, Harry usually faces his enemy and has to fight him. Readers have noticed that each book becomes a bit 'darker' in the sense that as Harry grows up, is fight against evil Lord Voldemort gets increasingly difficult.
Synopsis of this book	Harry Potter lives in a cupboard under the stairs at his Aunt and Uncle's house, until one day he gets a letter saying that he has been accepted at Hogwart's school of Withcraft and Wizardry. Harry enrols, and is rescued into a world where magic lessons are the order of the day.
Literature on this series or on the author, referred to on the reference list	Mammen (1999), Rowling (1999a, 1999b, 2001), Jensen (2000a, 2000b), Scafer (2000), Schapiro (2000), Tønder (2001)
Web-pages not referred to on reference list	http://www.scholastic.com/harrypotter/home.asp http://harrypotter.warnerbros.com/

APPENDIX C: Number of occurrences of reporting verbs in text analysed

	Type of verb (#)	Verb	Nancy Drew	Hardy Boys	Ani-morphs	Goose-bumps	Narnia	Harry Potter	TOTAL
1	1.	babble					2		2
2		bark		1				2	3
3		beg		1					1
4		bellow						1	1
5		blurt out			1			1	2
6		burst out	1	2					3
7		call (out)	1	5		12		3	21
8		chorus		1					1
9		cry (out)	8	10	4	23	2	2	49
10		falter						1	1
11		flinch						1	1
12		gasp		1				1	2
13		gloat		1					1
14		growl		1					1
15		grunt		1				2	3
16		hiss			2			2	4
17		moan				1			1
18		mumble						2	2
19		murmur	1					1	2
20		mutter		3	3	3		5	14
21		nod		1					1
22		pant						1	1
23		scold							2
24		scream						2	2
25		screech						1	1
26		shout	1	3		5	1	5	15
27		shriek				1		2	3
28		sigh	1					2	3
29		snap		1				3	4
30		snarl						1	1
31		sneer		1					1
32		sniff		1					1
33		snort		1					1
34		sob	1					1	2
36		splutter						2	2
37		stammer	1			2		2	5
38		wail	1		1				2
39		whine				2			2
40		whisper		1	11	2	1	7	22
41		yell		2	8	3		2	15

	Type of verb (#)	Verb	Nancy Drew	Hardy Boys	Ani-morphs	Goose-bumps	Narnia	Harry Potter	TOTAL
42	2.	choke						1	1
43		chortle						1	1
44		chuckle	1			1			2
45		giggle	1						1
46		grin	1					1	2
47		laugh	5	1	1			1	8
48		smile	4	3				2	9

	Type of verb (#)	Verb	Nancy Drew	Hardy Boys	Ani-morphs	Goose-bumps	Narnia	Harry Potter	TOTAL
49	3a.	comment	5	3	1				9
50		observe	1	3					4
51		point out			2				2
52		remark	1	6					7
53		say	51	45	120	72	159	151	598
54		speak *	6	2					8
55		state		3					3
56		tell *	8	1	5	8		4	26
57	3b.	add	6	5	2	2	2		17
58		begin	1				1		2
59		break in	1						1
60		conclude	1						1
61		continue	1	2					3
62		cut in				1			1
63		go on	2	4			1	3	10
64		interject		1					1
65		interrupt			1				1
66		invite		1					1
67		press on						3	3
68		start			1	1			2
69	3c.	answer	1	1		8	2		12
70		ask	14	13	17	20	2	9	75
71		demand		1	4	3			8
72		inquire	1						1
73		press	1		1				2
74		prompt		1					1
75		question		1					1
76		request		1					1
77		reply	11	5		2	2		20
78		respond	1						1
79		retort	1	2					3
80		return	1	1					2
81		wonder	1		2			1	4

	Type of verb (#)	Verb	Nancy Drew	Hardy Boys	Ani-morphs	Goose-bumps	Narnia	Harry Potter	TOTAL
82	3d.	accept	1						1
83		advise		2					2
84		admit		1		1			2
85		agree		4	6	3			13
86		announce		2					2
87		concede		1	1				2
88		correct		1					1
89		decide	1						1
90		declare	5	5		2			12
91		direct	1						1
92		exclaim	5	10		1			16
93		explain	2	1		2		3	8
95		insist	1			5			6
96		invent						1	1
96		joke			4			1	5
97		lie			1				1
98		object	1	1					2
99		order *			2				2
100		muse	1						1
101		plead				1			1
102		promise	3						3
103		prophesy	1						1
104		protest	1	1					2
105		reason	1	1					2
106		recall	1						1
107		remind	1	1					2
108		repeat				1		2	3
109		shrug			4				4
110		stare		1					1
111		suggest	1	5	1	2	1	2	12
112		surmise		1					1
113		tease		1		1			2
114		think	12		1		4	1	18
115		urge		2		5		1	8
116		warn	1		1	1			3

	Type of verb (#)	Verb	Nancy Drew	Hardy Boys	Ani-morphs	Goose-bumps	Narnia	Harry Potter	TOTAL
117	4.	came a voice					3		3
Number of verb occurrences:			184	185	208	197	185	242	1,201

* tell = tell oneself + tell someone; order = order + order someone; speak= speak + speak up

APPENDIX D: Adverbial expansions used with SAY

	SAY + Adverbial	Nancy Drew	Hardy Boys	Ani-morphs	Goose-bumps	Narnia	Harry Potter	TOTAL
1	angrily				1			1
2	anxiously						1	1
3	apologetically				2			2
4	awkwardly						1	1
5	blankly						1	1
6	breathlessly						1	1
7	briefly		1					1
8	brightly					1	1	2
9	calmly						2	2
10	canningly					1		1
11	casually			1			1	2
12	cheerfully						1	1
13	coldly						2	2
14	confidently				1			1
15	coolly						1	1
16	crispily						1	1
17	crossly					1		1
18	darkly						2	2
19	determinedly		1					1
20	dramatically		1					1
21	dreamily						1	1
22	dryly			1				1
23	eagerly		1					1
24	excitedly	1	1				1	3
25	finally				1		3	4
26	firmly		1				1	2
27	flatly		1					1
28	furiously						1	1
29	gently						1	1
30	gloomily						1	1
31	glumly		1					1
32	grudgingly						1	1
33	gruffly			1			1	2
34	heavily						1	1
35	hotly			1				1
36	humbly					1		1
37	hurriedly	1						1
38	idly						1	1
39	impatiently				1		1	2
40	importantly						2	2
41	indignantly					1		1
42	irritably						1	1
43	loftily					1		1
44	loudly						3	3
45	mysteriously						1	1
46	quickly	2					1	3
47	quietly	1		1	1		2	5
48	proudly						1	1
49	reasonably						1	1
50	reassuringly	1						1
51	sarcastically			1				1
52	shakily			1			1	2

53	sharply						3	3
54	shortly							1
55	shyly				2			1
56	sleepily						1	1
57	slowly	1				1		2
58	sniffily						1	1
59	softly				2		1	3
60	soothingly	1						1
61	stiffly						1	1
62	suddenly						1	1
63	sympathetically				1			1
64	tactfully	1						1
65	thoughtfully					1	1	2
66	wearily		1					1
67	woefully	1						1
68	worriedly		1					1
69	wretchedly					1		1
TOTAL		10	10	7	11	9	51	98

APPENDIX E :Adverbial expansions with other verbs than SAY (verbs that take various expansions)

	Verb	adverbial	Nancy Drew	Hardy Boys	Ani-morphs	Goose-bumps	Narnia	Harry Potter	TOTAL
1	accept	readily	1						1
2	add	brightly						1	1
3	announce	firmly			1				1
4	ask	anxiously				1			
5		excitedly						1	4
6		presently		1					
7		shrilly						1	
8	comment	briefly		1					2
9		thoughtfully	1						
10	continue	cheerfully		1					1
11	correct	severly		1					1
12	cry (out)	ecstatically	1						
13		excitedly		1					4
14		happily				1			
15		suddenly				1			
16	declare	cheerfully	1						2
17		happily	1						
18	demand	suspiciously		1					1
19	exclaim	joyfully	1						2
20		softly	1						
21	interject	proudly		1					1
22	moan	loudly				1			1
23	object	quickly	1						1
24	promise	reluctantly	1						1
25	question	casually	1						1
26	repeat	faintly						1	1
27	reply	firmly	1						2
28		mildly					1		
29	request	eagerly		1					1
30	retort	hotly		1					1
31	return	hastily	1						1
32	shout	suddenly						1	1
33	smile	wryly	1						1
34	snap	impatiently				1			1
35	speak up	excitedly	1						1
36	stammer	accusingly				1			1
37	stare	blankly		1					1
38	state	finally		1					2
39		flatly		1					
40	suggest	quickly		1					1
41	tell	apologetically				1			
42		excitedly				1			4
43		firmly						1	
44		hopefully	1						
45	think	desperately						1	2
46		excitedly	1						
47	whisper	excitedly						1	1
			16	13	1	8	1	8	47

APPENDIX F: Adverbial expansions used with other verbs than say (adverbials are used by more than one verb)

	Verb	adverbial	Nancy Drew	Hardy Boys	Ani-morphs	Goose-bumps	Narnia	Harry Potter	TOTAL
1	stammer	accusingly				1			1
2	ask	anxiously				1			1
3	tell	apologetically				1			1
4	stare	blankly		1					1
5	comment	briefly		1					1
6	add	brightly						1	1
7	question	casually	1						1
8	declare /continue	cheerfully	1	1					2
9	think	desperately						1	1
10	request	eagerly		1					1
11	cry (out)	ecstatically	1						1
12	ask /cry / speak up / tell / think / whisper	excitedly	2	1		1		2	6
13	repeat	faintly						1	1
14	state	finally		1					1
15	announce / reply / tell	firmly	1		1			1	3
16	state	flatly		1					1
17	cry / declare	happily	1			1			2
18	return	hastily	1						1
19	tell	hopefully	1						1
20	retort	hotly		1					1
21	snap	impatiently				1			1
22	exclaim	joyfully	1						1
23	moan	loudly				1			1
24	reply	mildly					1		1
25	ask	presently		1					1
26	interject	proudly		1					1
27	object / suggest	quickly	1	1					2
28	accept	readily	1						1
29	promise	reluctantly	1						1
30	correct	severly		1					1
31	ask	shrilly						1	1
32	exclaim	softly	1						1
33	cry / shout	suddenly				1		1	2
34	demand	suspiciously		1					1
35	announce	thoughtfully	1						1
36	smile	wryly	1						1
			16	13	1	8	1	8	47

APPENDIX G: Prepositional phrase expansions with SAY, and the preposition *in*

SAY	Prepositional phrases			Nancy Drew	Hardy Boys	Ani-morphs	Goose-bumps	Narnia	Harry Potter	TOTAL
	in a	loud, clear	voice			1				1
	in a	much louder	voice			1				1
	in a	saintly	voice						1	
	in a	soft	voice						1	1
	in a	shaky	voice		1					1
	in a	surprisingly deep	voice		1					1
	in a	very grown-up	voice				1			1
	in a	very muffled	voice							1
	in his	annoying sing-song	voice						1	1
	in a voice	even nastier than he had meant it to be						1		1
	in a voice	of horrible calmness						1		1
	in a voice	which had the threat of a growl in it						1		1
	in	alarm							1	1
	in	delight			1					1
	in	great excitement					1			1
	in	surprise		1						1
				1	3	2	2	3	2	16

APPENDIX H: Prepositional phrase expansions with SAY, and the preposition *with*

SAY	Prepositional phrases		Nancy Drew	Hardy Boys	Ani-morphs	Goose-bumps	Narnia	Harry Potter	TOTAL
	with	a broad smile	1						1
		a cunning smile					1		1
		a faint smile				1			1
		a grin	1						1
		a laugh					1		1
		a little bow		1					1
		a rather nasty grin						1	1
		a slight sneer					1		1
		a smile	3						3
		a twinkle in his eye		1					1
		something like a shudder					1		1
		something like a smile					1		1
	TOTAL		5	2	0	1	3	1	14

APPENDIX I: Prepositional phrase expansions with various verbs and prepositions

Verb	Prepositional phrases	Nancy Drew	Hardy Boys	Ani-morphs	Goose-bumps	Narnia	Harry Potter	TOTAL
ask	in amazement		1					1
	in his loud talking-to-alien voice			1				1
	in her best 'responsible' voice			1				1
growl	in a grudging manner		1					1
grunt	into the sofa						1	1
murmur	in disgust	1						
mutter	under his breath				1			1
say	almost at once	1						1
	at last			1		1	2	4
	at once						2	2
splutter	through a mouthful of mud						1	1
TOTAL		2	2	3	1	1	6	15

APPENDIX J: The history of children's literature

Although the British and the American book markets are often presented separately, I found it easiest to present them as one, since, despite their different histories, they have been, and still are, inspiring and influencing one another. It is easier to grasp the whole picture when they are seen as one.

Children's fiction does not have an equally long history as adult fiction. Although Clark (1996), perhaps jokingly, says that the first children's book was published in Britain as early as 1484, when William Caxton printed an edition of Aesop's *Fables* (1996: 472), what we see as children's literature was not published until some centuries later.

In order for children to have a literary genre designed for them, they would have to be literate and they would have to have time to read. Before the 18th century, when many children had to work from an early age and the illiteracy rates were high, very little, if anything, happened in the field of children's literature. Children's literature could not exist before it was recognised that children had other needs than adults. As Townsend states:

> Before one could create children's literature, one would have to create children; in other words, children which were seen and accepted as beings with their own needs and interests and not only as miniature men and women. (Townsend 1977:17)

According to Darton, there were no children's books in Britain before the 17th century, and 'children's books did not stand out by themselves as a dear but subordinate branch of English literature until the middle of the eighteenth century' (1932:I). The first children's books were mostly educational alphabet books and books 'devoted to the teaching of proper morals' (Epstein 1996:478), and they were usually an 'offspring of adult literature' (Svensson 1995:57). Catechisms and books designed for teaching and shaping young minds ruled the market until John Newbury started publishing children's books for pure entertainment from his bookstore in London in 1744. Nodelman blames the Romantic movement's philosophy for separating childhood from maturity: 'One of the ugly things the philosophy of the Romantic movement accomplished for us in its admiration of childlike qualities was the divorce of childhood from maturity' (1996b: 81). Children were not thought to be much different from adults until the early 19th century, Nodelman says, 'but Blake and Wordsworth changed all that, and we still believe children think differently, see differently and feel differently from what we do' (1996b: 81). Since children were seen as different from adults, having different needs, they also needed different books than adults. However, writing for entertainment and

not only for didactic or moral purposes did not become big business until the mid-19th century, when publishers discovered a gap in the market.

The writing of so-called adventure stories began around 1840, around the peak of British colonisation. These stories generally revolved around a young (male) English protagonist who left his home to conquer the world, met natives in faraway places, learnt some valuable lessons from them, before returning home with new knowledge, often to get married. Daniel Defoe's *Robinson Crusoe* written in 1719, was, although published a century earlier than most adventure stories, the main source of inspiration for this literary tradition. The school stories emerged as another literary tradition around this time, and Thomas Hughes' *Tom Brown's Schooldays,* published in 1857, soon became the main source of inspiration. The author's object was not merely to entertain, however; 'My sole object in writing was to preach to boys: if I ever write again it will be to preach to some other age' (Hughes 1857: xiii, in Knowles & Malmkjær 1996:111). The basic recipe behind these two traditions resulted in the writings of many other adventure- or school stories for children. The formulaic recipe can still be found in children's literature today, perhaps most significantly in popular children's fiction. Both the *Nancy Drew* books and the *Hardy Boys* books share the predictability and formulaic recipe. This also holds true for the *Goosebumps* books and the *Animorphs* books. And as for the *Harry Potter* series: the seven books planned all evolve around each of Harry's years at the Hogwarths School of Witchcraft and Wizardry, where we meet many well-known aspects of British boarding school life; the prefects, the dining halls, the sports, to mention but a few. The adventure- and the school stories have links to literature for children even today, although Rowling's reason for using a boarding school only had to do with the plot. The boarding school was essential, because the characters could 'get up at night and wander around' (The Oprah Magazine, 2001:151), Rowling says. If they could not do that, 'how would it be interesting (…)?' (ibid)

The 1860s, often named the Golden Age for children's books, saw the publishing of two books which have greatly inspired many other books in the field of fantasy and fairy tales; Kingsley's *The Water Babies* and Carrol's *Alice's Adventures In Wonderland.* Although *Alice* was intended for children, it quickly achieved a dual readership, and it was one of the first books to be successful both among adults and children. By the 1920s, another kind of adventure story emerged; a story where the adventures became somewhat more realistic. Enid Blyton's *Famous Five* books are typical of this new tradition, where the adventures often take place during summer holidays in 'surroundings that [are] neither exotic nor fantastic' (Knowles & Malmkjær 1996: 23). Both the *Hardy Boys* books and the *Nancy Drew* books

carry traits from this tradition. Although Frank and Joe Hardy get on board a space ship in one of the newest books in the series, the first stories are set in and around Bayport, just as Nancy's escapades take place in and around River Heights.

Another highlight of the 1920s and the 1930s were the *Winnie-The-Pooh* stories of A.A. Milne, which 'added to the small stock of books that can be quoted or alluded to in the confidence that every literate adult will be familiar with them' (Townsend 1996: 682). Lofting's *Dr. Dolittle* series, Tolkien's *The Hobbit* and Traver's *Mary Poppins* are some of the other characters which became famous during these years. What many of these stories have in common is that they take place in a 'secondary world' (Townsend 1996: 685), in which fantasy elements can be included. Dr. Dolittle speaks to, and understands, the animals, Mary Poppins takes the kids flying over the rooftops, and the Hobbit lives in a totally different world. The link between Tolkien and Rowling has been indicated by some critics; yet Rowling says that she did not even read the*the Hobbit* until she had finished the first *Harry Potter* book. She sees the similarities in that they both use myth and legends, but she still claims the similarities are 'fairly superficial' (Rowling 1999a:3).

In the post-war years, especially in Britain, a new form of fantasy literature developed: 'the minimal or marginal fantasy' (Townsend 1996:685). In this form the fantasy element is so evasive that one wonders whether anything supernatural has happened at all. Many of Roald Dahl's books for children contains this element, for example *The Witches* (1983), in which a young boy discovers that all the nice ladies at a conference are in fact witches, when they take off their masks. Another example is Pearce's *Tom's Midnight Garden* (1958), where Tom plays at night in a garden which does not exist, with a young girl who turns out to be the old lady who lives on top floor of his house. This genre might also have links to the *Goosebumps* series; in *Welcome To Dead House* we meet Amanda and Josh who, when moving to a new house in a new city, discover that all the children in the city are, in fact, dead. The children, as well as the estate agent, are trying to kill Amanda and Josh, and at the end of the book, as the protagonists and their parents are narrowly escaping the killers, Amanda starts to wonder if it was all a dream. As they pass their house she sees the estate agent, Mr Dawes, who she believed she had already killed, greeting a new family, and Amanda wonders: 'No, it couldn't be Mr. Dawes up there waiting for them, I decided. It just couldn't be' (*Goosebumps* 1992:124). Of course the element of horror has been added, but the aspect of not quite knowing whether something has 'really' happened is there too.

What is also notable in the history of children's literature is the renewed adult interest it has received during the past two decades. According to Griswold (1996) a third of all sales

of children's book are made to 'childless customers in their 20s or 30s who don't mean to pass these purchases along to a minor' (1996:880). Courses in children's literature are among the most popular electives at American universities (ibid.), and several films have seen adults become kids or vice versa, such as 'Big', 'Like Father, Like Son' and also Spielberg's 'Hook', based on Barrie's *Peter Pan*. The loss of childhood and the search for rejuvenation seems to occupy adults more than ever. According to Nodelman (1996b), the fact that we now have such a sharp division between childhood and maturity 'makes childhood, which inevitably passes, agonizingly enticing to us - somehow better than, richer than, realer than the maturity we are stuck with (1996b:81). Nodelman sees the adults' vision of childhood as negative, because it 'forces us into a fruitless nostalgia - a lust for something we simply cannot have' (ibid.). Saxby points out that 'childhood is a matter of perspective', and adds: 'Peter Pan was destined never to grow up, many of us are destined for a second childhood' (1986:190). Saxby is here referring to adults getting a second childhood because they work with children's literature, yet it does seem like a general tendency that people are interested in children's books, and in what children read.

In the last decades, the book has acquired new competitors. New media have surfaced and all media have become mass media. People have access to a multitude of stories - on TV, on the radio, in films, newspapers, video games and in magazines. The spoken and the written word used to be the main sources of stories. Now, however, the picture stories ('billedfortællinger', Weinreich 1999: 13), like the stories told on TV and in films, where the pictures, rather than the text, tell the story, are dominating the market. Literature, and especially children's literature, is forced to compete with other media for people's attention. In order to do so the authors seem to choose one of two tactics: either to rely on the publishing company or to rely on the good story.

The authors of popular fiction for children, such as the *Hardy Boys*, *Nancy Drew*, *Goosebumps* and *Animorphs,* are supported by a big publishing company which helps promote the series. This can be done by setting up web-sites, like that of the publishing company Scholastics, by producing matching merchandise or by making the books into a TV series or a film. Since these books are printed in paperbacks is huge stocks they become cheap and affordable, both for children and adults. A new book in the series is published quite often, R.L. Stine, for instance, says that he writes a new *Goosebumps* or a new *Fear Street* book every month (Stine 2000:5), and since they are numbered and clearly part of a series, the books may easily become collector's objects. Deary, himself an author of book series, says he is well aware of the fact that children may buy the books for 'the satisfaction of collecting

them', rather than to read them. He gets worried, he says, when 'kids come up to [him] in a bookshop with fourteen pristine books for [him] to sign' (Deary 1999:110). He likes it much better when they show up with 'fourteen tatty copies', (ibid) because he then can tell that the children have enjoyed them.

The quality children's books, on the other hand, are published less often than books belonging to a book series. They usually cost more than the book series, and the audience is usually not as familiar with the content of the book as they are with the contents of the quality children's books, which means that quality children's books, like the *Harry Potter* series, become more dependent on having a good plot and a good story. Philip Pullman, a British author, puts it this way:

> Most books for adults lack good stories, because the adults do not think they need good stories, that they can get by with nice words, and that good, imaginative stories are for children, mostly. The literary snobbery and the lack of god stories in books for adults is a new trend.
>
> (Gyldendals årbog om børnelitteratur, 1999:70, my translation).

This view is conveyed by Aidan Chambers, who claims that '*Children's books are the only books in which you can find good storytelling these days*' (1983:55, his italics).

APPENDIX K: The characters' appearance and manner of speaking in children's popular fiction books.

Looks can never deceive

The way characters in popular fiction have been described is often said to be stereotypical, in the sense that the reader automatically knows who the villain is by the description of his looks or what he says. The readers are left in no doubt as to who the stranger is in excerpt [1], from the *Hardy Boys*:

[1] "You go down first, Frank", said Joe. "I'll toss the sack to you and then come down myself". He picked up the bag and was about to hoist it to his shoulders when both boys heard a sound on the roof of the tower. They looked up to see an evil-looking, unshaven man peering down at them. (*Hardy Boy*s 1959:169)

In excerpt [2], the narrator goes one step further and points out quite clearly towards the end what the reader has already guessed, that Nancy has discovered the thieves:

[2] As Nancy stepped onto the porch, the sound of raucous laughter reached her ears. She tiptoed to a window and peered inside. What the young sleuth saw made her gasp, but she felt a glow of satisfaction. In a dingy, dimly lit room three men were seated about a table, eating voraciously. They were the thieves who had robbed the Topham bungalow! (*Nancy Drew* 1959:126)

Excerpts [1] and [2] are taken from the two oldest books in this study, but the newer books also have this clear pattern of good versus evil. Excerpt [3] leaves little doubt as to whether the person (or in this case, the Andalite) described is a hero or a villain:

[3] I could feel the Andalite's fear, but rather than cower, he fought the pain of his wound and climbed to his feet. He knew he was going to die. He wanted to die on his feet, looking his enemy in the face. (*Animorphs* 1996:37)

Even in *Harry Potter*, which is not a typical popular fiction series, the characters are described so that one can quickly establish whether they are good or bad. This is how Mr and Mrs Dursley, Harry's mean uncle and aunt are described:

[4] He was a big, beefy man with hardly any neck, although he did have a very large moustache. Mrs Dursley was thin and blonde and had nearly twice the usual amount of neck, which came in very useful as she spent so much of her time craning over garden fences, spying on neighbours. (*Harry Potter* 1997:7)

Harry himself, on the other hand, is described in a very different way, which makes it easy for the reader to sympathise with him:

[6] Perhaps it had something to do with living in a dark cupboard, but Harry had always been small and skinny for his age. He looked even smaller and skinnier than he really was, because all he had to wear were old clothes of Dudley's and Dudley was about four times bigger than he was. Harry had a thin face, knobbly knees, black hair and bright green eyes. He wore round glasses held together by a lot of Sellotape because of all the times Dudley had punched him on the nose. The only thing Harry liked about his own appearance was a very thin scar on his forehead which was shaped like a bolt of lightening. (*Harry Potter* 1997:20)

The villains in many popular fiction books are suspicious-looking from the very start, as are people who try to stand in the way of the heroes. By reading the description of the characters' appearance, we can usually determine fairly quickly whether we are faced with a villain or a hero. Adelia Applegate, who appears in the *Hardy Boys*, behaves in an unfriendly way towards the Hardy Boys and is therefore introduced to the reader in the following way:

[5] There was a rustle of skirts, and Adelia Applegate appeared. A faded, blond woman of thin features, she was dressed in a fashion of fifteen years before, in which every color of the spectrum fought for supremacy. (*Hardy Boy*s 1959:122)

Popular fiction uses a lot of loaded words to quickly describe characters as 'good' or 'bad'. In *Nancy Drew*, the good people are often described as beautiful and intelligent, while the bad people are described as ugly and stupid. In excerpt [6], Nancy runs into two girls she does not particularly like:

[6] Ada tossed her head and her eyes flashed angrily. This did nothing to improve her looks. In spite of the expensive clothes she wore, Ada was not attractive. She was very thin and sallow, with an expression of petulance. Now that her face was distorted with anger, she was almost ugly. Isabel, the pride of the Topham family, was rather pretty, but her face lacked character. She had acquired an artificially elegant manner of speaking, which, although irritating, was sometimes amusing. (*Nancy Drew* 1959:23)

When Nancy meets two good girls, however, they are introduced to the reader in a different manner:

[7] As Nancy and Allison sloshed through a series of puddles to the farmhouse, Nancy had a better chance to study her companion. She was tall, with reddish-blond hair and very fair skin. Her voice was musical and she had an attractive, lilting laugh. (...) Grace Hoover cordially acknowledged the introduction and greeted Nancy with a warm smile. Nancy judged her to be at least four years older than Allison. Her face was rather serious, and it was evident from her manner that responsibility had fallen on her shoulders at an early age. (*Nancy Drew* 1959:40-41)

This form of redundancy in the description of characters is typical of popular fiction. The reader should never be in doubt as to who is a villain or who is a hero, and the narrator controls the reader's view of the story quite strictly.

Talk is cheap

Another good indicator of whether a character is a hero or a villain, is the language the character uses. The villains in the oldest books, *Hardy Boys* and *Nancy Drew*, are often portrayed as low-class, dirty people, with a bad taste in clothes. Quite often they have 'suspicious features', like scars on their faces, tiny eyes, a big nose or a hoarse voice. In addition to these exterior traits, many villains have an undignified way of speaking, or they speak English with what presumably is a black dialect. When the books were rewritten in the

1950s, however, a lot of the racial prejudices were toned down and smoothed out. Both the way minority groups, such as black people, were presented (as lazy, musical, never saying no to a drink) and the way they spoke were changed. In the 1927 version of *Nancy Drew*, this is how Jeff Tucker, a black man who is the caretaker for a wealthy family, is introduced. Nancy is at this time trapped in a closet, when she hears Tucker approach from the outside:

[8] "Oh, you is a caged lion, dis time," a rather unsteady voice remarked. "You is one o' dese tough robbery boys, is you? Well, you won't do no mo' pilferrin', cause I done got you surrounded". (…) "Say robber boy, is you imitatin' a lady's voice to th'o' me off da scent? If you is, it won't do no good, 'cause I's a natural-born two-legged blood houn'." (Nan*cy Drew* 1927:138)

The 1959 version gives a modified version of their encounter, but Tucker's language is still very different from that of the heroine:

[9] "So, one o' you ornery robbers got yourself locked up, did you?" came an indignant male voice. "That'll teach you to try puttin' one over on old Jeff Tucker. You won't be doin' any more pilferin'. I got you surrounded." (…) "Say, you aimin' to throw me off, imitatin' a lady's voice? Well, it won't do you any good! No, sir. Old Jeff Tucker's not gettin' fooled again!" (*Nancy Drew* 1959:114)

Although Tucker's accent has been toned down in the latter version, his dialect is still used to his disadvantage. It is also interesting to note that, in the 1927 book, the thieves got Tucker out of the way by taking him to a bar and buying him a few drinks. When Nancy meets him, a little later, he still has 'a certain alcoholic glitter in his eyes' (*Nancy Drew* 1927:139). In the 1959 version, however, the thieves locked Tucker up in a shed to get him out of the way.

Skjønsberg (1979) argues that one should be concerned because the protagonists in popular children's fiction traditionally have a high-class background, while the villains are usually low-class, as is often the case in the *Hardy Boys* and *Nancy Drew* books. In these books, the protagonists also have the advantage of having influential fathers, who can assist them in their detective work. Some critical voices have suggested that the high-class background of protagonists such as the Hardys and Nancy Drew can give the readers a wrong image of the world. The readers can be led to believe that all beautiful, intelligent people are good, while those who speak a different dialect and even have scars in their faces must be bad. Gillian Avery, who is a children's book writer, is of a different opinion. She believes that one should not put too much emphasis on the impact of children's books, because '[children] extract what they want from a book and no more' (1976:33). Joan Aiken, another children's book writer, does not have anything against predictable characters, she says; she thinks that

children enjoy ‘simple morality-type figures, who behave in fairly predictable ways’ (1970:24), which gives the children a feeling of security, since they can usually guess the outcome of each story (a happy ending). Nevertheless, Aiken adds, ‘I try to give my characters some solidity though, and I try to differentiate sharply between them by giving each one as individual a manner of speech as possible’ (1979:24).

Whether or not children are influenced by it, the villains in the popular fiction books are rarely, if ever, villains as a result of something society could be responsible for. A man does not start stealing in order to provide food for his family, for instance. Instead, the good people are just good and the bad people are just bad, and that will never change. The heroes make sure the police catch the criminals, and that they get their punishment.

In the more recent popular fiction books, so as *Animorphs* and *Goosebumps,* although the division between good and bad people remains, the high-class background of the protagonists has disappeared, and the villains are not low-class citizens, but rather aliens from outer space, spooky zombies, scary librarians, already dead people and so on. In the *Animorphs* books, none of the protagonists have a high-class background, but what several of them have in common is coming from split homes, as Jake describes:

[10] Tobias has the most screwed-up family I know. He never knew who his father was, and his mom just decided to leave him a few years ago. Since then he’d been shuttled back and forth between his uncle here, and his aunt, who lives on the other coast. (Animorphs 1996:50)

[11] Two years ago, Marco’s mom died. She drowned. They never even found her body. Marco’s dad lost it big time. He totally fell apart … He spent his days sleeping or watching TV with the sound off. (Animorphs 1996:74)

It is, of course, easy to assume that the author wants to be up-to-date, and therefore portrays the protagonists as ‘normal’ children coming from various kinds of homes. But, on the other hand, one might also suppose that the missing parents might make an appearance in the book series sooner or later, and that their disappearance had something to do with the task the protagonists have to solve.

Appendix L: The position of the reporting clause in direct speech, by numbers

	Nancy Drew	*Hardy Boys*	*Ani-morphs*	*Goose-bumps*	*Narnia*	*Harry Potter*	*Ave-rage*
initial position	16	11	4	2	5	7	7.5
medial position	9	7	0	0	15	7	6.3
final position	87	92	142	134	105	114	112.3
reporting clause omitted	72	74	62	61	60	114	73.8

Appendix M: Number of reporting clauses with inversion in each book

	Nancy Drew	*Hardy Boys*	*Ani-morphs*	*Goose-bumps*	*Narnia*	*Harry Potter*
Number of reporting clauses per book	184	185	208	197	185	242
Number of reporting clauses with inversion per book	13	15	0	1	163	208

Appendix N: Number of verbs that occur once per book, and once in the entire corpus

	Nancy Drew	*Hardy Boys*	*Ani-morphs*	*Goose-bumps*	*Narnia*	*Harry Potter*
Number of reporting verb occurrences in the book	184	185	208	197	185	242
Number of reporting verbs that occur once in the entire corpus	20	30	4	6	0	22
Number of reporting verbs that occur once in a book	129	104	87	83	6	102
Number of reporting clauses with verbs that occur twice or more (including the four must popular reporting verbs)	35	50	117	108	177	118

Appendix O: The use of expressive reporting verbs vs the use of expansions.

	Total number of reporting clauses	Clauses with expressive reporting verbs	Clauses with expansion	Clauses with neither expressive reporting verb or expansion
Nancy Drew	184	54	37	93
Hardy Boys	185	89	30	66
Animorphs	208	42	13	153
Goosebumps	197	81	23	93
Narnia	185	17	20	148
Harry Potter	242	72	17	99