

LUND UNIVERSITY
Department of Languages and Literature
Bachelor's Degree Essay
Spring Term 2013



FANTASTICAL FOUR
- A Stylistics Study of Four Authors of Fantasy
Fiction

Linn Ericsson

Supervisor:
Eva Klingvall

ABSTRACT

This essay is a stylistic investigation of four fantasy authors - Terry Pratchett, J. K. Rowling, Robert Jordan and George R. R. Martin. Three novels from each of their series were chosen, and the first 100 sentences of each one of these twelve novels were extracted and examined. The linguistic features investigated were the N/V-quota, the lexical density, the number of words/sentence, the use of perfect verb forms and the use of irregular sentences. The findings show that the perfect forms increase slightly from earlier novels to later novels, and that dialogue triggers the use of irregular sentences and a lower use of perfect forms. The N/V-quota and lexical density changes, due to variations in characters' point of view, descriptive parts and the use of verbs. Descriptions also seem to affect the number of words used. The lexical density seems to be higher in texts with much dialogue.

TABLE OF CONTENT

1. INTRODUCTION	5
1.1 Stylistics and literary stylistics	5
1.2 Purpose and hypothesis	5
1.3 Delimitation	6
1.4 The disposition of the essay	7
2. A LITERARY REVIEW	8
2.1 Applied stylistics - the connection between language and literature	8
2.2 Dialogue and fiction	9
2.3 Stylistics and genre fiction	9
3. METHODS AND MATERIALS	11
3.1 Methods	11
3.2 Materials	15
4. RESULTS	19
4.1 Jordan	19
4.2 Martin	19
4.3 Pratchett	20
4.4 Rowling	22
5. ANALYSIS	23
5.1 Jordan	23
5.2 Martin	24
5.3 Pratchett	26
5.4 Rowling	27
6. DISCUSSION	29
7. CONCLUSION	31

APPENDIX: WORDLIST	32
REFERENCES	33

1. INTRODUCTION

The two main questions I have been asked when working with this essay have been: 1) What is stylistics? 2) Why an essay about stylistics? The first question, scholars have spent entire books trying to define. I will give a brief introduction to the subject in section 1.1 below. The other question is both easier and trickier to answer. The simple answer is: because it is very interesting. The longer version of that answer is that I like to see how texts are assembled, how they connect to themselves and to each other, and to see what differences and similarities there are. This is especially interesting in works of fiction, since the precise word order, or choice of words can change the entire feeling a reader gets from a text (Briccetti, 2007; Griffith, 2011; Gregoriou, 2009). Authors of fiction also work at breaking grammatical and stylistic boundaries (Leech, 2008, p. 56; Spencer, 1983, p. 36; Woodman, 1973), which is also why literature is more interesting to examine than non-fiction.

1.1 Stylistics and literary stylistics

Stylistics is, simply put, the study of the language used in a text. There are numerous things to investigate: grammar (both general and specific grammatical traits), number of words used, word length, sentence length, metaphors and similes used - just to mention a few things (Gregoriou, 2009; Lagerholm, 2008; Leech, 2008; Verdonk, 2002; Woodman, 1973). Literary stylistics is stylistics applied to literary texts, which can be anything from poetry to drama to novels (Gregoriou, 2009; Lagerholm, 2008). It should be noted that the methods used in this essay are not used specifically for fiction, but can be applied to other texts as well.

1.2 Purpose and hypothesis

The purpose of this essay is to investigate how certain language traits are used in works written by four fantasy authors (for more details, see chapter 2). More specifically I will look at the following things:

- ❖ How many words per sentence the text contains
- ❖ How high the lexical density of the text is

- ❖ How high the N/V-quota of the text is
- ❖ How many of the verbs are perfect forms
- ❖ How many irregular sentences the text contains

The differences and similarities (both between texts of the same author and between different authors) will be discussed, as well as why the numbers look the way they do.

My assumptions are that neither the N/V-quota nor the lexical density should change too much, if the authors are consistent in their style. This is interesting to look at, because if the author's style is coherent, it means that she is consistent throughout the novels. If it is not, then that is an interesting finding in itself, since the novels all belong to the same series, and therefore it could be assumed that they should have the same style. It is also interesting to compare the styles between different authors within the same genre.

Allegedly, authors use more perfect forms in later novels than in earlier novels¹. I wanted to see if this was true, so that was included in the investigation, as well as the use of irregular sentences. Since much of what we say is irregular (Biber, Conrad & Leech, 2002, pp. 430-435), there should be a higher use of irregular sentences in those extracts that contain dialogue, and a lower use of perfect forms.

1.3 Delimitation

Unfortunately, a large amount of text is necessary when doing a literary stylistics investigation, to statistically verify the findings. Due to the limit of this essay, I have not been able to include as large text extracts as I would want to, so I cannot say anything in general about the novels, just make assumptions from the findings in certain extracts. Other things that could affect the result but which will not be discussed, is the gender of the author, the age of the author and the age of the works, the author's experience (e.g. how many novels the author has published before), and feedback given from readers and publisher (which might affect the style in which the author chooses to write).

¹ This was discussed in a seminar in literary stylistics once. Unfortunately, I have not been able to find a source to verify this statement.

1.4 The disposition of the essay

In this first chapter, a brief introduction to the essay and the topic has been given, along with its purpose and some hypotheses. In chapter two a literary review of some research in the field is presented and in chapter three, I will discuss the methods used and the novels. In chapter four, the results of the investigation are presented, and in chapter five they are discussed in more detail. Chapter six contains a general discussion of the findings and a conclusion, and chapter seven, finally, contains a summary of the entire essay.

2. A LITERARY REVIEW

As mentioned above, scholars have spent entire books trying to define what stylistics really is about. However, they seem to be mostly interested in stylistics applied to either non-fiction or poetry, since comparatively little can be found regarding literary stylistics applied to fiction, and even less so in genre fiction such as fantasy. Nevertheless, in this chapter an overview on some of the research in this field is presented.

2.1 Applied stylistics - the connection between language and literature

First of all, a lot of the research done on literary stylistics is methods applied from "ordinary" stylistics (that is, stylistics intended for non-fiction). However, as mentioned, many of the methods used for non-fiction stylistics can be applied to fiction as well, since the main purpose of stylistics is to see how the language behaves in a certain text. Woodman points this out specifically when working with literature and this is also the whole key to doing literary stylistics, since content and language are closely connected (Woodman, 1973, pp. 587-588). This view is also shared by Miššíková, who suggests that by looking specifically at semantic relations, we understand much more of a text than we would have done otherwise, because of this connection between language and literature (Miššíková, 2007).

The connection between language and literature is essential for literary stylistics, and this is mentioned on several occasions in the literature. It is essential for two reasons: because a work of fiction is a communication - a speech act, as Miššíková puts it - between the author and the reader, and this communication is done through written language. Since it is a one-way communication (the reader is not able to communicate back to the author) every linguistic feature in a novel is important, because they all contribute to convey the author's intention, feeling and meaning to the reader (Briccetti, 2007; Griffith, 2011; Gregoriou, 2009; Lagerholm, 2008; Leech, 2008; Miššíková, 2007; Woodman, 1973).

2.2 Dialogue and fiction

One important aspect of fiction is the use of dialogue. This is one of the main aspects that makes fiction differ from non-fiction, since non-fiction does not contain any dialogue. The dialogue used in fiction is different from the dialogue used in speech (henceforth referred to as 'conversation'). It shares several aspects with spoken language, but at the same time it differs (Chafe & Tannen, 1987, p. 395; de Haan, 1996). The main difference, claims de Haan, is that dialogue, unlike conversation, is "planned, revised and edited" (de Haan, 1996, p. 23). The most important feature of dialogue is that it is designed to imitate conversation, which triggers, for instance, a different sentence length and grammar than descriptive parts (de Haan, 1996; Lagerholm, 2008). The sentence length tends to be shorter in dialogue than in descriptive parts, and the sentences are more fragmented (de Haan, 1996, pp. 27-28).

These differences are mostly because dialogue, according to de Haan, is somewhere between written language and dialogue. The author wants to convey the sense of a proper conversation, and in real life conversation, the speakers use a more fragmented grammar (Biber, Conrad & Leech, 2002, pp. 432, 434, 437-438), thus, for the dialogue to be believable, the author needs to adapt the language to this (Leech, 2008, p. 163). At the same time, it is hard to make a "full-scale" adaptation. In conversation, speakers use, for instance, body-language and tone to enhance certain things in the conversation, and they also have the ability to ask each other what they mean if something is unclear. This option is not possible in fiction, since, as mentioned, it is a one-way conversation. The author needs to be clear about what the characters say and what they mean when saying it. Also, conversation contains much more fragments and "fill-out words" (such as 'eh', 'hm', 'ah', etc.) than dialogue, and adding all these things to a dialogue would make it harder to comprehend for the reader (de Haan, 1996).

2.3 Stylistics and genre fiction

Not much research can be found that is genre specific, and many of the things found are mostly applied to the content of the novels, and not really about the language in them. However, Helson, Spencer and Tolkien have all written about this. Neither of them focus specifically on linguistics - what they call style has more to do with the content of the novels. Helson's research is mainly done on children's books, and they were all written before Tolkien's *The Lord of the Rings*, which is usually said to be the main starting point for modern

fantasy. Her main claim is that the authors' background (Helson, 1973) and gender (Helson, 1977) affects the writing. Her research is mostly concerned with the content in the novels, although she mentions that language can be affected to, but unfortunately she gives no examples of this.

Spencer's research focuses on science fiction, but she notes that there are some similarities between science fiction and fantasy, the main point being that in both cases, it is the unfamiliar that creates the genres. This is done both with the topics and the content they cover as well as with the language used, and readers of science fiction and fantasy expect specific traits, both story wise and language wise (Spencer, 1983, p. 36). Story wise certain elements are mentioned, such as a world that differs from ours in some ways and certain characters that exist in that world. This view is shared by Tolkien (1966), who also points out that works of fantasy trigger certain elements, and that it is the author's choice and use of those elements that makes fantasy being fantasy. He too, mentions language but unfortunately, both Spencer and Tolkien fail to give any specific examples of how the language is affected.

3. METHODS AND MATERIALS

In this section I will present the methods used for the research and the materials I worked with.

3.1 Methods

My aim with this essay is to investigate the linguistic variations between fantasy authors and see what differences and similarities there might be.

I started by choosing the novels. The criteria for these were that they all had to be fantasy, to avoid any differences due to genre, since genres can differ stylistically (Griffith, 2011; Gregoriou, 2009). To avoid any stylistic differences between different series, it was also important to choose authors who have written a series of novels - not just a number of novels. For instance, both China Miéville and Charles de Lint would match the criteria of having written many books, but they are not a part of a series/saga, so they were ruled out. For comparison, I chose two authors who had written about 7 books (Rowling and Martin) and two authors who had written many books (Jordan and Pratchett). This was to see if there was a difference in language use between authors who have written more and authors who have written less, both between the authors and between their respective novels. It was also important to pick novels with the same narration style - third person narrator - since for instance a first person narrator could affect the result (Gregoriou, 2009; Griffith, 2011).

Next was to pick out which parts of the novels to analyse. I chose the first 100 graphic sentences² of the first chapter in each novel. I deliberately decided not to take those sentences from the prologues of those books that contained such (*The Colour of Magic* by Pratchett and all of Martin's and Jordan's novels), since the prologues differed too much in style. The prologue of Jordan's *The Eye of the World* is, e.g., archaic in its style and thus not representative for the novel as a whole. The prologue in *The Colour of Magic* is also archaic and very short, which would mean that the 100 sentences would go over to chapter one, and thus the chosen text would not be cohesive. This might or might not have been a problem, so to avoid that I chose to start on chapter one in all of the novels.

When the excerption was done, I investigated the following:

² See Appendix for a wordlist containing some terms used in this essay.

- ❖ How many words the text contains
- ❖ How many lexical words the text contains
- ❖ How many nouns the text contains
- ❖ How many verbs the text contains
- ❖ How many of the verbs are perfect forms
- ❖ How many irregular sentences the text contains

From this, I calculated the N/V-quota, the lexical density of the texts, how many word the sentences contained (in general), and how many sentences were "odd" in the sense that they were not grammatical sentences, had some kind of reversed word order etc. This was done manually, since I had some trouble finding electronic sources. Thus, mistakes due to human error can have been made.

Before I present these terms in more detail, it is worth noting a few things. *Lexical words* are words that belong to the categories nouns, verbs, adjectives and adverbs (Biber et al, 2007, pp. 65-66). All other words (pronouns, interjections, articles etc) are seen as function words. For better comparison between the texts, I have counted compound words as one word. This was because I have not been able to find a good way of dealing with them, since there are no clear rules in how to spell them, in all cases. Martin, for instance, has a tendency to write them together more than the other authors do. When it comes to the *-ing*-form words I have counted them as verbs where they function as verbs and as adjectives where they function as adjectives.

3.1.1 N/V-quota

The N/V-quota is calculated by dividing the number of nouns (N) in a certain text with the number of verbs (V). In stylistics, this is normally used to see how much information a text contains. The more nouns it has, the more information it contains, and it is usually more difficult to comprehend. Simpler texts usually have a number around 1 and texts containing much information (for example encyclopaedias) have a number slightly above 2 (Lagerholm, 2008, p. 133). Lagerholm does not mention anything about fiction, but in summary tables over non-fiction texts, high school essays have an N/V-quote of 1.2 and newspapers are at 1.6, so it can be assumed that adult fiction should be somewhere in that area as well.

Two things should be noted: first of all, Lagerholm's text is based on Swedish, not

English, so there might be some differences in numbers between Swedish and English. However, a study I did once for a paper in literary stylistics indicated that the difference is significantly low. I compared different versions and translations of J. R. R. Tolkien's *The Fellowship of the Ring*, and the N/V-quota for the English original and the two Swedish translations were more or less equivalent (Ericsson, 2012, pp. 3-4). It is hard to draw any conclusions from such a small study, but the results indicate that the difference is small. The N/V-quota should also be an English method, since it is called "N/V-kvot" in Swedish, where the 'n' stands for the English 'noun' (Lagerholm, 2008, p. 133), but interestingly enough, it does not show up in any research papers (or dissertations or books in the subject) according to either Lund University Library (with all its databases), Google, Yahoo or Google Scholar.

Secondly, the N/V-quota is not used in this essay to add any value to how difficult or dense the text are compared to other texts in the fantasy genre (or in other genres) or about their readability, but only to compare the texts to each other, to see the differences and similarities between them.

3.1.2 Lexical density

Lexical density is also a way to measure how difficult a text is. This is done by counting what percentage of all the words in a certain text are lexical words (Biber et al., 2007, p. 62). Biber et al compare lexical density in four registers (conversation, academic, fiction and news) and note that conversation has a lower lexical density than the other registers, and that news has the highest. This is, according to Biber et al. because lexical words are "the main carriers of information" (Biber et al., 2007, p. 62). Also, conversation contains less information than the other registers, since they are written, and the possibility for the reader to re-read a text makes it possible to have more information in it. Halliday shares this opinion: lexical density is higher in written text, since it contains more lexical items that carry information (Halliday, 2004, pp. 654-655).

Again, my purpose is not to discuss the difficulty of the texts, but simply to compare them to each another to see what differences there are.

3.1.3 Words/sentence

To count the average length of sentences in a text is not very interesting in itself, but it is useful when you want to compare texts (Woodman, 1973 p. 588). When looking at the readability of a text, this is one of things measured. However, Lagerholm mentions that it is not a very reliable way to see if a text is difficult to comprehend or not, since texts with difficult words and a high lexical density can consist of short sentences (Lagerholm, 2008, p. 135). Nevertheless, it is interesting to see if it differs between different authors and between different novels of the same author, because that indicates a stylistic difference.

3.1.4 Perfect verb forms

Perfect is mainly used to tell about an event that occurs before another event in past tense. This is marked with different varieties of 'have' plus the past participle (Biber et al, 2007, pp. 463-465). In this investigation, I counted the verb phrases, and then calculated how many of these verb phrases contained perfect forms.

3.1.5 Irregular Sentences

These are sentences that differ from normal word order of subject-verb-object (SVO). The term is mine, but it is based on findings by Biber, Conrad and Leech (2002). This could be because of cases of fronting or reversed word order, or because the sentence lacks words or grammatical forms (ergo: it is fragmented). There are many reasons for why an author chooses to use these kind of "odd" sentences, and it will be discussed more thoroughly in chapter five. The reason these are included in the investigation is that they are all varieties in the language, and I wanted to see if there is a difference in how the authors use them across the novels. Included in these are also sentences that begin with an adverbial.

3.1.6 An Example

To better illustrate how the calculations have been done, I will illustrate with an example sentence from *Unseen Academicals*, by Terry Pratchett:

*Technically, the city of Ankh-Morpork is a Tyranny, which is not always the same thing as a monarchy, and in fact even the post of Tyrant **has been** somewhat redefined by the incumbent, Lord Vetinari, as the only form of democracy that **works**.*

This sentence is irregular, because it starts with the adverb *technically* (which is not the subject of the sentence, and thus it does not follow the SVO-pattern). It contains four verb phrases (in bold), and one perfect form (underlined). In total, it contains 44 words, out of which 28 are lexical (in italics). This means that the lexical density of this particular sentence is 63.6. It also contains 12 nouns, which, divided by the 4 verbs, gives an N/V-quota of 3³.

3.2 Materials

The analysis material was made up of twelve novels by four different authors. They will here be presented in more detail and in alphabetical order.

3.2.1 Robert Jordan and The Wheel of Time

Robert Jordan's long epic fantasy suite is called *The Wheel of Time* (WoT). He died before he had time to finish the saga and the last three novels are written by Brandon Sanderson. To avoid any differences there might be in style between these two authors (even if it would have been interesting to look at it, it is not within the limits or the purpose of this essay) these three were omitted.

The *Eye of the World* (WoT1) is the first novel written⁴ in the *Wheel of Time*-series. It is the first of 14 novels and was published in 1990. The next one included in my analysis is *A Crown of Swords* (WoT7), which is number seven in the saga, published in 1996. The last

³ This is a high N/V-quota, but this method is not intended to be used on solitary sentences.

⁴ The first one the series is actually *New Spring*, but this was written several years later as a prequel, so therefore it is not included in this analysis.

book written by Jordan himself is *Knife of Dreams* (WoT11), book eleven in the series, and it was published in 2005 - 15 years after *The Eye of the World*.

The Wheel of Time takes place in a fantasy world with no known name (it is simply referred to as the World in the novels), but is sometimes called "Randland" by the fans, after Rand al'Thor, who is one of the main characters.

The story is about a group of teenagers in a small village in a far away part of the world, who find out that some of them are connected to an ancient prophecy and are later involved in an epic battle between good and evil. It is told from a third person perspective, but from different characters' point of view. This might affect the result, since different characters might use different language (Verdonk, 2002; Gregoriou, 2009)⁵.

The beginning of *The Eye of the World* is told from Rand al'Thor's perspective. *A Crown of Swords* is told from Perrin Aybara's perspective. He is also one of the main characters and a friend of Rand al'Thor. Lastly, *Knife of Dreams* is told from Sivan Sanche's perspective. She is a woman of great importance to the story, but can't really be seen as one of the main characters.

3.2.2 George R. R. Martin and A Song of Ice and Fire

George R. R. Martin's saga is called *A Song of Ice and Fire* (SoIF). It consists, so far, of six novels (or perhaps five, since novel number three consists of two books which were published separately). Seven novels are planned.

Just as *The Wheel of Time*, the story is told from a third person perspective, and from the different characters' point of view. The main story is about different nobles - both children and adults - from different houses, and the intrigues between the houses and the different characters in the competition of gaining the throne after the former king's mysterious death. It is difficult to say which of the characters in this saga would be defined as main characters, since the story differs so much depending on from whos perspective it is told.

A Game of Thrones (SoIF1) is the first novel in the saga and the first chapter is told from Bran Stark's perspective. He is a young boy at the age of seven. This is reflected in his perception of the things around him, and it might be reflected in the language. This is

⁵ An option would have been to use 100 sentences from the same character's perspective. This, however, seemed too time consuming, and the only way to be sure that it really would affect the result would be to research just that.

something I have not looked into, even though it would be interesting, due to the limits of this essay⁶. This novel was first published in 1996.

The next novel analysed is *A Storm of Swords 1: Steel and Snow (SoIF3)*, published in 2000. This one is the first half of the two-book novel *A Storm of Swords*, and the beginning is told from Jaime Lannister's perspective. He is an adult, noble of one of the houses aspiring to the throne. The last novel, *A Dance with Dragons (SoIF5)*, was published in 2011, and the first chapter is told from Tyrion Lannister's perspective, brother to Jaime and also an adult.

3.2.3 Terry Pratchett and Discworld

Terry Pratchett's long series is called *Discworld*, named after the world it takes place in. It was with some difficulties I chose novels from this series, since they are not really part of a saga. Some of Pratchett's novels belong to a group (he has, for instance, written four books about the young witch Tiffany Aching), and some of them are freestanding. However, since *SoIF* is told from so many characters' perspective, the same problem occurs when analysing *Discworld*-novels. The language might be affected by the character, and again, it could be interesting to see if there are any differences, but that does not lie within the frames of this novel. Therefore, I chose book number 1, 21 and 37. *Discworld* consists - so far - of 39 books. Most of them take place in the big city of Ankh-Morpork. The novels are mostly told from the main character's perspective.

The first novel, *The Colour of Magic (DW1)* was first published in 1983, and is mostly told from the wizard Rincewind's perspective, although it starts with an omniscient narrator. Novel 21, *Jingo (DW21)*, is mostly told from Vime's perspective (head of the Night Watch/City Watch), but the beginning is told from the fisherman Solid Jackson's perspective. Novel number 37, *Unseen Academicals (DW37)*, is mostly told from the wizard/academic Mustrum Ridcully's perspective. However, in the beginning, the perspective shifts from first Night Guard Rudolph Scattering's perspective to an omniscient narrator.

⁶ In fact, several of the characters in *SoIF* are children, and it would be very interesting to see if the language use differs when the story is told from their perspective.

3.2.4 J. K. Rowling and Harry Potter

J. K. Rowling is the author of the *Harry Potter* -saga. It consists of seven books about the orphan boy Harry Potter, who at age eleven finds out that he is a wizard and that his parents were murdered by the evil Lord Voldemort. Throughout the books he learns more about his past and about Lord Voldemort and it eventually leads up to a battle between good and evil. What is special about this saga, compared to the other three, is that it starts out in "our" world - Harry Potter is raised in England by his very normal aunt and uncle, and the wizard world exists parallel to ours, but in secret.

The story is told by a third person narrator, and almost entirely from Harry Potter's perspective. The beginning of each novels, however, is told from a different perspective. The first part of the first novel - *Harry Potter and the Philosopher's Stone (HP1)* - is told from Harry's uncle Vernon's perspective. Novel number four - *Harry Potter and the Goblet of Fire (HP4)*, - is told by an omniscient third person narrator, to begin with, and is then shifted to gardener Frank Bryce's perspective. The last novel, *Harry Potter and the Deathly Hallows (HP7)*, is also told by an omniscient third person narrator. This may or may not affect the result, and so might the fact that Rowling is a female author⁷.

The first *Harry Potter*-novel was published in 1997, number four in 2000 and the last one in 2007.

⁷ Some claims are made in social linguistics that there is a difference between female and male language use, but there is no room in this essay to discuss that, and not enough material used to draw any conclusions about that.

4. RESULTS

The results will be presented here author by author and then discussed in chapter five. It should be noted that since the text extracts are quite short, comparatively, and told from different characters' point of view, it is not possible to draw any general conclusions about the novels in general. Since the number of novels is only three per author, it is not possible either to say anything about the general development of the authors' language use, nor about how the language in each saga changes. This is merely a conclusion of the findings from the 100 sentences extracted from the twelve novels, and a summary of some of the linguistic elements that these sentences contain.

4.1 Jordan

The first thing to notice about the result from the investigation of Jordan's novels, is that the N/V-quota is higher in the first novel than in the other two - 1.3 compared to 1.1. It is still within the normal spectrum (see section 2.1.1), so it is nothing outstanding, but still noticeable, since it is a little higher. The number of words (and thus also the number of words/sentence - since the number of sentences is constant) increase slightly - from 1571 in *WoT1* to 1601 in *WoT7* and 1789 *WoT11*. Interestingly though, the number of nouns does not increase - fewer nouns are used in the later novels (from 23.2 % to 21.6 and 21.2 % respectively) but the number of verbs is higher (from 18.5 % to 20.5 and 20.1 %). The lexical density is lower in the first novel (61.8) than in the other two (63.1 in both), and the number of perfect forms and irregular sentences increases from the first novel to the last. These numbers are summarized in Table 1 below, and will be discussed in section 5.1.

4.2 Martin

Martin uses more words in *SoIF1* (1353 in total), than in *SoIF3* (1230) and *SoIF5* (1181). This affects the number of words/sentence, so this number decreases too (see Table 2 below). The number of nouns also decreases (from 25.4 % in the first novel, to 24.0 % in novel two and 23.0 % in the last novel) while the number of verbs instead increases (from 18.3 % to

20.4 and 22.4 %). The N/V- quota is higher in *SoIF1* (1,4) and then decreases in *SoIF3* (1.2) and *SoIF5* (1.0). The lexical density also decreases - 60.2 in *SoIF1*, 59.3 in *SoIF3* and 59.5 in *SoIF5*. The perfect forms and the irregular sentences are, just as in Jordan's novels, increasing from the first one to the last one, although at a lower rate than in Jordan's novels. The data are summarized in Table 2 below and discussed in section 5.2.

Table 1

A summary of the data in Jordan's novels

Novel	Words (lexical words)	Words/Sentence	Nouns (%)	Verbs (%)	N/V- quota	Lexical density	Perfect forms (%)	Irregular Sentences
<i>The Eye of the World (WoT1)</i>	1571 (971)	15.7	364 (23.2)	291 (18.5)	1.3	61.8	19 (6.5)	21
<i>A Crown of Swords (WoT7)</i>	1601 (1011)	16.0	346 (21.6)	328 (20.5)	1.1	63.1	26 (7.9)	27
<i>Knife of Dreams (WoT11)</i>	1789 (1129)	17.9	378 (21.1)	359 (20.1)	1.1	63.1	32 (8.9)	41

4.3 Pratchett

What is most noticeable in Pratchett's novels is the fact that *DW21* is more irregular in what elements it contains. The number of perfect forms is lower in *DW21* than in *DW1* and *DW3*, but the number of irregular sentences is higher than in *DW37* (29 compared to 22), but lower than in *DW1*, which contains 33 of these. *DW21* also contains fewer words (1051) than the other two (1449 in *DW1* and 1741 in *DW3*), and thus also fewer words per sentence (see Table 3). The number of nouns and the number of verbs both decrease from the first to the last novel: from 23.9 to 19.5 % in *DW1* to 21.8 and 19.4 % in *DW21* and, finally, 21.0 compared to 18.8 % in *DW37*. The N/V-quota is almost equivalent in the three novels: 1.2 in *DW1* and 1.1 in the other two, but the lexical density varies somewhat more: 62.4 in novel one, 63.9 in

novel two and 62.1 in novel three. The data is summarized in Table 3 below and discussed in more detail in section 5.3.

Table 2

A summary of the data in Martin's novels

Novel	Words (lexical words)	Words/Sentence	Nouns (%)	Verbs (%)	N/V- quota	Lexical density	Perfect forms (%)	Irregular Sentences
<i>A Game of Thrones (SoIF1)</i>	1353 (815)	13.5	344 (25.4)	248 (18.3)	1.4	60.2	11 (4.4)	15
<i>A Storm of Swords (SoIF3)</i>	1230 (729)	12.3	255 (24.0)	251 (20.4)	1.2	59.3	24 (9.6)	20
<i>A Dance with Dragons (SoIF5)</i>	1181 (703)	11.8	272 (23.0)	264 (22.4)	1.0	59.5	29 (9.8)	22

Table 3

A Summary of the data in Pratchett's novels

Novel	Words (lexical words)	Words/Sentence	Nouns (%)	Verbs (%)	N/V- quota	Lexical density	Perfect forms (%)	Irregular Sentences
<i>The Colour of Magic (DW1)</i>	1449 (904)	14.5	346 (23.9)	283 (19.5)	1.2	62.4	12 (4.2)	33
<i>Jingo (DW21)</i>	1051 (672)	10.5	229 (21.8)	204 (19.4)	1.1	63.9	8 (3.9)	29
<i>Unseen Academicals (DW37)</i>	1741 (1083)	17.4	365 (21.0)	326 (18.7)	1.1	62.2	19 (5.8)	22

4.4 Rowling

Rowling is the only one of the four authors who has a higher N/V-quota in the middle novel than in the other two; it is 1,6 in *HP4* compared to 1,0 in *HP1* and 1,2 in *HP7*. The number of words is also higher in *HP4* than in the other two - 1818 compared to 1542 in novel one and 1459 in novel three. The nouns are 20,7 % in *HP4* and higher in the other two (21. 7 and 22.4 % respectively). The number of verbs are decreasing throughout the novels - from 21.7 % in *HP1* to 19.5 % in *HP4* and 18.6 % in *HP7*. The lexical density increases - from 63.7 to 64.7 to 66.7. There is a much lower use of perfect forms in *HP7* than in the other novels: 4.4 % compared to 7.2 % in *HP1* and 9.6 % in *HP7*. The irregular sentences increase from 18 in book one to 21 in book two and 24 in book three. The numbers are compiled in Table 4 below and discussed more thoroughly in section 5.4.

Table 4

A summary of the data in Rowling's novels

Novel	Words (lexical words)	Words/Sentence	Nouns (%)	Verbs (%)	N/V- quota	Lexical density	Perfect forms (%)	Irregular Sentences
<i>The Philosopher's Stone (HP1)</i>	1542 (982)	15.4	334 (21.7)	334 (21.7)	1.0	63.7	24 (7.2)	18
<i>The Goblet of Fire (HP4)</i>	1818 (1176)	18.2	376 (20.7)	355 (19.5)	1.6	64.7	34 (9.6)	21
<i>The Deathly Hallows (HP7)</i>	1459 (973)	14.6	327 (22.4)	271 (18.6)	1.2	66.7	12 (4.4)	25

5. ANALYSIS

In this chapter, the analysis of the findings presented in chapter three will be discussed in more detail. The authors are presented in alphabetical order.

5.1 Jordan

As shown in Table 1 above, there is an increasing use of perfect forms throughout the three novels. Of course, as mentioned before, a larger amount of text could have given a different result, and a more statistically verified result, but this still indicates that there is indeed a higher frequency of perfect verb forms in the later books. There is also a higher use of irregular sentences. In *WoT11*, this can be because we are allowed inside the mind of Sivan Sanche, and the language reflects her thoughts, and thoughts are not always grammatically correct. To create believable characters, authors need to adapt their language to suit the specific character (Gregoriou, 2009; Griffith, 2011). For the same reason, authors need to adapt the language to "real life" language. We do not always use grammatically correct sentences when we speak - a considerable number of them are fragmented (Biber, Conrad & Leech, 2002, p. 432, 434, 437-438; de Haan, 1996, pp. 23, 27-28). Readers evaluate the text all the time, and for it to be believable, the author needs to adapt the language (Leech, 2008, p. 163). This, assumedly, goes both for how the characters speak and how they think. When we follow Sivan Sanche's thoughts, the story is told by *stream of consciousness* (Griffith, 2011, pp. 64-65). Stream of consciousness imitates thoughts, and since thoughts often are fragmented, there is no reason for Sivan's to be otherwise.

Jordan has a higher N/V-quota in his first novel (1,3) than in the other two, which are both at 1,1. Neither number is abnormal for this kind of fiction, provided that the assumption about where adult fiction should be is correct (see section 3.1.1 above). The N/V-quota is higher in *WoT1*, because it contains more nouns than the other two. The N/V-quota is also affected by the fact that the number of verbs increases. Fewer nouns and more verbs gives a lower N/V-quota.

The decreasing use of nouns might be because this part is told from an omniscient third person narrator, who sometimes zooms in on Rand al'Thor's thoughts, whereas the other two text extracts are explicitly told from a character's point of view - Sivan Sanche's in *WoT11* and Perrin Aybara's in *WoT7*. The extract from *WoT1* contains more descriptions than the extract

from the later novels, and thus more nouns are used in the first book. This might also be the reason for why the number of verbs increases, and it also goes hand in hand with the irregular sentences: many of them contain a verb and a non-lexical word or a pronoun. See, for instance, this sentence from *A Knife of Dreams*: "**Burn** her if she **was afraid** of him or any **man!**". This sentence contains 11 words and four of them are lexical: *burn* (verb), *was* (verb), *afraid* (adjective), *man* (noun). It is irregular because it begins with a verb, and thus does not follow the SVO-pattern (see section 3.1.5 above). Since it is told from Sivan's point of view, and both she and the man in question already have been introduced with names (which are nouns and thus lexical) the names have been replaced with pronouns, which are not lexical. Since it is her point of view and her thoughts that are in focus, pronouns are used to a higher degree. The same goes for the text extract from *WoT7*, where the focus is on Perrin's thoughts, and they are written roughly in the same way as Sivan's.

Interestingly, the lexical density increases, despite the higher use of pronouns (which are not lexical, and thus does not carry information, see section 3.1.2 above). This is because the use of verbs increases - and they are lexical. Adverbs and adjectives are also lexical, and the irregular sentences contain a number of those as well. There are, in fact, examples of graphic sentences consisting of only one word - and that word is often a lexical word.

5.2 Martin

There is an increasing use of perfect forms in Martin's novels. There is a considerable big change between *SoIF1* and *SoIF3* and *SoIF5*. This might be because the sentences from *SoIF1* are told from Bran's perspective, and, as mentioned above, he is a seven-year-old boy. Jordan also shows an increasing use, although not with such a big jump. This is, in itself, interesting, since Jordan has written more books than Martin. Another reason might be because both Tyrion and Jaime are looking back at things that have happened to them - which Bran does not. His thoughts are mostly concerned with present events.

Martin's use of irregular sentences also increases, although not with such a high rate as Jordan's. This is interesting, since these three text extracts are written more homogeneously than Jordan's texts; they are all written from one character's point of view, and the reader is allowed inside the character's mind. In all three novels, stream of consciousness is used to describe where the story takes places and the character's thoughts revealed. There is a difference among the characters - in the first novel the story is told from Bran's point of view.

In novel two, it is Jaime Lannister's point of view - and adult male, one of the central characters in the story. In the last one another adult male is profiled- Tyrion Lannister, brother to Jaime and also one of the central characters. The difference is that both Jaime and Tyrion have more thoughts than Bran - or at least, more thoughts are conveyed. Most of the irregular sentences in *SoIF1* are in dialogue, mostly between Bran and his father, but in the other two novels there are more thoughts and less dialogue.

When it comes to the N/V-quota, it is higher in *SOIF1*, and then it drops in *SoIF3* and even more so in *SoIF5*. The N/V-quota here is, just as in Jordan's case, affected by the fact that fewer nouns and more verbs are used. Again, it probably has to do with the way the characters' thoughts are portrayed - Bran has fewer of those and the text contains more descriptions than in the case of Jaime and Tyrion.

The lexical density changes in Martin's novels, but not much: from 60.2 in *SoIF1* to 59.3 in *SoIF3* and 59.5 in *SoIF5*. This change probably also has to do with the lower use of descriptions in the two later. Many of the characters involved in Jaime's and Tyrion's thoughts have already been introduced, either in the text or in an earlier novel. *A Game of Thrones* is the first novel in the series, and the characters presented have longer descriptions, probably to introduce them to the reader. For instance, when Bran's father, Eddard Stark - also a central character in the story - is introduced, partly through Bran's thoughts, four sentences are used to describe him (in total 89 words, of which 53 are lexical), but when Jaime's sister, Cersei, is mentioned for the first time in *SoIF3*, only her name is mentioned. Jaime thinks of Cersei several times in the extract, but she is described sparsely - her soft fingers are mentioned, and what fabric her clothes are made of - but no description about her personality, her looks or manners, which we get about Eddard. These kinds of descriptions are unnecessary in this novel. Cersei is an important character and she is introduced in *SoIF1*, so the readers should already have a good idea about those things - to take them up again would only annoy the readers. Geoffrey Leech writes that if repetition is used, there should be a valid reason for it (Leech, 2008, p. 148). Therefore, there is a point for Martin to let Jaime think of Cersei's soft fingers, but give no more description of her than necessary.

Something should also be said about the sentence length and number of words. They both decrease, and this is probably, again, because of the limited descriptions in the last two novels. Since the reader is already familiar with many of the places Jaime and Tyrion think/talk about, there is no reason to describe them more. Another reason is most likely the fragmented sentences that Jaime's and Tyrion's thoughts consist of.

5.3 Pratchett

Interestingly, there are fewer perfect forms in *DW21* than in the other two novels. The most likely reason for this is the high use of dialogue in this part. Out of the 100 sentences, 38 are dialogue, and perfect forms are used more frequently in written text than in conversation (Biber et al, 2007, pp.461-462). However, there is a higher use of perfect forms in *DW37* than there is in *DW1*. This is most likely because in *DW1* most of the perfect forms are parts of the dialogue - two characters - Weasel and Bravd - ask a third character - Rincewind - what is happening in the burning city they see at a distance. Rincewind, who has escaped from the city, tells them what he knows about the fire, and how it started. Since the story to begin with is told in past tense, this triggers the perfect forms in Rincewind's story, since he is talking about events before past events (Biber et al, 2007, pp. 463-465). So even if perfect forms normally are used more frequently in written language, the nature of Rincewind's story triggers the use of perfect forms.

DW1 also contains more irregular sentences than the other two (33, versus 29 in *DW21* and 22 in *DW37*). Out of 100 sentences, 47 are parts of dialogue, and only one of the irregular sentences is not dialogue. The same goes for *DW21*: as mentioned, there are 38 dialogue sentences, and 29 irregulars. Out of those, five are not part of the dialogue. Compare this to the 22 irregular sentences in *DW37*: out of them, only 12 are parts of dialogue, and out of the 100 sentences, only 19 are dialogue. Notice also, again, that *DW37* contains more perfect forms than the other two novels. Thus it seems that a higher use of dialogue, in general, triggers irregular sentences, and a lower use of perfect forms.

Another interesting feature in *DW21* is that this novel has fewer words than the other two. This is partly, again, because of the dialogue and the nature of the dialogue - *DW1* has a lot of dialogue, as mentioned, but it contains more descriptions about events and characters, and Rincewind as a character also has a way of elaborating things a little more than he has to. In the text extract from *DW21*, most of the conversation takes place between a fisherman (Solid Jackson) and his son (Les), and between the fisherman and another, rivalling fisherman. The first part of the dialogue is insults shouted between Solid and his rival, and the other part is between Solid and Les, when they realise a city is rising from underneath the surface of the sea, and they get in a hurry to get away from there. Since the characters are upset and stressed, none of them is in the mood to elaborate or convey anything more than they have to, so they

do not use any unnecessary words, which in turn makes the sentences shorter.

Pratchett has a more even N/V-quota than the other authors. Jordan comes close, but is not so even as Pratchett. Pratchett's use of nouns and verbs is quite consistent in all three text extracts, and ergo the N/V-quota is also consistent. There is some variation - although very little - when it comes to the lexical density. It is 62.4 in *DW1*, 63.9 in *DW21* and 62.1 in *DW37*. Interestingly, *DW21* has a higher lexical density than the other two - despite the high use of dialogue (especially compared to *DW37*). The dialogue in *DW21* contains many lexical words, perhaps because the sentences are short. As mentioned above, the characters are in a situation where they say what needs to be said and nothing more, which means that these sentences contain more information than the dialogue sentences in *DW1*, where Rincewind elaborates. The most significant difference is the higher use of pronouns in *DW1*.

5.4 Rowling

The most striking finding in the three Harry Potter-novels is the considerably low use of perfect forms in *HP7* - 4.4 % compared to 7.2 % in *HP1* and 9.6 % in *HP4*. The explanation for this is the high use of dialogue in this text extract - of the 100 first sentences in *HP7* more than half of them - 59, to be exact - are dialogue. This is also the reason for the increasing use of irregular sentences. In the first book, there are 18, in *HP4*, there are 21 and in *HP7* there are 25. Out of those, 23 are used in dialogue, so this is similar to what happens in *DW21*. It is also in *HP7* that the word count is lowest, which is also affected by the high use of dialogue.

As mentioned, there is a high use of perfect forms in *HP4* - 9.6 %. The only novel with a higher number is *SoIF5*, (9.8 %), and only one other novel passes 9 %, namely *SoIF3*. The text extract from *HP4* is told by an omniscient third person narrator, and it is, just as the other novels, written in the past tense. In this extract, a story about an old murder is told, and since this is an event that happens before other past events, it triggers the use of perfect. *HP1* is told in the story's present time and thus the use of the perfect is lower than in *HP4*. *HP4* is also the one of Rowling's novels (and of all the novels in the study) that contains most words: 1818. Thus, the sentences in this novel are longer, and that is probably because of the descriptions that have to do with the murders described.

Rowling's N/V-quota is not so consistent as Jordan's and Pratchett's are. *HP1* has an N/V-quota of 1.0, *HP4* of 1.6 and *HP7* of 1.2. This is not strange, since this text extract contains much information. As mentioned, we are told about events in the past, and the dialogue is

quite sparse, so it would contain more information.

Throughout Rowling's novels, there is an decreasing use of verbs (see section 3.4). This goes hand in hand with the increasing lexical density, which goes from 63.7 in *HP1* to 64.7 in *HP1* and 66.7 in *HP7*. As shown, for instance in Jordan's novels (see section 4.1 above), there seems to be a connection between the lower use of verbs and an increasing lexical density. Interestingly enough, *HP7* is the novel that contains most dialogue, and it also the novel that has the highest lexical density. Compare this to *DW21* - where the same phenomena are observed. This is compatible with what de Haan writes about dialogue in fiction - it is a mix between spoken and written language, and does not really behave as either of them (de Haan, 1996).

6. DISCUSSION

The purpose of this essay was to investigate how certain linguistic features were used by four different authors of fantasy. The things I specifically looked at were:

- ❖ The number of words/sentence
- ❖ Lexical density
- ❖ N/V-quota
- ❖ Perfect verb forms
- ❖ Irregular sentences
- ❖ Differences and similarities between the text/authors

My assumptions were that neither the N/V-quota, nor the lexical density should change much, since the author would keep to the same style, in general. I also assumed that dialogue would trigger a higher use of irregular sentences and a lower use of perfect forms.

The most significant numbers are the 41 irregular sentences used in *WoT7*, which are most likely an effect of the stream of consciousness used in this text extract. This is the highest use of irregular sentences in the twelve novels. Pratchett uses less perfect forms than the other authors, but the numbers that are most odd here are Martin's 4.4 % perfect forms in *SOIF1*, and Rowling's 4.4 % in *HP7*. In Martin's case, they are most likely used because of Bran's present time descriptions, and in Rowling's case they are probably used due to the high use of dialogue. Rowling is the one who uses most words, and that is in *HP4* (1818 words). This leads to the fact that the words/sentence is highest in this novel. She is also the one who uses most perfect forms, in the same novel (9.6 %). This is probably due to the fact that this text extract is mostly descriptive and describes an event that takes place in the past.

The N/V-quota and the lexical density changed more than I had thought. This seems to be affected by a number of things: from which point of view the story is told, if the section contains much dialogue or many thought, or descriptions (which trigger a higher or lower use of pronouns e.g.) or the number of verbs used. Text extracts with many descriptions also trigger this, and the descriptions also seem to trigger a higher use of words, as in the case of Martin's novels - where fewer words are used in the later part. Dialogue seems to trigger the use of irregular sentences, and lower the use of perfect, which is more or less consistent in all the writers. Stream of consciousness and characters' point of view also seem to trigger irregular sentences. Perfect forms are indeed increasing among the authors. The two exceptions are *DW21* and *HP7*, which both contain a large amount of dialogue - and

interestingly, a higher lexical density. This is interesting since Biber et al and Halliday claim that conversation (which dialogue is supposed to reflect) contains less information than written language (see section 3.1.2). de Haan suggests that this is because dialogue is a middle way between description and conversation. In real life conversation, it is possible for the participants to point at certain things mentioned. It also contains more fragments (as mentioned above). This might be difficult to apply to a written dialogue, at least if you want the text to be comprehensive to the reader (de Haan, 1996).

As mentioned above, the material is too small to draw any proper conclusion, since it is difficult to statistically verify the findings. 100 sentences out of a novel is not much, and if more sentences were chosen, and more novels, or different parts of the novels, the result might have been different. As mentioned, a character's point of view affects the way in which the author writes, and if extracts from the same character had been chosen, the result might have been different. In the best of world, this investigation could have been carried out on all the novels in all the series, but this is, unfortunately, not possible within the limits of a bachelor's degree essay.

7. CONCLUSION

This essay is a stylistic investigation of four fantasy authors - Terry Pratchett, J. K. Rowling, Robert Jordan and George R. R. Martin. Three novels from each of their series were chosen, and the first 100 sentences of the first chapter (the prologues were omitted) of each one of these twelve novels were extracted and examined. The linguistic features investigated were the N/V-quota, the lexical density, the number of words/sentence, the use of perfect verb forms and the use of irregular sentences. The findings show that the perfect forms increase slightly from earlier novels to later novels (which was what I expected), and that dialogue triggers the use of irregular sentences and a lower use of perfect forms. The N/V-quota and lexical density change more than I expected, due to variations in characters' point of view, descriptive parts and the use of verbs. Descriptions also seem to affect the number of words used. The lexical density seems to be higher in texts with much dialogue, which is not consistent with what Biber et al and Halliday write about lexical density (see section 3.1.2), but supports what de Haan writes about dialogue in fiction, as a middle way between written and spoken language (see section 2.2).

A larger material might have given a different result, and also a more statistically verified result, but due to the limits of this essay, 100 sentences from each novel has to be enough. Some things have also been omitted, such as the author's gender, age and experience (see section 1.3).

In conclusion, working with this essay has been very interesting, although I have at times questioned why anyone would be so stupid as to work with this (or write an essay at all). Obviously, there is still much that can be done with the linguistic features used in fantasy literature and I hope that this essay can inspire others to do just that.

APPENDIX: WORDLIST

A wordlist containing some of the terms used in the essay.

Graphic sentences: with the term "graphic sentences" I refer to sentences that begin with a capital letter and end with ONE full stop, and not sentences in a grammatical sense (sentences containing a verb and a predicate). This is because in fiction, grammatical sentences do not always occur, especially not in parts containing much dialogue. In some cases, the graphic sentence has ended with three full stops. In these cases I have counted it as a complete sentence only if the next sentence has begun at the beginning of a new paragraph.

Omniscient narrator: an omniscient narrator knows everything about everyone in the novel, and is therefore able to tell for instance what a character thinks.

Point of view: "point of view" is the perspective from which the story is told.

Stream of consciousness: a term used for a narration technique where the story is partly told by characters thoughts. It is used to try to imitate the way in which a real person would think, thus the sentences tend to be fragmented and in a "flow".

Third person narrator: a narrator who tells the story from a third person perspective ("She did...") as oppose to a first person narrator ("I did...").

REFERENCES

- Biber, Douglas; Johansson, Stig; Leech, Geoffrey; Conrad, Susan & Finegan, Edward (2007),
Longman Grammar of Spoken and Written English. 6 ed. Pearson Education Limited
- Biber, Douglas; Conrad, Susan; Leech, Geoffrey. (2002). *Longman Student Grammar of Spoken and Written English*. Pearson Education Limited.
- Briccetti, Kathy. (2007). 10 Ways to evoke emotion in prose. *Writer*. Vol. 120. No. 9, pp.-33-34
- Chafe, Wallace & Tannen, Deborah. (1987). The Relation between Written and Spoken Language. *Annual Review of Anthropology*. pp. 383-407
- de Haan, Pieter. (1996). More on the language of dialogue in fiction. *ICAME Journal*. No 20. pp. 23-40
- Ericsson, Linn. (2012). *Ohlmarks & Andersson: En stilistisk jämförelse av översättningarna av The Fellowship of the Ring*. Unpublished.
- Gregoriou, Christiana. (2009). *English Literary Stylistics*. Palgrave Macmillian.
- Griffith, Kelly. (2011). *Writing Essays about Literature - A Guide and Style Sheet*. 8 ed. Wadsworth.
- Halliday, M. A. K.. (2004). *An Introduction to Functional Grammar*. 3 ed. Arnold Publishers.
- Helson, Ravenna (1973). The heroic, the comic and the tender: Patterns of literary fantasy and their authors. *Journal of Personality*. Vol. 41. No. 1, pp. 163-184
- Helson, Ravenna. (1977). The creative spectrum of authors of fantasy. *Journal of Personality*. Vol. 45. No. 2. pp. 310-326.
- Lagerholm, Per (2008), *Stilistik*, Studentlitteratur
- Leech, Geoffrey. (2008). *Language in Literature*. Pearson Education Limited.
- Miššíková, Gabriela. (2007). Pragmatic Dimensions in Stylistic Analysis. *Brno Studies in English*. No 33. pp. 91-100
- Spencer, Kathleen L. (1983). "The Red Sun is High, the Blue Low": Towards a Stylistic Description of Science Fiction. *Science-Fiction Studies*. Vol. 10. pp. 35-49.
- Tolkien, J. R. R. (1966). On Fairy-Stories. *The Tolkien Reader*. Perfection Learning.
- Verdonk, Peter. (2002). *Stylistics*. Oxford University Press.
- Woodman, Leonora. (1973). A Linguistic Approach to Prose Style. *English Journal*. Vol. 62. No. 4. pp. 587-603

Novels

Jordan, Robert (1990), *The Eye of the World*, Orbit Books

Jordan, Robert (1996), *A Crown of Swords*, Orbit Books

Jordan, Robert (2005), *Knife of Dreams*, Orbit Books

Martin, George R. R., (1996), *A Game of Thrones*, Harper Voyager

Martin, George R. R., (2000), *A Storm of Swords 1: Steel and Snow*, Harper Voyager

Martin, George, R. R., (2011), *A Dance with Dragons*, Harper Voyager

Pratchett, Terry, (1983), *The Colour of Magic*, Corgi Books

Pratchett, Terry, (1997), *Jingo*, Corgi Books

Pratchett, Terry, (2009), *Unseen Academicals*, Corgi Books

Rowling, J. K. (1997), *Harry Potter and the Philosopher's Stone*, Bloomsbury

Rowling, J. K. (2000), *Harry Potter and the Goblet of Fire*, Bloomsbury

Rowling, J. K. (2007), *Harry Potter and the Deathly Hallows*, Bloomsbury