

Stylistic Features of Neil Gaiman's Books for Children



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A Skripsi Submitted in Partial Fulfillment of the Requirement for the Degree of
“SarjanaSastra”

**ENGLISH DEPARTMENT
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STATE UNIVERSITY OF JAKARTA**

2015

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Acknowledgement

I put my massive gratitude to my Almighty Father Jesus Christ for becoming the source of my power, inspiration and motivation also for showering me with His blessing in every second in my life.

My enormous gratitude and love to my parents, sisters and brother for their endless support, prayer, and love. I wouldn't be anywhere without their existence in my life and this thesis is dedicated to them.

My sincere gratitude goes to my advisor Dr. Ratna Dewanti M.Pd for being my constant source of motivation. Thank you for not tolerating my intolerable drafts and keep pushing me to do better and better. I am also grateful for the support and assistances from English Department during my journey in this University.

Tons of love to my best girls Christabelle Anastasia and Christy Costaria for their insane support, prayer and love. You two have been nothing but amazing.

To my incredible Gejombs Rizkhi Dewi Utami and Rizky Alkhair, I am forever thankful for your genuine love and support to me.

Also to my wonderful classmates Asput, Thasa, Cindy, Aulia, Tami, Rizky, Bunga, Tri O, Santi, Adam, Ochan, Dandy, Atiw, Anggun, ka Bells, thank you for being so interesting, funny, crazy and lovely at the same time. There is absolutely no dull moment when you guys are around.

Lastly, many thanks to all parties who directly or indirectly have helped me in conducting this thesis.

June 26th, 2015

Anna Maria

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CHAPTER I

INTRODUCTION

1. 1 Background of The Study

Children's literature has taken an important role in the process of shaping children's mentalities and mindsets since the early stage of their life. The way children experience the world is vastly different with adults, as if they were white canvas ready to be fraught with colors. "They experience their surroundings in completely unbiased way and with an immense wealth of fantasy. They have no preconceived ideas; they are open to everything"(Thomson 1998: 7). As McMurry (2007: 4) states, "Children are extremely impressionable and, since the insertion of literature targeted towards them into society, they tend to be heavily impacted by the stories they read".

The language and style of books for children are specially designed and different from other literary styles. McDowel tries to define children's book based on the characteristics (in Thomson 1998: 6):

They are generally shorter; they tend to favour an active rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonist are the rule; convention are much used; they tend to be optimistic rather than depressive; language is child-oriented; plots are of a distinctive order, probability is often discarded; and one could go on endlessly talking of magic and fantasy and simplicity and adventure.

Those characteristics of the children's books draw a great attention to seek a further and deeper understanding. The work of children's literature can be analyzed using stylistic analysis.

The goal of most stylistic studies is not merely to discover and then depict the linguistic form but also to demonstrate its significant function for the interpretation of the text. Thus in doing astylistic analysis, the researcher should not only focus about the use of language but also ask about the why and how by formulating research questions such as "Why does the author here choose to express himself in this particular way?" and "How is such-and-such an aesthetic effect achieved through language?" (Leech & Short, 1981:13). Simpson (2004 : 2) defines stylistics as a method of textual interpretation in which primacy of place is assigned to language. He said that the various forms, patterns and levels that constitute linguistic structure in language are an important index of the function of the text which will turn as a gateway to its interpretation.

In reality, the progress of children's literature nowadays has evolved very rapidly. This was supported by the statement by Russel (2002: 16) many artists were drawn to children's literature. However, among other artist for children's literature, Neil Gaiman is one that is very famous for his special style of writing. According to Britt and Lough (2013), "He frequently employs a kind of "bubble universe" where his unique sensibilities are free to roam, relatively unconstrained by the rules of the world he's visiting." While most writers create fairy-joyful children literature, Gaiman cleverly balances humor and spookiness and his text

rings with energetic confidence and an inviting tone. Edinger (2009) in her review for one of Neil Gaiman books wrote “Gaiman’s peculiar tone is one of the aspects of his style that attracts young readers to the story. Despite the story being scary, the tone soothes the reader by shifting elegantly from “horror to suspense to domesticity””. Two books entitled “Coraline” and “The Graveyard Book” were selected for this study. These two books were selected because they highly deputized Gaiman’s style in creating his works. These two books have received much praise from reviewers and have received several awards.

This study analyzes Neil Gaiman’s style of writing two of his works adapting Leech and Short’s theory. It covers the analysis of linguistic aspects which is the stylistic features including lexical feature, grammatical feature, and figures of speech used in each book.

1.2 Research Question

Based on the background of the study, the questions discussed in this study are:

1. How are stylistic devices used in two of Gaiman’s major works for children?
2. What kind of writing style does Gaiman want to present in his work for children?

1.3 Purpose of The Study

The purpose and main goal of this study are to elaborate the use of stylistic features applied in two of Neil Gaiman's major books for children and discover the writing style of Neil Gaiman.

1.4 Scope of The Study

This study was centered on two books by Neil Gaiman. The first book is entitled "Coraline" and the second book is "The Graveyard Book". They were selected for this study because they highly represented Gaiman's style in creating his works.

1.5 Significance

By conducting this study, the writer hopes that the study will broaden the reader's knowledge about stylistic analysis by contributing to a deeper understanding of the complexity and intensity of Gaiman's work in children literature. It is also expected to be significant for those who are interested in doing further research.

1.6 Previous Related Study

There are several researchers who have conducted studies in the same topic. The first researcher is Lenka Hodrmentová with bachelor's diploma thesis entitled "Style in Literature for Children. Stylistic Analysis of Joseph Jacobs's

Fairy Tales”(2008). This thesis focused on style and language in literature for children, particularly on one special branch of the literature – fairy tales. The second researcher is Lalaine F. Yanilla. Her journal is entitled “A Stylistic Analysis: Personal and Community Identity as Represented in the Language of Stories for Children” (2014). Using stylistic this previous study explored how identity is represented in and constructed through the language of stories for children, also determined how the representation of personal identity in these stories is related to the representation of communal identity. Those previous studies had a big contribution in increasing the writer’s knowledge in the stylistic study for children literature and eventually lead the writer to conduct this study.

CHAPTER II

LITERATURE REVIEW

2.1. Style in Literature

Style in literature could indicate the ways of how an author uses words such as the author's word choice, sentence structure, figurative language, lexical variety, phonological elements, morphological variety. Those elements work together to establish mood, images, and meaning in the text, also shows how the author describes events, objects, and ideas.

Leech (1981: 10) believes that “style is the way in which something is spoken, written or performed”, it refers to word use, sentence structures and figures of speech. In other words, style is considered as a manifestation of the person speaking or writing. Leech and Short (1981: 13) also states that “variation on a person’s speech or writing usually varies from casual to formal according to the type of situation, the person or persons addressed the location, the topic discussed, etc”. They argue that “the distinction between what a writer has to say, and how it is presented to the reader, underlies one of the earliest and most persistent concept of style: that of style as the “dress of thought” (1981: 15). Thus, there may be multiplicity styles within the same work; therefore authors create their own special kind of language. The style that an author uses influences how we interpret the facts that are presented. Wording and phrasing can tell us about emotions in the scene, the setting, and characters.

Moreover, Vachek says that we have to consider the fact that style of book is also determined by the function of the books of itself (1980: 30). Previous studies by Olorunjoba-Oju (1999: 127) said that “style is almost synonymous with variety; it refers in a simple way to the manner of expression, which differs according to the various contexts”. He further added that stylistic variation may differ according to place, time, individuality and modality.

2.2. Stylistics

Stylistic is a branch of applied linguistics concerned with the study of style in texts, especially in literary works. There have been many definitions of stylistics made by scholars. Crystal (1970: 99), he considered stylistics as “a label that covers the whole complex of varieties and styles that make up ‘a’ language-comprehending such differences as the distinction between written and spoken English, monologue and dialogue, formal and informal, scientific and religious, and many more”.

However, In *A Dictionary of Stylistics*, Wales adds "The goal of most stylistics is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text; or in order to relate literary effects to linguistic 'causes' where these are felt to be relevant" (<http://grammar.about.com/od/rs/g/Stylistics-term.htm>). Smith said that “stylistic is a method of textual interpretation in which primacy of place is assigned to *language*“ (2004: 2).

Widdowson (1975: 3) claims that “stylistics can serve as a means whereby literature and language as subjects can, by a process of gradual approximation, move towards both linguistics and literary criticism, and also a means whereby these disciplines can be pedagogically treated to yield different subjects”. He also suggests that stylistics can provide a progression of a pupil from either language or literature towards either literary criticism or linguistics.

The aim of stylistics as described by Mick Short (1995 : 27) is to show how a to explicate how our understanding of a text is achieved, by examining in detail the linguistic organization of the text and how a reader needs to interact with that linguistic organization to make sense of it.

2.3. Stylistic Features of Language

Systematic variation on all levels of a structure could vary from phonology, morphology, lexicology, syntax and etc. They offer the widest possibilities of suiting its use to fit communicative functions of discourses in various contexts. Thus linguistic expressive means are identified and categorized by stylistics. This paper however will focus on style markers which are categorized under three general headings: Lexis, Grammar and Figures of Speech, which are derived from the checklist composed by Leech and Short to find out the syntactic properties of two Neil Gaiman’s books for children. Due to the fact that each feature requires prolonged elaborations, stylistic analyses end to and need to be highly selective. Not more than three features are investigated in the list enclosed; yet, all the chosen features are literary and linguistic crucial. They incorporate and constitute

Gaiman's specialty in writing. Under Lexis, the writer will point out Gaiman's frequent utilization of nouns and adjectives; under Grammar, the writer will investigate the high concentration of minor sentences and noun phrases in the text. Lastly, under Figures of Speech, the writer will address different levels of repetition.

2.3.1. Lexical Feature

Prevalently, in stylistic studies, the term "lexical" is understood as features concerning vocabulary in general. In deeper understanding, lexical feature in linguistics refers to the entire of specific lexical items, their distribution and relation to each other, and how they contribute to the meaning of the text. This feature also studies in function of direct and figurative meanings, also the way contextual meaning of a word is understood in one text. Leech and Short (1981 : 75) differentiates lexical aspect with diction, lexical aspect focuses more on the grammatical class of the words used, and the combination of the words to create phrases and clauses in the text.

In stylistic analysis, how the words are selected from the language user's linguistic repertoire to meet communication ends is the major concern. "Examining a text in terms of its lexicon can often reveal sources of cohesion that we might not otherwise notice and can help us discover the recurrent themes and images of a text." (Traugott & Pratt, 1980). The vocabulary, which an author used in a

literary text, can reveal a lot of his/her own style and also of a style of a literary genre.

Words can also reflect on the author`s mood and intentions. A study by Petrie (2008) that linguistically analyzes lyrics of the Beatles provides us with an example of how some words in the songs reflect on the singers` feelings and personal issues. Petrie pointed out that John Lennon relied on more typical blues structure by using negative emotions in his lyrics; the songs contained words such as “*Help!*”, “*I’m a Loser*”, and “*Don’t Let Me Down*” which indicate that he was trying to understand his negative experiences. The song “*Help!*” specifically indicates a 14 less positive mood in the group’s career compared to their previous songs before 1965 when they had happier times. Under lexical categories there are two sets that take in a specific type of words; Nouns and Adjectives. Questions under each subheading are basically regarding their frequency, functions and other typical associations of the words.

2.3.2. Grammatical Feature

This is the second category in the style checklist generated by Leech and Short. Grammatical feature carries an important part of the meaning of what a story involves and express. Grammar in literary language has always attracted linguists, especially the language of poems. Patterns in language structure can participate to the overall meaning of a literary discourse. In this category, there are actually several subheadings to cover different areas distinguishing sentential features, that includes, sentence types, sentence complexity, clause types, clause structure, noun phrases, verb phrases and word classes. The

principle style features to be investigated in this study is the frequent occurrence of minor sentences.

2.3.3. Figures of Speech

This is the third category in the heuristic list of style features rendered by Leech and Short in *Style in Fiction* (1981). As is generally understood, figures, or figures of speech, according to *The Concise Oxford Dictionary of Literary Terms* (2004), are expressions that depart from the accepted literal sense or from the normal order of words, or where an emphasis is produced by patterns of sound. Figures of speech are generally considered important parts of literary works, especially in poetry or prose that has poetic qualities. Theorists of rhetoric traditionally sub-divide figures of speech into tropes (or “figures of thought”) and schemes (or “rhetorical figures”). It is generally agreed in modern theory that tropes change or extend the meanings of words, whereas schemes merely rearrange their normal order or affect their impact upon an audience. Some of the major trope figures are metaphor, simile, irony and personification; rhetorical figures can enliven a point by techniques such as repeating words in various patterns, placing words in contrast together and assuming different modes of address. There is also a further category of figures that some rhetoricians describe as “figures of sound”, which achieve emphasis by the repetition of sounds, as in rhymes and alliteration or other effects based on repetition.

Leech and Short take a view of figures of speech that is obviously related to classical ideas but their description is somewhat different. They provide a broad explanation of figures of speech stating they are linguistic features foregrounded by departing in some way from general norms of communication. This definition, though basically in appropriate with what has found in the Dictionary of Literary Terms above, it is considered as a more immediate use in a stylistic analysis.

2.4.Children Literature

Until today there is no single definite definition of children literature from experts. This is because children literature has complex characteristics. One could describe children literature as “material written and produced for the information or entertainment of children and young adults” or “literature intended and produced specifically for children”.

Peter Hunt (1991: 16) divides children literature into two divisions which are “dead” and “live” books. He claims that definition of children literature books is not practical; it is only contemporary books which would be regarded as the real children’s book.

McDowel tries to define children’s book based on the characteristics (in Thomson 1998: 6):

“They are generally shorter; they tend to favor an active rather than a passive treatment, with dialogue and incident rather than description and

introspection; child protagonist are the rule; convention are much used; they tend to be optimistic rather than depressive; language is child-oriented; plots are of a distinctive order, probability is often discarded; and one could go on endlessly talking of magic and fantasy and simplicity and adventure.

However, children's literature has developed and grown into one of the most recognizable form of literature. Cullinan states that today children's literature is recognized, praised and loved by all- acquiring countless awards yearly for both the story itself as well as illustrations all over the world (1998: 37). The future of children's literature seems to be filled with endless possibilities. It will constantly grow, change and evolve.

2.5.Neil Gaiman

Neil Richard Gaiman was born on November 10, 1960 in Portchester, England. He began his career as a journalist, writing articles for a number of well known publications such as the Sunday Times, the Observer, Knave and Time Out. In 1984, Gaiman wrote his first book, a biography of the band Duran Duran. He continued by writing comics and graphic novels that achieved a lot of attention and reaped a huge success.

Now Neil Gaiman is credited as one of the creators of modern comics, as well as an author whose work crosses genres and reaches audiences of all ages. He is listed in the Dictionary of Literary Biography as one of the top ten living post-modern writers and is a prolific creator of works of prose, poetry, film, journalism, comics, song lyrics.

His books are genre works that refuse to remain true to their genres. Books entitled 'Coraline' and 'The Graveyard Book' which were originally considered too frightening for children, went to win numerous of awards. His works for young adults and children are very popular because they offer a unique, paradoxical reading experience; they are simultaneously scary and pleasurable. With his works, Gaiman has developed a unique and recognizable style that has revolutionized the production of children's literature in the past few decades.

2.6. Conceptual Framework

Children's literature is often considered to be trivial in literary world. Most people don't know that children's literature is an excellent example of a genre in which there is clear and obvious correlation between content and form.

Authors of children's books usually carry a high degree of ethos. Someone writing a book intended for children is entrusted with providing a sound and positive moral and ethical story. They provide simplified but usually accurate information of phenomena. The tone of such moral and ethical lessons is dictated by the social paradigm of the time and place in which the work was created.

Overall, children's literature is distinguished by the pathos-driven appeal to children's imaginations and emotions, the logos based delivery of facts and the ethos characterized by the trust placed by parents in authors of children's literature and the stories they write.

This study analyzes how Neil Gaiman maintains to use linguistic style in his books for children and find out the purpose of applying such style. Thus, this paper is applying the theory of Leech and Short which means that the data will be analyzed based on three stylistic features; lexical feature, grammatical feature, and figures of speech.

CHAPTER III

METHODOLOGY

3.1 Research Methodology

This research is conducted by using descriptive analytical method. Descriptive analytical method is used to explore the fact with appropriate interpretation. As stated by Thorne, Kirkham, and O’Flynn-Magee (2014) this method seeks understandings of certain phenomena that illuminate their characteristics, patterns, and structure in some theoretically useful manner. This method enables the writer to analyze the words, phrases, and clauses in Neil Gaiman’s book for children by classifying the stylistic devices used as well as interpreting them in order to uncover the language style of the books.

3.2 Source of the Data

The source of data for this study is taken from two books of Neil Gaiman entitled “Coraline” and “The Graveyard Book”.

3.3 Data

The data of this study are words, phrases, and clauses consisting stylistic features from two books of Neil Gaiman for children entitled “Coraline” and “The Graveyard Book”.

3.4 Data Collection Procedures

The steps that the writer do in collecting data:

1. Selecting two of Neil Gaiman's book for children
2. Reading two of the selected books
3. Classifying the text in the books based on three stylistic features which are lexical features, grammatical features, and figures of speech
4. Conducting library study which can be references in analyzing the problem, as well as finding some related research about stylistic

3.5 Data Analysis Procedures

To analyze the data, this study proposes some procedures as follow:

1. Classifying words, phrases, and clauses containing stylistics features
2. Analyzing the stylistic features applied in the clauses and sentences
3. Interpreting the analysis of the data
4. Drawing a conclusion

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the research findings and discussion related to the research. The findings are analyzed and elaborated which then discussed in sub-chapters in order to obtain the result of this research.

4.1 Data Description

The corpus of this study are the text taken from two of two major works of children's fiction by Neil Gaiman. In this study, the data are analyzed to identify stylistic features in two children books entitled "*Coraline*" and "*The Graveyard Book*" by Neil Gaiman. *Coraline* is a story about a young girl who feels ignored by her workaholic parents, and decides to explore her new flat. She stumbles upon the other side of the apartment in which a creature with black button eyes claimed as her lives. The other mother keeps ghosts in the closet, in which she also locks up Coraline, and has stolen the souls of Coraline's true parents. The other mother wants to keep Coraline, and so Coraline has to play a game with the other mother. She has to find her parents' souls in order to be able to return to her own apartment and her parents. *The Graveyard Book* is a story about a little boy named Bod who survives an attack on his family by an assassin when he is still a toddler. His parents and sibling are killed, but he manages to escape the house and ends up in the city's old graveyard. The ghosts living in the graveyard decide to keep the boy and raise

him. When Bod is all grown up, he has to leave the graveyard and live in the “real” world.

In classifying the stylistic devices used as well as interpreting them in order to uncover the language styles of the books, the researcher used theory of Leech and Short.

4.2 Findings and Discussion

The writer analyzed the stylistic features in the text of Neil Gaiman’s books as well as interpreted them in pupose to find out the language style of the books. In the process of collecting data, first the researcher read *Coraline* and continues to read another Gaiman’s book entitled *The Graveyard Book*. After reading both novels, the researcher then identified the words, phrases, clauses or sentences which contain stylistic features in *Coraline* and *The Graveyard Book* novel.

In order to answer the research question: 1)How are stylistic devices used in two of Gaiman’s major works for children?; 2) What kind of writing style does Gaiman want to present in his work for children? the writer took several steps in analyzing the data. First, following a literature review and a discussion of literary stylistics, a stylistic analysis is carried out to cover a selection of the most significant characteristics in *Coraline* and *The Graveyard Book*. The focused stylistic features in the booksare chosen according to their degree of significance, which can be preliminarily judged by how frequently they appear in the text and whether the stylistic choices construct certain

patterns in the course of revealing the plot, creating atmosphere, portraying character and conveying messages. The major reference in this process is *The Style in Fiction* (1981) written by Leech and Short. The list of stylistic choices Leech and Short offer is taken to help identify key features in Gaiman's text.

Second, once the characteristic features are collected, they are categorized under three headings according to the list rendered by Leech and Short: *Lexis*, *Grammar*, and *Figures of Speech*. After categorizing the data from two of Gaiman's works based on those procedures above then the writer continuing the analysis into interpreting the steps that have done previously which is assisted by the writing style found in Gaiman's books.

After completing data collecting and analysis procedures the writer found that in the Lexical features category, Noun and especially Adjective took the most significant parts in revealing Gaiman's writing style. For most of the nouns, he used common words that every people might use in daily conversation like mother', 'father', 'woman', 'man' 'house' , 'boy'. Yet, he also employed unfamiliar nouns in the world of children tales as the main theme in his works. He used words such as 'dog-bats', 'black rat', 'graveyard', 'mist', 'fog', 'ghoul', and 'ghost'. Statistically, the word 'graveyard' is mentioned for 278 times in *The Graveyard Book*.

Second style marker on lexical level identified from *Coraline* and *The Graveyard Book* is the high frequency of adjectives. Through the study, the writer found that out of 358 occurrences of adjectives, 'adjectives precede noun

+ affective adjectives’ pattern is the most frequent pattern used by Gaiman. The total frequency of this pattern is 227 occurrences (62.8%). The second most frequent pattern is ‘affective adjectives’ pattern with 60 occurrences (16.8%), followed by other patterns with fewer occurrences.

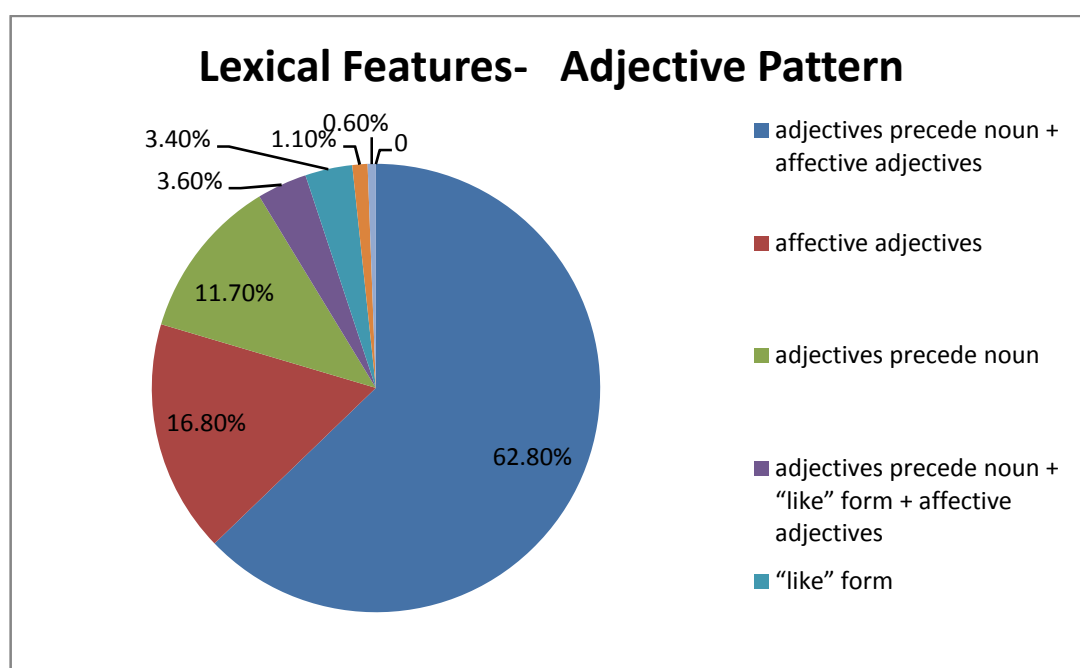


Figure 4.1 The occurrence of Adjective Pattern (Lexical Features)

The second category of the stylistic features analyzed in this study is the grammatical feature. In this category the writer found that the highest percentage for the use of minor sentence is held by the “And” or “But”, fragments’ pattern

(52.9%), followed by ‘Separated “like...”, “as if...”, “as...as” part of a metaphor’ pattern (31.1%), then lastly ‘begin with signifiers “that” and “which”’ pattern (16%).

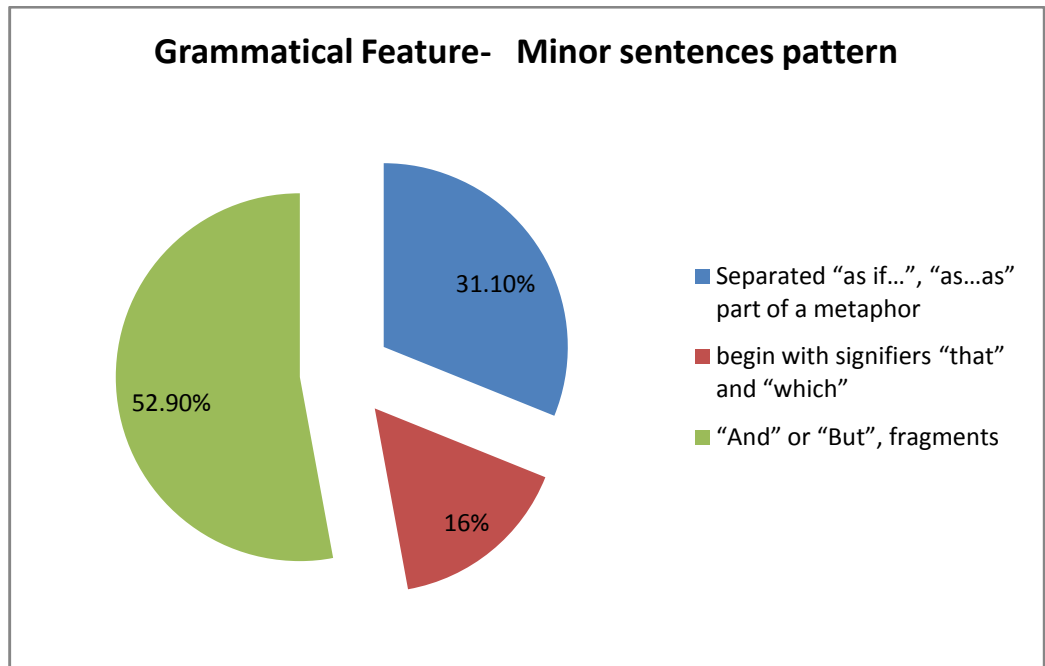


Figure 4.2The occurrence of Minor Sentences Pattern (Grammatical Features)

From the last category which is the figure of speech, it is found that rhetorical figure from the text of *Coraline* and *The Graveyard Book* that both Anaphora and Parison had the most percentage with 36.36%, and the last is the Antistrophe with 27.27%.

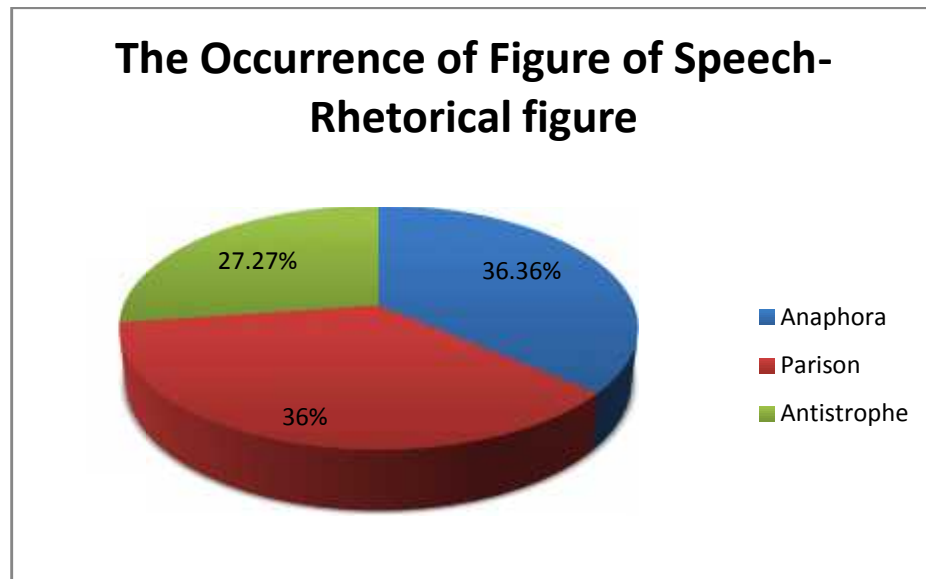


Figure 4.3The occurrence of Rhetorical Figure (Figure of Speech)

4.2.1 Lexical Features

Among the diverse of prominent stylistic features of the text, what particularly deserves attention, on the lexical level, is the writer's marked preference for words and expressions, with vague meanings, provoking certain feelings. Recurring throughout the story, these expressions help create an aura of drifting and uncertainty, foreshadowing the story's ending. About the tone of the book Pullman says, "the matter---of---fact tone is important, because this is a marvelously strange and scary book." Pullman touches upon this intriguing paradox that exists in this book, that of being marvelous, strange, and scary at the same time (Pullman: 2002)

Although Gaiman's work are intemperately laced with details, the choice of the vocabulary is common yet it left a deep impression on the readers'

mind. In these two books there are one hundred and seven thousand, one hundred four words. Generally, there is a colloquial word usage throughout the story and it leads to the descriptive expressions because of the highly detailed things.

As it is said in the second chapter, the first part of the analysis of lexis is devoted to word classes. Although every word class is represented within the text, the analysis is not focused on each of them. Under this categories there are two sets that take in a specific type of words; namely, Nouns and Adjectives. Questions under each subheading are basically regarding their frequency, functions and other typical associations of the words.

4.2.1.1 Noun

The most common representatives are nouns, which appear in every sentence and in 90% of sentences three to five nouns are present. They are generally concrete but there are of course abstract ones. Concrete nouns have been used to refer their surroundings, characters their living standards and presents. Abstract ones on the other hand, are used for their emotional conditions which usually used to clearly exemplify the mental situations of characters.

Proper names used for several characters in “Coraline” such as Coraline, Miss Spink and Miss Forcible, as well in “The Graveyard Book” characters such as Bod, Silas, Jack, Mr and Mrs. Owen. Yet, Gaiman also named other characters with both noun and collective nouns like Mother, Father, other Mother, Old Man from *Coraline*, or

the the Indigo Man, and the Lady on the Grey from *The Graveyard Book*. These usages express the importance of details and so that author has directs the readers' attention to these underlying meanings of these characters names. Specifically, they seemed to reveal a close connection between these names and the main intention of the story.

In *Coraline*, the most frequent nouns are very common words, which the children are familiar with, such as 'mother', 'father', 'woman', 'man' 'house' , 'boy', 'etc. The names of animals are other members of this word class which appear in common children books such as 'cat', 'dog', 'mice'.

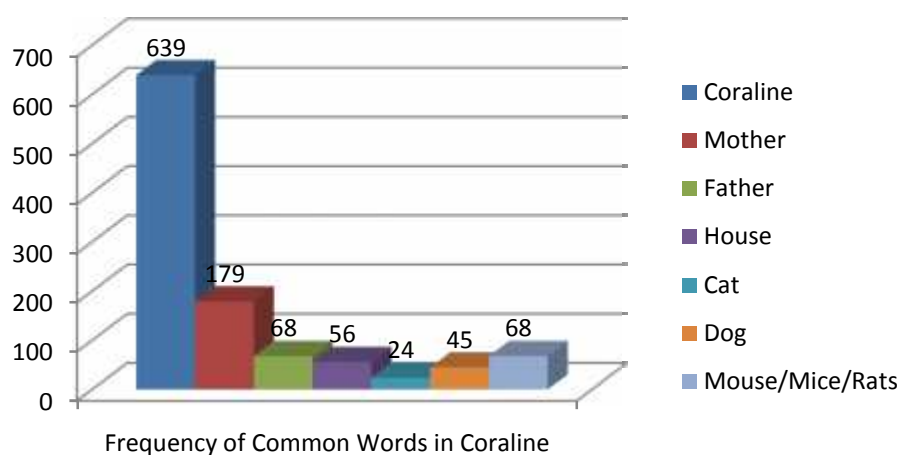


Figure 4.4The occurrence of common words in *Coraline*

Prevalently, children books use a lot of characters and animals which children already know from their own experience– 'hen', 'duck', 'cow', 'mouse', 'fox', 'wolf', 'pig', 'dog' and 'cat'. As to the animals in the stories, they are always able to speak and they are put into the position of an active and thoughtful character. This is where

Gaiman stood out as a very unique writer for children literature. Unlike other children stories, Gaiman's works involve a lot of nouns which are unfamiliar in the world of tales. He used words such as 'dog-bats', 'black rat', 'black button', 'mist', 'fog', 'shadow', and 'ghost'. This peculiar tone is one of the aspects of his style that attracts young readers to the story.

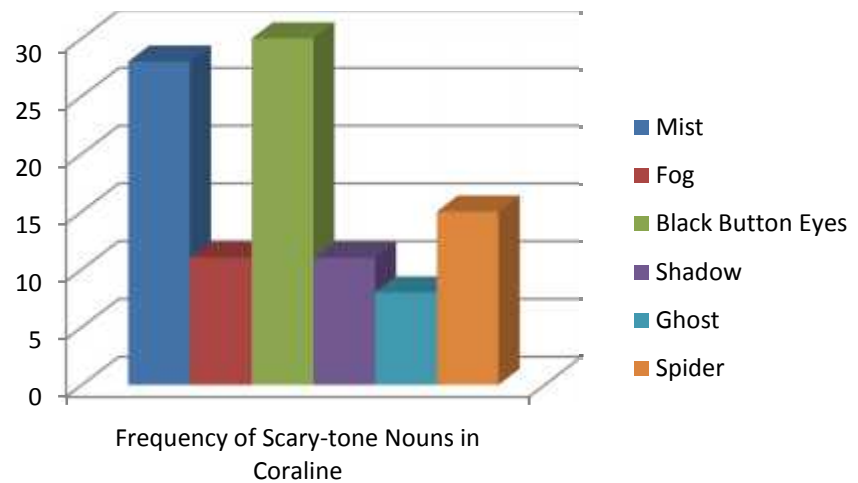


Figure 4.5 The occurrence of scary-tone nouns in *Coraline*

Common nouns are also used very frequent in *The Graveyard Book*. Familiar words that we used in daily life like 'house', 'child', 'boy', 'girl', 'hair', 'eyes' and also the characters names such as 'Bod' and 'Jack' appear very often.

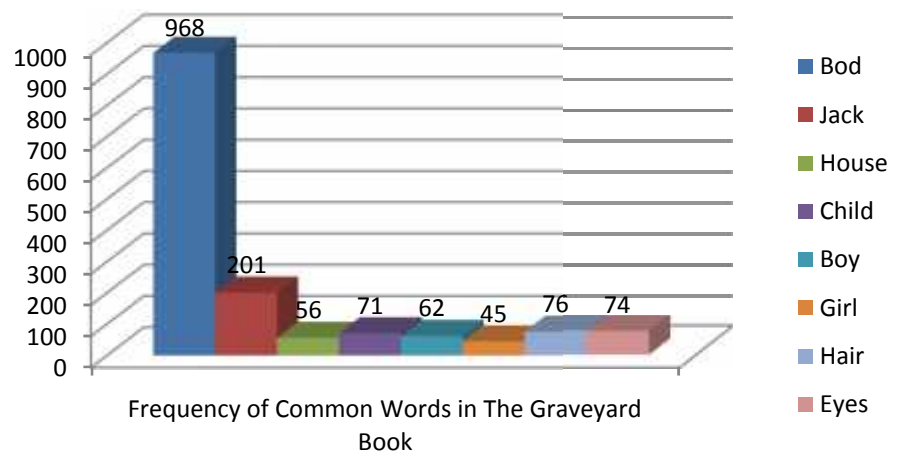


Figure 4.6 The occurrence of common words in the *Graveyard Book*

Gaiman's uniqueness is even getting clearer in *The Graveyard Book*. This book employed a lot of nouns which many people had considered too frightening for children. The words such as 'graveyard', 'knife', 'ghost', 'mist', 'headstone', and 'crypt'.

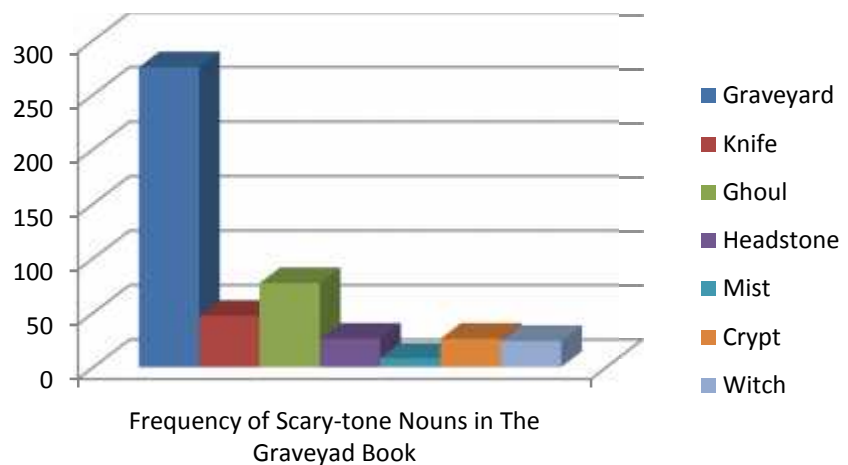


Figure 4.7 The occurrence of scary-tone nouns in The *Graveyard Book*

Though Gaiman employs these ‘scary-tone’ nouns in ‘Coraline’ and ‘The Graveyard Book’, those nouns are never longer than three syllables so that the children will not have problems concerning the long foreign or very difficult words.

4.2.1.2 Adjective

The next style marker on lexical level identified from *Coraline* and *The Graveyard Book* is the high frequency of adjectives. Adjectives are frequently used, because story is reflecting both the emotional sides of the characters and their physical conditions. This way, adjectives are needed so much that author chooses to explain most of the things with the adjectives.

In fact, densely adjectival is one of the most obvious features that mark the uniqueness of Gaiman’s writing. Former critics, like Shulin Nishant and Elleke Boehmer have complimented Gaiman’s language as being thrilling, creepy, scary and Strange. Such an impression is supported by application of a huge amount of adjectives. In this section, the writer is going to discuss and elaborate the specialties in Gaiman’s utilization of adjectives. Shown in an account of the general patterns and forms of adjectives that are present in the text will be exemplified with close readings of some selected examples.

a) **Adjectives precede Noun**

The majority of adjectives used in the *Coraline* and *The Graveyard Book* text are placed in front of nouns. Since adjectives are so abundant, very often, almost every noun in a paragraph is modified by at least one adjective. In some parts of the text, adjectives are found piling up to form sequences preceding nouns.

Table 4.1 Adjectives precede Nouns in *Coraline*

Adjectives precede Noun	
Page	Clauses
5	It was a very old house- it had an attic under the roof and a cellar under the ground and an overgrown garden with huge old trees in it
5	There were other people who lived in the old house
5	and they lived in their flat with a number of ageing Highland terriers who had names like Hamish and Andrew and Jock.
5	In the flat above Coraline's, under the roof, was a crazy old man with a big mustache.
5	there was an old rose garden, filled with stunted, flyblown rosebushes
6	The well had been covered up by wooden boards, to stop anyone falling in. There was a small knothole in one of the boards
7	The drawing room was where the Joneses kept the expensive (and uncomfortable) furniture Coraline's grandmother had left them when she died.
7	The other—the big, carved, brown wooden door at the far

	corner of the drawing room—was locked.
7	She sorted through them carefully, and selected the oldest, biggest, blackest, rustiest key.
9	She dreamed of black shapes that slid from place to place, avoiding the light, until they were all gathered together under the moon. Little black shapes with little red eyes and sharp yellow teeth.
10	Coraline put on her blue coat with a hood, her red scarf, and her yellow Wellington boots.
20	They had short, soot-black fur, little red eyes, pink paws like tiny hands, and pink, hairless tails like long, smooth worms
25	Their faces opened, too, like empty shells, and out of the old empty fluffy round bodies stepped two young women. They were thin , and pale , and quite pretty , and had black button eyes.

These examples are selected to render an overview of the adjectival intensity in the book. Sometimes there are two sentences which consist of four or more adjectives respectively. Merging more than one clause out of approximately thirteen words that is about more than one third of the items are adjectives. Other example could be formed in sentences which are so packed with adjectives that provide specificity to the description to provide mostly visual and sometimes non-visual details to entities.

Table 4.2 Adjectives precede Nouns in *The Graveyard Book*

Adjectives precede Noun

Page	Clause
5	The knife had a handle of polishedblack bone, and a blade finer and sharper than any razor.
6	With his left hand he pulled a largewhite handkerchief from the pocket of his black coat, and with it he wiped off the knife and his gloved right hand which had been holding it; then he put the handkerchief away.
6	His hair was dark and his eyes were dark and he wore black eather gloves of the thinnest lambskin.
9	But there was a difference between the folk of the graveyard and <i>this</i> : a raw, flickering, startling shape the grey color of television static, all panic and naked emotion which flooded the Owenses as if it was their own.
20	She was a little older than he was, a littletaller , and was dressed in bright colors, yellow and pink and orange . Bod, in his grey winding sheet, felt dowdy and drab .
34	Dumplings swimming in lard; thick reddish-purple soup with a lump of sour cream in it; small, cold boiled potatoes; cold garlic-heavy sausages; hardboiled eggs in a grey unappetizing liquid
35	mouths that grinned to reveal sharp, stained teeth; brightbeady eyes; clawed fingers that moved and tapped
37	One wore a raggedy silken gown that looked like it had once been white , the other wore a stained grey suit too large for it, the sleeves of which were shredded into shadowy tatters.
38	Above them in the soured skies, things were circling on huge black wings
44	The huge moon rose and the smaller mold-colored moon and they were joined by a ruby red moon, and the grey wolf ran at a steady lope beneath them across the desert of bones.
59	He was a big, big man, with foxy-red hair and a bottle-red nose.

81	a large boy with a crooked smile, and little imagination.
----	--

It is discussed in former studies that Gaiman's urge in describing the very fine details in his narration is aiming to resemble the view point of a child. Since children are keen on observing fringe minutiae, Gaiman provided every little thing in the scene with adjectives. A very child-like use of adjectives can be rather comical, yet the accumulation of adjectives that redundant is desperate to capture the reader's attention. The purpose is to provide detailed vision and caught attention, in truth, very well performed in the above excerpts; as a matter of fact, the enormous amount of sublime detail in Gaiman's work is astounding.

b) The "like" form

Gaiman uses the word "like" pretty often in his two children books. It is pointed out that Gaiman's "like" form metaphor is imitating children's minds.

Table 4.3 The syntactic form composed of "like" in *Coraline*

P.6	a rock that looked just	Like	a frog
P.6	a toad that looked just	Like	a rock
p.9	he looked	Like	a thin giant woman
p.10	She looked	Like	a large, fluffy

			egg
p.15	The mist hung	Like	blindness around the house
p.16	a display of Wellington boots shaped	Like	frogs and ducks and rabbits
p.17	it smelled	Like	something very old and very slow
p.20	pink paws	Like	tiny hands
p.20	hairless tails	Like	long, smooth worms
p.27	her head drifted	Like	plants under the sea
p.36	The other mother's wet- looking black hair drifted around her head	Like	the tentacles of a creature in the deep ocean.

It is demonstrated in the table that Gaiman's provide distinctive sentence structures. The syntactic form is composed of "like" which is metaphorical and adjectives preceding nouns.

Table 4.4 The syntactic form composed of "like" in *The Graveyard Book*

p.8	The fog wreathed around him	Like	a long-lost friend
P.10	He growled in the back	Like	a beast of prey

	of his throat		
p.15	In a voice	Like	the chiming of a hundred tiny silver
p.35	They were small	Like	full-size people who had shrunk in the sun
p.37	the burnt-out sun gazing down at them	Like	a dead eye
p.44	a broken clay building	Like	an enormous beehive
p.46	was a noise in the spire	Like	a fluttering of heavy velvet
p.73	Bod found himself scared	Like	a child who has woken asleeping panther
p.77	hairless tails and a dark- skinned man with a huge head who glared out at the world	Like	an angry bull

The use of this pattern is a skilful writing technique for “like” pattern is certainly impressive in offering surprising details or interesting comparisons to the subject being described.

c) **Affective adjectives**

The mood in *Coraline* and *The Graveyard Book* are distinctively creepy with the application of a generous amount of affective adjectives both in descriptions of the environment and portrayals of characters. The word “affective” pertains to emotional effects or dispositions, so the term “affective adjective” includes the type of adjectives that inclines to arouse emotions in readers. In the following, affective adjectives in sketching the environment will first be discussed, followed by affective adjectives in portrayals of characters.

Here are the examples from *Coraline* novel:

P.36 The other mother’s **wet-looking black** hair drifted around her head, like the tentacles of a creature in the **deep** ocean.

p.36 Then she looked up and saw the expression on her other mother’s face: a **flash** of **real** anger, which crossed her face like summer lightning

p.38 She crept back into the **silent** house, past the **closed** bedroom door inside which the other mother and the other father

p.41 The world she was walking through was a **pale** nothingness, like a **blank** sheet of paper or an **enormous, empty white** room

p.60 In that **dim** light, it took her several seconds to recognize it for what it was: the thing was **pale** and **swollen** like a grub, with **thin, stick like** arms and feet.

The examples from *The Graveyard Book*:

p.27 The voice in his head was something **veryold** and **very dry**, like the scraping of a **dead** twig against the window of the chapel

p.33 They stared at each other, the **small** boy with **tousled, mousy** hair, the **pinched pale** woman with not a **silver** hair out of place

p.38 **Free** as air, **fast** as thought, **cold** as frost, **hard** as nails, **dangerous** as, as *us*

p.42 But he had seen something **huge** and **grey**, on the steps beneath, pursuing them. He could hear an **angry growling** noise

p.87 he was **utterly, completely** certain that whatever it would turn out to be would be the **most scary terrible** thing he had ever—would ever—encounter

Adjectives relating to senses are unavoidably tinted with uncanny associations, proved by numerous adjectives related to unpleasant things in most the paragraphs of the novel. In the example above, words like “pale”, “dead”, “empty”, “swollen” and “scary” suggest a horrid, uncanny environment. Through the words the readers could sense the gloomy atmosphere that Gaiman’s want to convey in his work. That is how the adjectives in the quotations are affective. Critics tend to associate *Coraline* and *The Graveyard Book* with Roald Dahl’s books, such as the *Witches* (1983) and *Matilda* (1988) in offering young readers pleasurable, even attractive scares. It is often said that Gaiman, is following in the footsteps of Dahl

whose works are the foundation stones of pleasurable children's horror stories.

Although the three adjective forms are different in presentation, the common aim behind such adjectival density is to load the story with details. Not only does this tactic add flavor and texture to characters and scenes, the piled-up adjectives, fixed labels and new-formed words also enable a touch of childishness.

4.2.2 Grammatical Feature

This is the second category in the style checklist generated by Leech and Short. The style features to be investigated in this section is the frequent occurrence of minor sentences which come under the sub headings of minor sentence types. Gaiman's minor sentences echo in these books. Following this line of thought, the use of minor sentences can also be thought of as his idea to present such simple yet unique style in delivering the stories in his books.

4.2.2.1 High Frequency of Minor Sentences

Minor sentences are in some cases referred to as "fragments" or "non-sentences"; either way, the main verb is absent. The rather circular definition provided by David Crystal and Derek Davy in *Investigating English Style* (1969:49) states that a minor sentence is "any structure other than those which displays functional characteristics normally associated with a major sentence".

The huge number of minor sentences in *Coraline* and *The Graveyard Book* is quite observable. The frequency should be considered as moderate as the simple statistic in fact that among every twenty sentential constructions in the text sample, there appears one minor sentence. The density in distribution accounts for the vividness of the feature in Gaiman's writing.

a) Separated “like...”, “as if...”, “as...as” part of a metaphor;

p.50 As if she had come out of some sort of a fog.

p.56 As if two plasticine people had been warmed

p.35 As steady and relentless as the drip of water droplets from the faucet into the sink

The above quoted three examples represent each of the three most commonly seen conjunctions in the novel, which are “as if” and “as”. In each quote, the particular conjunction starts a new sentence on its own, which cannot pedagogically be considered as demonstrating correct grammar. First, the meaning of this type of sentence is not grammatically complete. As these conjunctions are signposting metaphorical elements, the metaphor cannot be complete without the subject matter.

As for the other two conjunctions “as if” and “as...as”, they tend to be complemented by a clause with its

own subject and predicate; however, with “as if” at the beginning, the thought is not yet completed and, thus, the words do not form a sentence.

b) Separated subordinate clauses, mostly beginning with signifiers “that” and “which”

Sentences starting with subordinate signifiers, such as “that”, “which”, “when”, are traditionally attached to an independent/main clause so as to imbue additional information to what has been conveyed. This kind of subordinate clause, or dependent clause, serves the function of modifiers in the sense that it post-modifies the subject matter. What is found distinctive in the novel is that though these clauses are obviously semantically linked to the previous sentence which is supposed to be the main clause, they are separated by a period. In other words, Gaiman tried to present these dependent clauses as individual sentences. Below are some of the examples:

p.19 windup angels that fluttered around the bedroom like startled sparrows

p.26 That which we call a rose by any other name would smell as sweet

p.53 that faces swam in the glass, indistinct and shapeless

The “that” clauses in the above three examples take up the role of object: direct object in p.19 , indirect object in example p.26 and p.53 . As subordinate clauses existing alone do not construct a complete sense in normative grammar, the “that” clauses here have to be considered as attached to the closest previous main clause. Thus considered, it is possible to see they actually perform various grammatical roles.

c) **“And” and “But” fragments**

Coordinative conjunctions are traditionally used in the middle of a sentence to join two clauses with the same level of importance; however, the practice of starting a sentence with “and” and “but” eventually become more acceptable. To begin a sentence with these simple conjunctions is a very interesting phenomenon because this kind of writing is in a sense imitating speech.

Discourse analysis teaches us that speech tends to allow more variation in grammatical rules than its written form due to its transient quality. In other words, since words formed, articulated and received cannot be erased and re-pronounced- thinking and speaking processes run simultaneously during the fast turn-taking-conversations largely consist of mostly simpler grammar words aiming for efficient understanding.

Moreover, punctuation is in fact non-existent in speech; it is only assumed that longer pauses are stops and therefore punctuated with periods. In many cases, when a speaker suddenly adds another piece of information after a long pause and starts with “and”, it is then commonly regarded as opening a new sentence, which violates the grammar rules. So, application of large numbers of some basic grammatical words like “and” or “but” becomes a general characteristic of spoken English, and such a specialty is also found in Gaiman’s text. Here are some of the examples:

p.48 And then we’ll all be together as one big happy family

p.42 And then it took shape in the mist

p.76 And soon enough it was bedtime

p.78 And what came after was darkness

4.2.3 Figures of Speech

In the analysis of the writing style of Gaiman, the writer identified a total of five features that accord with Leech and Short’s figures of speech, namely: Lexical Repetition, Structural Repetition, Rhythm, Deviant Lexical Collocations, and other general Phonological and Graphological Deviations. The first two of these belong to Leech and Short’s first sub-category, Grammatical and Lexical Schemes. However, in the interests of brevity, in this section of this study will limit the analysis

to selected features which are lexical and structural Repetition. At the same time, it should be said that many aspects of Rhythm, Deviant Lexical Collocation and Graphological Deviation are referred to inter alia in the following analysis. There is considerable cross-over between these categories.

In the following, repetition from the novel will be discussed under the various rhetorical figures, namely anaphora, antistrophe, and parison.

a) **Anaphora**

This device of repetition marks that the same word or phrase is repeated in, and usually at the beginning of, successive lines, clauses, or sentences. It is the characteristic most often seen in Gaiman's work, largely in the form of fragmentary sequencing. Here are some prominent examples:

p. 7 **She counted** everything blue (153).

She counted the windows (21).

She counted the doors (14).

p.33 You ask your mother to make you a **big old** mug of hot chocolate, and then give you a great **big old** hug.

p.31 There was **one** in Bod's **graveyard**. There is **one** in every **graveyard**.

p.66 **Time to** work and **time to** play, **Time to** dance the Macabray

b) **Antistrophe**

In rhetoric, antistrophe is the name given to two rhetorical figures of repetition. The first type is that the order of terms in one clause is reversed in the next.

p.6 a **rock** that looked just like a **frog**, and a **toad** that looked just like a **rock**

p.67 It's **tomorrow, tomorrow**, after all

c) Parison

Parison is the name in classical rhetoric which refers to parallelism, that is the arrangement of similarly constructed clauses, sentences, or verse lines in a pairing or other sequence suggesting some correspondence between them. Such a balanced arrangement is achieved through repetition of the same syntactic forms. Lines demonstrating parallel structures are very abundant in the book. Here are some of the examples:

p.34 “And he said that wasn't **brave** of him, doing that, just standing there and being stung,” said Coraline to the cat. “It wasn't **brave** because he wasn't **scared**: it was the only thing he could do. But going back again to get his glasses, when he knew the wasps were there, when he was really **scared**. *That was brave.*” “Because,” she said, “when you're **scared** but you still do it anyway, *that's brave*.”

p.38 We've got **the best** city—” “Ghûlheim,” ... “**The best** life, **the best** food—”

p.66 Things **blossom** in their time. They bud and **bloom, blossom** and fade.

CHAPTER V

CONCLUSION

5.1 Conclusion

As shown in the findings and discussions from the previous chapter, it is found in the Lexical features category that Noun and Adjective took the most significant parts in revealing Gaiman's writing style. He used common words that every people might use in daily conversation like mother', 'father', 'woman', 'man' 'house' , 'boy' for most of the text. Yet, he also employed nouns that considered unfamiliar in the world of tales as the main theme in his two major works for children. The used of words such as 'dog-bats', 'black rat', 'graveyard', 'mist', 'fog', 'ghoul', and 'ghost' became exceedingly understandable. Statistically, the word 'graveyard' is mentioned for 278 times in *The Graveyard Book*.

The second style marker on lexical level identified from *Coraline* and *The Graveyard Book* is the high frequency of adjectives. Through the study, it is revealed that out of 358 occurrences of adjectives, 'adjectives precede noun + affective adjectives' pattern is the most frequent pattern used by Gaiman. The total frequency of this pattern is 227 occurrences (62.8%). The second most frequent pattern is 'affective adjectives' pattern with 60 occurrences (16.8%), followed by 'adjectives precede noun' (11.7%), 'adjectives precede noun + "like" form +

affective adjectives' pattern (3.6%), "'like' form' pattern (3.4%), then "'like' form + affective adjectives' pattern (1.1%) and the last pattern 'adjectives precede noun + "like" form' (0.6%).

The second category of the stylistic features analyzed in this study is the grammatical feature. In this category the writer found that the highest percentage for the use of minor sentence is held by "'And" or "But", fragments' pattern (52.9%), followed by 'Separated "like...", "as if...", "as...as" part of a metaphor' pattern (31.1%), then lastly 'begin with signifiers "that" and "which"' pattern (16%). From the last category which is the figure of speech, it can be found that both Anaphora and Parison are the rhetorical figure which had the most percentage 36.36% from the text of *Coraline* and *The Graveyard Book*, followed by Antistrophe with 27.27%.

To summarize, this study demonstrates a descriptive stylistic analysis of two major works of Neil Gaiman for children entitled *Coraline* and *The Graveyard Book*, in terms of Lexis, Grammar and Figures of Speech. They are identified by set of style markers based on Leech and Short's model, then put to test by means of simple statistics. Features in Lexis and Grammar sections are soundly exemplified by examples from the novel, as in recording the frequency of adjectives, minor sentences. Nevertheless, features in Figures of Speech also substantial. More importantly, the stylistic analysis helps to reveal the extraordinary and varied modes of style innovation that Neil Gaiman creates. The linguistic investigation also contributes to a deeper understanding of the complexity and intensity of Gaiman's writing.

Even though Gaiman's work is often classified as horror, it is popular with young readers because Gaiman has adapted classic adult horror conventions, such as villainous and/or monstrous characters, resourceful heroes and heroines, the haunted house and other stereotypical settings such as a graveyard, for a younger readership, which makes horror accessible and thrilling without scaring young readers away. In other words, horror becomes a form of fun.

5.2 Sugestion

Based on the process of writing this study, the writer strongly suggests for those who are interested in doing further research on related principal to explore and find out more various stylistics principal which can be applied to different corpus as in official document or in political campaign poster. The writer also suggests reading books, journals, essay regarding related principal in order to gain more insightful knowledge. The result of this study is expected to be sufficient elaboration on the use of stylistic devices in one the influential children book authors, Neil gaiman.

APPENDICES

Appendix 1: Table 1.1. – Lexical Features- Adjective Pattern in *Coraline*

Page	Phrases & Clauses	Adjective Patterns		
		adjectives precede noun	“like” form	affective adjectives
5	It was a very old house- it had an attic under the roof and a cellar under the ground and an overgrown garden with huge old trees in it	✓		
5	There were other people who lived in the old house	✓		
5	and they lived in their flat with a number of ageing Highland terriers who had names like Hamish and Andrew and Jock.	✓		
5	In the flat above Coraline’s, under the roof, was a crazy old man with a big mustache.	✓		
5	there was an old rose garden, filled with stunted, flyblown rosebushes	✓		
6	The well had been covered up by wooden boards, to stop anyone falling in. There was a small knothole in one of the boards	✓		
6	a rock that looked just like a frog		✓	
6	a toad that looked just like a rock		✓	
7	The drawing room was where the Joneses kept the expensive (and uncomfortable) furniture Coraline’s grandmother had left them when she died.	✓		
7	The other—the big, carved, brown wooden door at the far corner of the drawing room—was locked.	✓		✓
7	She sorted through them carefully, and selected the oldest, biggest, blackest, rustiest key.	✓		✓
8	it scuttled down the darkened hall fast, like a little patch of night.		✓	
8	The black shape went into the drawing room	✓		✓
9	Coraline, who was standing in the doorway, cast a huge and distorted shadow onto the drawing room carpet	✓		✓

9	she looked like a thin giant woman	✓	✓	✓
9	She dreamed of black shapes that slid from place to place, avoiding the light, until they were all gathered together under the moon. Little black shapes with little red eyes and sharp yellow teeth.	✓		✓
10	The next day it had stopped raining, but a thick white fog had lowered over the house	✓		✓
10	Coraline put on her blue coat with a hood, her red scarf, and her yellow Wellington boots.	✓		
10	Rotten weather	✓		✓
10	She looked like a large, fluffy egg	✓	✓	
12	Coraline continued walking through the gardens in the gray mist	✓		
13	Miss Spink led her into a dusty little room, which she called the parlor. On the walls were black-and-white photographs of pretty women, and theater programs in frames.	✓		✓
14	There was a tiny china duck, a thimble, a strange little brass coin, two paper clips and a stone with a hole in it.	✓		
15	The mist hung like blindness around the house		✓	
16	Her mother refused to buy them for her, preferring instead to buy white socks, navy blue school underpants, four gray blouses, and a dark gray skirt.	✓		
16	a display of Wellington boots shaped like frogs and ducks and rabbits		✓	
17	Coraline's mother looked in the fridge and found a sad little tomato and a piece of cheese with green stuff growing on it.	✓		
17	The old black key felt colder than any of the others.	✓		✓
17	It opened on to a dark hallway	✓		✓
17	There was a cold, musty smell coming through the open doorway	✓		✓
17	it smelled like something very old and very slow		✓	
18	Only her skin was white as paper.			✓

18	Only she was taller and thinner .			✓
18	Only her fingers were too long , and they never stopped moving, and her darkred fingernails were curved and sharp .	✓		✓
18	Her eyes were big black buttons	✓		✓
19	A huge, golden-brown roasted chicken, fried potatoes, tiny green peas.	✓		
19	There were all sorts of remarkable things in there she'd never seen before: windup angels that fluttered around the bedroom like startled sparrows; books with pictures that writhed and crawled and shimmered; little dinosaur skulls that chattered their teeth as she passed. A whole toy box filled with wonderful toys.	✓	✓	✓
19	Fifty little red eyes stared back at her	✓		✓
20	They had short, soot-black fur, little red eyes, pink paws liketiny hands, and pink, hairless tails likelong, smooth worms	✓	✓	✓
20	The largest, blackest of the rats shook its head. It had an unpleasant sort of smile, Coraline thought.	✓		✓
20	Then the pyramid fell apart, and the rats scampered, fast and black , toward the door			✓
20	The other crazy old man upstairs was standing in the doorway, holding a tall black hat in his hands.	✓		✓
20	The largest rat climbed onto the old man's shoulders, swung up on the long gray mustache, past the big black button eyes, and onto the top of the man's head.	✓		✓
21	There was something hungry in the old man's button eyes that made Coraline feel uncomfortable	✓		✓
22	It was a sunny, cold day, exactly like the one she'd left.	✓		✓
22	Standing on the wall next to her was a large black cat, identical to the large black cat she'd seen in the grounds at home	✓		✓

23	“We <i>could</i> be rare specimens of an exotic breed of African dancing elephants,” said the cat.	✓		
24	She was in a dark room that smelled of dust and velvet	✓		✓
24	Far away, at the edge of the room, was a high wooden stage, empty and bare , a dim spotlight shining onto it from high above .	✓		✓
25	Their faces opened, too, like empty shells, and out of the old empty fluffy round bodies stepped two young women. They were thin , and pale , and quite pretty , and had black button eyes.	✓	✓	✓
25	The new Miss Spink was wearing green tights, and high brown boots that went most of the way up her legs. The new Miss Forcible wore a white dress and had flowers in her long yellow hair.	✓		
25	Coraline looked at the thin young woman with black button eyes and shook her head slowly.	✓		
26	The dogs went wild .			✓
27	Coraline’s other mother stroked Coraline’s hair with her long white fingers.	✓		✓
27	On a china plate on the kitchen table was a spool of black cotton, and a long silver needle, and, beside them, two large black buttons.	✓		✓
27	Her other mother smiled brightly and the hair on her head drifted like plants under the sea.		✓	
28	Her other mother’s hand scuttled off Coraline’s shoulder like a frightened spider.			✓
28	“And then we’ll all be together as one big happy family,” said her other mother.	✓		
28	Coraline took a deep breath and stepped into the darkness, where strange voices whispered and distant winds howled.	✓		✓
28	She became certain that there was something in the			✓

	dark behind her: something very old and very slow .			
30	The apple was yellow and slightly shriveled, but it tasted sweet and good			✓
31	Coraline was woken by cold paws batting her face. She opened her eyes. Big green eyes stared back at her.	✓		✓
32	They seemed sad and alone .			✓
33	You ask your mother to make you a big old mug of hot chocolate, and then give you a great big old hug.	✓		
33	She had the feeling that the door was looking at her, which she knew was silly , and knew on a deeper level was somehow true .			✓
33	when we lived in our old house, a long, long time ago, my dad took me for a walk on the wasteland between our house and the shops	✓		✓
33	It wasn't the best place to go for a walk, really. There were all these things that people had thrown away back there— old cookers and broken dishes and dolls with no arms and no legs and empty cans and broken bottles. Mum and Dad made me promise not to go exploring back there, because there were too many sharp things, and tetanus and such.	✓		✓
34	The air was alive with yellow wasps. We must have stepped on a wasps' nest in a rotten branch as we walked.	✓		✓
34	A cold wind blew through the passageway	✓		✓
34	But going back again to get his glasses, when he knew the wasps were there, when he was really scared . <i>That</i> was brave .			✓
34	when you're scared but you still do it anyway, <i>that's</i> brave .			✓
34	The candle cast huge, strange, flickering shadows along the wall.	✓		✓
35	There was nothing reflected in it but a young girl in her dressing gown and slippers, who looked like she had recently been crying but whose eyes were real eyes, not	✓		✓

	black buttons, and who was holding tightly to a burned-out candle in a candlestick.			
35	<i>I will be brave</i> , thought Coraline. <i>No, I am brave.</i>			✓
36	The other mother's wet-looking black hair drifted around her head, like the tentacles of a creature in the deep ocean.	✓	✓	✓
36	" Silly, silly Coraline. They are fine wherever they are."			✓
36	Then she looked up and saw the expression on her other mother's face: a flash of real anger, which crossed her face like summer lightning, and Coraline was sure in her heart that what she had seen in the mirror was no more than an illusion.	✓		✓
38	Coraline walked into the green-and-pink parody of her own bedroom.	✓		
40	Finally, in a drawer, she found a pair of black jeans that seemed to be made of velvet night, and a gray sweater the color of thick smoke with faint and tiny stars in the fabric which twinkled.	✓		
40	Then she put on a pair of bright orange boots she found at the bottom of the cupboard.	✓		
40	"No, the rats are our friends. This is the other kind. Big black fellow, with his tail high ."	✓		✓
41	It was so familiar —that was what made it feel so truly strange .			✓
41	Everything was exactly the same as she remembered: there was all her grandmother's strange-smelling furniture, there was the painting of the bowl of fruit (a bunch of grapes, two plums, a peach and an apple) hanging on the wall, there was the low wooden table with the lion's feet, and the empty fireplace which seemed to suck heat from the room.	✓		✓
41	It was not damp , like a normal fog or mist. It was not cold and it was not warm .	✓		✓
41	The world she was walking through was a pale nothingness,	✓		✓

	like a blank sheet of paper or an enormous, emptywhite room.			
42	It did not look a happy cat.			✓
42	A shape began to appear in front of them, something high and towering and dark .			✓
43	And it gave a shiver and a leap and before Coraline could blink the cat was sitting with its paw holding down a big black rat	✓		✓
43	All was quiet and empty and deserted .			✓
44	She carefully picked out a particularly large and black beetle, pulled off its legs (which she dropped, neatly, into a big glass ashtray on the small table beside the sofa), and popped the beetle into her mouth.	✓		✓
44	Her bigblack button eyes stared into Coraline's shazel eyes. Her shinyblack hair twined and twisted about her neck and shoulders, as if it were blowing in some wind that Coraline could not touch or feel.	✓		✓
45	She reached into her apron pocket and pulled out, first the blackdoor key, which she frowned at and tossed into her shopping bag, then a tinysilver-colored key.	✓		
46	But apart from the spider she was alone in the closet in the pitch dark .			✓
47	"But I have always thought that these tulips must have had names. They were red , and orange and red , and red and orange and yellow , like the embers in the nursery fire of a winter's evening. I remember them."	✓	✓	✓
49	The pale figures pulsed faintly; she could imagine that they were nothing more than afterimages, like the glow left by a bright light in your eyes, after the lights go out.	✓		✓
49	Now we belong to the dark and to the empty places	✓		✓
51	There was a little blush to her cheeks, and her hair was wriggling like lazy snakes on a warm day.	✓		

52	She waggled the long fingers slowly, displaying the clawlike nails.	✓		✓
53	She picked at her teeth with a longcrimson-varnished fingernail, then she tapped the finger, gently, <i>tap-tap-tap</i> against the polishedblack surface of her black button eyes.	✓		✓
54	Through the stone, the world was gray and colorless , like a pencil drawing.			✓
54	Everything in it was gray —no, not quite everything: something glinted on the floor, something the color of an ember in a nursery fireplace, the color of a scarlet-and-orange tulip nodding in the May sun.	✓		✓
55	Chairs were broken on the floor, and old, dusty spiderwebs draped the walls and hung from the rotten wood and the decomposing velvet hangings.	✓		✓
56	She took a last look through the hole in the stone: the abandoned theater was still a bleakgray , but now there was a brown glow, as rich and bright as polished cherrywood , coming from inside the sac.	✓		✓
56	One of them wailed and whispered, the other buzzed like a fat and angry bluebottle at a windowpane, but the voices said, as one person, <i>“Thief! Give it back! Stop! Thief!”</i>	✓	✓	✓
58	The other mother stood there in the paper-gray fog of the flattening world.	✓		✓
60	In that dim light, it took her several seconds to recognize it for what it was: the thing was pale and swollen like a grub, with thin, sticklike arms and feet.	✓		✓
60	It had almost no features on its face, which had puffed and swollen like risen bread dough.		✓	
60	The thing was white , and huge , and swollen . <i>Monstrous</i> , thought Coraline, <i>but also miserable</i> .	✓		✓
63	They had stood in the open doorway, waiting for the crazyold man with the big mustache to find the envelope	✓		✓

	that Coraline's mother had left, and the flat had smelled of strange foods and pipe tobacco and odd, sharp, cheesy-smelling things Coraline could not name.			
63	She knocked on the green-painted door.	✓		✓
64	Red eyes stared at her. Littlepink feet scurried away as she came close .	✓		✓
64	This place smelled as if all the exotic foods in the world had been left out to go rotten .	✓		✓
65	“And could I have Day-Glogreen gloves to wear, and yellow Wellington boots in the shape of frogs?” asked Coraline.	✓		
65-66	But a largeblack rat holding a marble in its two front paws is no match for a determined girl (even if she is small for her age) moving at a run.	✓		✓
67	She took a step back toward the steps, but the cat stayed where it was, looking miserable and, oddly , much smaller .	✓		✓
69	The other mother was huge —her head almost brushed the ceiling—and verypale , the color of a spider's belly. Her hair writhed and twined about her head, and her teeth were sharp as knives. . . .			✓
70	The other mother reached her hand slowly into her apron pocket and produced the blackiron key.	✓		✓
70	The other mother pushed down on the door handle and pulled open the door, revealing a corridor behind it, dark and empty .			✓
71	Blood ran from the cuts on her white face—not red blood but a deep, tarry black stuff.	✓		✓
73	The black cat was huddled in the farthest corner of the room, the pink tip of its tongue showing, its eyes wide.	✓		✓
73	The sky was a robin's-egg blue , and Coraline could see trees and, beyond the trees, green hills, which faded on the			✓

	horizon into purples and grays .			
76	The sun was high in the sky and while there were distant, fluffywhite clouds on the horizon, the sky above her head was a deep, untroubledblue .	✓		✓
77	“She hasn’t lost anything for so long . Be wise . Be brave . Be tricky .”			✓
77	“It’s just not fair . It should be over .”			✓
78	seeing nothing but her own pale face staring back at her, looking sleepy and serious	✓		✓
79	It wanted the black key	✓		✓
81	A white hand with crimson fingernails leapt from the window ledge onto a drainpipe and was immediately out of sight.	✓		✓
81	It was a folded-updisposable paper tablecloth covered with red flowers	✓		✓
84	The white fingers closed around the black key	✓		✓
86	She fancied she could hear sweet music on the night air: the kind of music that can only be played on the tiniestsilver trombones and trumpets and bassoons, on piccolos and tubas so delicate and small that their keys could only be pressed by the tinypink fingers of white mice.	✓		✓

Appendix 2: Table 1.2. – Lexical Features- Adjective Pattern in *The Graveyard Book*

Page	Phrases & Clauses	Adjective Patterns		
		adjectives precede noun	“like” form	affective adjectives
5	The knife had a handle of polishedblack bone, and a blade finer and sharper than any razor.	✓		✓
5	The street door was still open , just a little , where the knife and the man who held it had slipped in, and wisps of nighttime mist slithered and twined into the house through the open door.	✓		
6	With his left hand he pulled a largewhite handkerchief from the pocket of his black coat, and with it he wiped off the knife and his gloved right hand which had been holding it; then he put the handkerchief away.	✓		
6	His hair was dark and his eyes were dark and he wore blackleather gloves of the thinnest lambskin.	✓		✓
6	His shoes were black leather, and they were polished to such a shine that they looked like dark mirrors: you could see the moon reflected in them, tiny and halffull .	✓		✓
7	The man Jack’s eyes were accustomed to the dim moonlight	✓		✓
7	He could smell the child: a milky smell, like chocolate chip cookies, and the sour tang of a wet, disposable , nighttime diaper.	✓		✓
7	The man Jack followed his nose down the stairs through the middle of the tall, thin house.	✓		
7	It had high sides, like the walls of his playpen downstairs, but he was convinced that he could scale it.	✓		
7	He landed with a muffled thump on a small mound of furry, fuzzy toys, some of them presents from relations from his	✓		

	first birthday, not six months gone, some of them inherited from his older sister.			
8	The fog wreathed around him like a long-lost friend.		✓	
8	You could see the abandoned funeral chapel, iron doors padlocked, ivy on the sides of the spire, a small tree growing out of the guttering at roof level.	✓		✓
8	You might not have seen a pale, plump woman, who walked the path near the front gates	✓		✓
8	it reached out a small, chubby fist, as if it were trying for all the world to hold on to Mrs. Owens's pale finger	✓		✓
8	"He has the sweetest of smiles," and with one insubstantial hand she stroked the child's sparseblond hair.	✓		✓
9	The man in the dark coat had given up on rattling the main gates and was now examining the smaller side gate.	✓		✓
9	But there was a difference between the folk of the graveyard and <i>this</i> : a raw, flickering, startling shape the grey color of television static, all panic and naked emotion which flooded the Owenses as if it was their own.	✓		✓
9	Three figures, two large , one smaller , but only one of them was in focus, was more than an outline or a shimmer.	✓		✓
9	The man outside was hauling a heavymetal garbage can across the alley to the high brick wall that ran around that part of the graveyard.	✓		
9	<i>Recently dead, poor love</i> , she thought			✓
10	He growled in the back of his throat, like a beast of prey, angry and frustrated .		✓	✓
10	His voice was dark and rough , and there was an odd edge to it, as if of surprise or puzzlement at hearing himself speak.			✓
10	He did not expect what he actually heard, a voice, silksmooth , saying, "Can I help you?"			✓
10	The man Jack was tall . This man was taller .			✓
10	The man Jack wore dark clothes. This man's clothes were			✓

	darker.			
11	Then he moved through the night, up and up, to the flat place below the brow of the hill, a place dominated by an obelisk and a flat stone set into the ground dedicated to the memory of Josiah Worthington, local brewer, politician and later baronet, who had, almost three hundred years before, bought the old cemetery and the land around it, and given it to the city in perpetuity.	✓		✓
11	He had reserved for himself the best location on the hill—a natural amphitheater, with a view of the whole city and beyond	✓		
12	“Now, see reason, Betsy,” said Mother Slaughter, a tiny old thing, in the huge bonnet and cape that she had worn in life and been buried wearing.	✓		
12	“But <i>he</i> wasn’t alive .”			✓
12	For good or for evil —and I firmly believe that it is for good —Mrs. Owens and her husband have taken this child under their protection			✓
13	The infant looked up at him and then, hungry or tired or simply missing his home, his family, his world, he screwed up his tiny face and began to cry.			✓
14	Lots of good things for a growing boy	✓		✓
14	There were mildewed boxes of old parish records in one corner, and an open door that revealed a Victorian flush toilet and a basin, with only a cold tap, in the other.	✓		✓
14	What a clever little thing he is	✓		✓
15	Her face was serene , and peaceful .			✓
15	In a voice like the chiming of a hundred tiny silver bells she said only, “The dead should have charity.”	✓	✓	
16	Before the sun rose on a thundering grey morning the child	✓		✓

	was fastasleep in the Owenses' fine little tomb			
16	In the little town at the bottom of the hill the man Jack was getting increasingly angry	✓		✓
16	His knife was in his pocket, safe and dry inside its sheath, protected from the misery of the elements.			✓
18	Bod was a quiet child with sobergrey eyes and a mop of tousled, mouse-colored hair.	✓		✓
18	Hewas, for the most part, obedient .			✓
18	The adults would do their best to answer his questions, but their answers were often vague , or confusing , or contradictory , and then Bod would walk down to the old chapel and talk to Silas.	✓		✓
19	because it's only in the graveyard that we can keep you safe			✓
19	Outside would not be safe for you			✓
19	"I wish that that were true . But as long as you stay here, you <i>are safe</i> ."			✓
20	The next night, Silas appeared at the front of the Owenses' cozy tomb carrying three large books—two of them brightlycolored alphabet books	✓		
20	Then he walked Bod around the graveyard, placing the boy's small fingers on the newest and clearest of the headstones and the plaques, and taught Bod how to find the letters of the alphabet when they appeared, beginning with the sharp steeple of the capital A	✓		✓
20	She was a littleolder than he was, a littletaller , and was dressed in bright colors, yellow and pink and orange . Bod, in his grey winding sheet, felt dowdy and drab .	✓		✓
22	Then, always sooner rather than later, she would see a small , grave face and grey eyesstaring up at her from beneath a mop of mouse-colored hair, and then Bod and she would play—hide-and-seek, sometimes, or climbing things, or	✓		✓

	being quiet and watching the rabbits behind the old chapel.			
22	She was a bright, lonely child, whose mother worked for a distant university teaching people she never met face-to-face, grading English papers sent to her over the computer, and sending messages of advice or encouragement back.	✓		✓
24	He came out a little later, his dark hair now as white as mine	✓		✓
24	In reply, he held up a large, rusted, iron key.	✓		✓
25	It was old and simple in design, a small, forgotten stone house with a metal gate for a door.	✓		✓
25	Now the steps are getting bigger . We are coming out into some kind of big room, now, but the steps are still going	✓		✓
26	Around his neck hung a necklace of sharp, long teeth.	✓		✓
26	Scarlett sounded irritated now, as well as puzzled and scared			✓
26	“I’m sorry I said they were imaginary ,” said Scarlett. “I believe now. They’re real .”			✓
27	The voice in his head was something veryold and verydry , like the scraping of a dead twig against the window of the chapel	✓		✓
28	Scarlett’s bright clothes were covered in grime and cobwebs, and her dark face and hands were pale with dust.	✓		✓
29	They walked on the path together, a small girl in a brightorange anorak and a small boy in a grey winding sheet.	✓		
29	“You’re brave . You are the bravest person I know, and you are my friend. I don’t care if you <i>are</i> imaginary .”			✓
30	Wander any graveyard long enough and you will find it—waterstained and bulging, with cracked or broken stone, scraggly grass or rank weeds about it, and a feeling, when you reach it, of abandonment.	✓		✓
31	On the northwestern side of the graveyard things had become	✓		✓

	very overgrown and tangled , far beyond the ability of the groundskeeper or the Friends of the Graveyard to tame, and he ambled over there, and woke a family of Victorian children who had all died before their tenth birthdays, and they played at hide-and-go-seek in the moonlight in the ivy-twined jungle.			
32	It was at least a hundred and fifty years old , a thing of beauty , black leather with brass fittings and a black handle, the kind of bag a Victorian doctor or undertaker might have carried, containing every implement that might have been needed.	✓		✓
32	Her hair was grey , although her face seemed tooyoung for grey hair. Her front teeth were slightly crooked. She wore a bulky mackintosh and a man's tie around her neck.	✓		✓
32	"She's horrible !"			✓
32	"That," said Silas, "was a veryrude thing to say. I think you should apologize, don't you?"	✓		✓
32	Bod could not imagine hugging Silas, so he held out his hand and Silas bent over and gently shook it, engulfing Bod's small, grubby hand with his huge, pale one.	✓		
32	He gave advice, cool, sensible , and unfailingly correct ; he knew more than the graveyard folk did, for his nightly excursions into the world outside meant that he was able to describe a world that was current , not hundreds of years out of date; he was unflappable and dependable , had been there every night of Bod's life, so the idea of the little chapel without its only inhabitant was one that Bod found difficult to conceive of; most of all, he made Bod feel safe .	✓		✓
33	"It smells horrible ," he said.			✓
33	Bod was hungry . He took a plastic spoon, dipped it into the purple-red stew, and he ate. The food was slimy and unfamiliar , but he kept it down.	✓		✓

33	They stared at each other, the small boy with tousled, mousy hair, the pinchedpale woman with not a silver hair out of place.	✓		✓
33	“You are ignorant , boy,” said Miss Lupescu. “This is bad . And you are content to be ignorant , which is worse .”	✓		✓
34	“He is a solitary type.”	✓		✓
34	The week got worse .			✓
34	Dumplings swimming in lard; thickreddish-purple soup with a lump of sour cream in it; small, cold boiled potatoes; cold garlic-heavy sausages; hardboiled eggs in a grey unappetizing liquid	✓		✓
34	Miss Lupescu’s lists were printed in palepurple ink on white paper, and they smelled odd .	✓		
35	He spotted the darkgrey dog, and called to it to see if it would come over and play withhim, but it kept its distance	✓		
35	They were small, like full-size people who had shrunk in the sun		✓	✓
35	scampering over it like rats the size of children		✓	
35	and they went up it like squirrels up a tree		✓	
35	mouths that grinned to reveal sharp, stained teeth; brightbeady eyes; clawed fingers that moved and tapped	✓		✓
36	“We,” said one of the creatures—they were, Bod realized, only a littlebigger than he was—“is mostimportant folk, we is. This here is the Duke of Westminster.” The biggest of the creatures gave a bow, saying, “Charmed, I’m sure .”			✓
36	its skin was piebald and it had a large spot across one eye, making it look almost piratical	✓		✓
37	It was frightening , but it was also exhilarating .			✓
37	The sky was red , but not the warmred of a sunset. This was an angry, gloweringred , the color of an infected wound. The sun was small and seemed like it was old and distant .	✓		✓

	The air was cold and they were descending a wall.			
37	One wore a raggedysilken gown that looked like it had once been white , the other wore a stainedgrey suit too large for it, the sleeves of which were shredded into shadowy tatters.	✓		
37	None of them seemed to get tired or out of breath, under that red sky, with the burnt-out sun gazing down at them like a dead eye, but eventually they fetched up on the side of a huge statue of a creature whose wholeface seemed to have become a fungoid growth	✓	✓	✓
37	“ Smart as a whip, sharp as a tack, you’d have to get up prettylate at night to put anythingpast this lad,” said the Bishop of Bath and Wells.			✓
37	“Indeed. One of us. As strong , as fast , as unconquerable .”			✓
37	“Teeth so strong they can crush any bones, and tongue sharp and longenough to lick the marrow from the deepest marrowbone or flay the flesh from a fat man’s face,” said the Emperor of China.	✓		✓
38	Free as air, fast as thought, cold as frost, hard as nails, dangerous as, as <i>us</i>			✓
38	“Can you imagine,” interrupted the Bishop of Bath and Wells, “how fine a drink the black ichor that collects in a leaden coffin can be? Or how it feels to be moreimportant than kings and queens, than presidents or prime ministers or heroes, to be sure of it, in the same way that people are more important than brussels sprouts?”	✓		✓
38	Above them in the soured skies, things were circling on hugeblack wings	✓		✓
39	The dead sun set, and two moons rose, one huge and pitted and white , which seemed, as it rose, to be taking up half the horizon, although it shrank as it ascended, and a smaller	✓		✓

	moon, the bluish-green color of the veins of mold in a cheese, and the arrival of this moon was an occasion of celebration for the ghoulish folk.			
39	the most popular of which were simply lists of which rotting body parts were to be eaten, and in what order	✓		✓
40	“You’ll be one of a select band, of the cleverest, strongest, bravest creatures ever,” bragged the Bishop of Bath and Wells.	✓		✓
40	They were strong, though, and inhumanly fast, and he was in the center of a troupe of them			✓
42	But he had seen something huge and grey, on the steps beneath, pursuing them. He could hear an angry growling noise.	✓		✓
42	And as he thought it, sharp canine teeth caught at the sacking, pulled at it until the fabric tore along the rips Bod had made, and the boy tumbled down on the rock stairs, where a huge grey animal, like a dog but far larger, growled and drooled, and stood over him, an animal with flaming eyes and white fangs and huge paws.	✓		✓
43	Above him was a dark brown head, perfectly bald, with deep eyes that looked as if they were polished slabs of black glass.	✓		✓
44	The huge moon rose and the smaller mold-colored moon and they were joined by a ruby red moon, and the grey wolf ran at a steady lope beneath them across the desert of bones.	✓		✓
44	She stopped by a broken clay building like an enormous beehive, built beside a small rill of water that came bubbling out of the desert rock, splashed down into a tiny pool and was gone again.	✓	✓	✓
44	The grey wolf put her head down and drank, and Bod scooped water up in his hands, drinking the water in a dozen tiny gulps.	✓		✓

44	Bod's left ankle was swollen and purple .	✓		✓
45	"Perhaps I come back next year, in high summer also, to teach the boy again."	✓		
46	Mr. Owens himself was more evasive and less imaginative. "It's not a good place," was all he said.			✓
46	The graveyard proper ended at the bottom of the west side of the hill, beneath the old apple tree, with a fence of rust-brown iron railings, each topped with a small, rusting spearhead, but there was a wasteland beyond that, a mass of nettles and weeds	✓		✓
46	As twilight edged from grey to purple there was a noise in the spire, like a fluttering of heavy velvet,	✓	✓	✓
47	"Why do you ask?" said his guardian, brushing the dust from his black suit with ivory fingers.	✓		
48	He was about eight years old , wide-eyed and inquisitive , and he was not stupid.	✓		✓
48	"You're as plain as the nose on your face," said Mr. Pennyworth.			✓
48	You are an empty alleyway. You are a vacant doorway.	✓		✓
49	Bod was obedient , but curious			✓
49	He wondered whether the witch would be old and iron-toothed and travel in a house on chicken legs, or whether she would be thin and sharp nosed and carry a broomstick.	✓		
49	an apple, red and ripe			✓
49	A flash of pain woke him, sharp as ice, the color of slow thunder, down in the weeds that summer's night.	✓		✓
50	Dropping like a thunderstone		✓	
50	Broken like the tree's limb, I'll be bound." Cool fingers prodded his left leg.	✓		✓
50	She was older than him, but not a grown up, and she looked neither friendly nor unfriendly . Wary , mostly. She had a face that was intelligent and not even a little bit beautiful.			✓

50	She wore a plainwhite shift. Her hair was mousy and long	✓		✓
50	“They come to my little cottage at dawn, before I’m properawake , and drags me out onto the Green. ‘You’re a witch!’ they shouts, fat and fresh-scrubbed all pink in the morning, like so many pigwiggins scrubbed clean for market day.	✓		✓
50	And Mistress Jemima’s father gives them each a silvergroat to hold the stool down under the foulgreen water for a long time, to see if I’d choke on it.”	✓		
52	He could feel the Sleer winding its waves of fear around him, like the tendrils of some carnivorous plant.		✓	✓
53	He thought it was all black , at first, but then the sun rose, and he could see that the stone in the center of the black metal was a swirling red .	✓		
53	His usual dress, of a greywinding sheet, was, he knew, quite wrong .	✓		✓
54	he very thought of those dark eyes angry , or worse still, disappointed , filled him with shame	✓		✓
54	Behind him, a coolgreen shade, overgrown with trees and ivy: home.	✓		
54	A business like Abanazer Bolger’s brought in strange people, but the boy who came in that morning was one of the strangest Abanazer could remember in a lifetime of cheating strange people out of their valuables.	✓		✓
56	He felt stupid for having been lured inside, foolish for not trusting his first impulses, to get as far away from the sour -faced man as possible.	✓		✓
57	It was special . The more it glittered, under the tiny light on his counter, the more he wanted it to be his, and only his.	✓		✓
59	He took a step towards her, in that tiny room and she put her cold hand on his forehead. It felt like a wet silk scarf against his skin.	✓		✓

59	He was a big, big man, with foxy-red hair and a bottle-red nose.	✓		✓
61	Bod looked at the black-edged card with the word <i>Jack</i> handwritten on one side.	✓		
61	There was something familiar about it, something that stirred old memories, something dangerous .	✓		✓
63	he was morecomfortable in just his grey winding sheet	✓		✓
63	From his pocket he took the large glass paperweight, its insides a multitude of bright colors, along with the paint pot, and the paintbrush.	✓		
65	It was cold in the graveyard, cold and dark , and the stars were already out.			✓
66	And in her sweet, clear voice, she sang	✓		
66	Silas produced a grey sweater the color of Bod's winding sheet, a pair of jeans, underwear, and hoes—palegreen sneakers.			
67	Bod woke early the next day, when the sun was a silver coin high in the grey winter sky.	✓		✓
67	There was a strange scent in the air, sharp and floral .	✓		✓
68	"Yes, Mrs. Caraway," said one of the men— chubby and white-haired and short of breath. Like each of the men, he carried a large, empty wicker basket.	✓		
68	She seemed both vague and puzzled .			✓
71	Mr. Owens reached out and took the hand of a small girl, without condescension, and she took his hand as if she had been waiting to dance with him her whole life.	✓		
72	"He is gentleenough to bear the mightiest of you away on his broad back and strong enough for the smallest of you as well."	✓		✓
73	Because there are things that people are forbidden to speak about.			✓
73	His guardian looked almost heartbroken then, and Bod	✓	✓	✓

	found himself scared , like a child who has woken a sleeping panther.			
74	arustling noise, soft and gentle , and a cold feather-touch as something brushed his face.	✓		✓
76	There were about a hundred of them, all in soberblack suits, but the suits were all they had in common. They had white hair or dark hair or fair hair or red hair or no hair at all. They had friendly faces or unfriendly , helpful or sullen , open or secretive , brutish or sensitive . The majority of them were pink-skinned , but there were black -skinned men and brown -skinned.	✓		✓
76	The men in black suits sat around their tables while up on a platform one of their number, a wide , cheery man dressed in a morning suit, as if he had just come from a wedding, was announcing Good Deeds Done	✓		✓
76	The man Jack sat at the front center table, beside a dapper man with silver-white hair.	✓		
76	A waiter in a white jacket poured coffee for each of the men at the table: a small man with a pencil-thin black mustache, a tall blond man good -looking enough to be a film star or a model, and a dark -skinned man with a huge head who glared out at the world like an angry bull.	✓	✓	✓
76	“I still have time, Mister Dandy,” the man Jack began, but the silver -haired man cut him off, stabbing a largepink finger in his direction.	✓		✓
78	Thackeray was a big boy— he had been fourteen when he died, following his initiation as an apprentice to a master house painter: he had been given eight copper pennies and told not to come back without a half-a gallon of red and white striped paint for painting barber’s poles.	✓		
79	a successful commercial enterprise, and she had a whole tomb to herself behind a black door in the Willow Walk.	✓		

79	“You know you’re different . That you are alive .			✓
80	I mean, all of my best friends are dead			✓
81	even then his answers were short and forgettable , colorless : he faded, in mind and in memory			✓
81	The boy was a model pupil, forgettable and easily forgotten, and he spent much of his spare time in the back of the English class where there were shelves of old paperbacks, and in the school library, a large room filled with books and old armchairs, where he read stories as enthusiastically as some children ate.	✓		✓
81	alarge boy with a crooked smile, and little imagination.	✓		✓
81	she was thin and had pale skin and paleyellow hair, wateryblue eyes, and a sharp , inquisitive nose	✓		✓
82	Nope. I think that they are fairlyrepulsive			✓
84	“Something is really, really wrong ,”			✓
85	And as they turned, Bod felt something stab in the back of his hand.	✓		
85	A small drop of blood welled up where the point of the pencil had punctured it.	✓		
86	At the best of times his face was unreadable . Now his face was a book written in a language long forgotten, in an alphabet unimagined	✓		✓
87	Or things will get very bad for you			✓
87	The noise got louder—a scuttling sort of a scuffling noise, and while Nick Farthing had noidea what it was, he was utterly , completely certain that whatever it would turn out to be would be the mostscaryterrible thing he had ever— would ever—encounter	✓		✓
88	He thinks it’s too dangerous			✓
89	The largest of the policemen opened the rear door of the car.	✓		
89	Something huge was flying through the air, above the car	✓	✓	✓

	and to one side, something darker and bigger than the biggest bird. Something man-size that flickered and fluttered as it moved, like the strobing flight of a bat.			
90	“I think he’s serious .” The large policeman opened the door, and Bod got out.	✓		✓
91	“What happened tonight was stupid , wasn’t it?”			✓
91	It was rotten .			✓
91	If he thought being <i>arrested</i> was bad ...and then she would concoct elaborate revenge schemes in her head, complex and vicious .			✓
92	Brownish hair, a bittoolong .	✓		
92	The science labs were old . There were long, darkwooden tables, with gas jets and taps and sinks built in to them, and there were darkwooden shelves upon which were displayed a selection of things in large bottles.	✓		✓
93	Her way home was going to be verylong and verydark			✓
93	I am veryold and verytough			✓
94	None of them was happy			✓
95	Let me see...he had dark hair, verydark .	✓		
95	He had a sharp face. Hungry and angry all at once, he was.	✓		✓
96	Mrs. Owens was no longerangry .			✓
96	Scarlett had gone through the whole of the school day angry , and she was angry now			✓
97	A magpie flew up as she walked in, a flash of black and white and iridescentgreen , and settled in the branches of a yew tree, watching her.	✓		
98	“ Good Lord, you poor thing,” said the man.	✓		✓
100	“You are raising a fine girl here, Noona. Well, lovely cup of tea. Always a joy to make new friends. I’ll be toddling off now. Got to make myself a little dinner, then I’ve got a meeting of the Local History Society.”	✓		

100	He was taller than she was. He wore grey , although she could not have described his clothes. His hair was toolong ,			✓
101	But she said it to the empty darkness of her bedroom, and heard nothing in reply but the low trundle of a distant lorry, making its way through the night.	✓		✓
101	on the rare occasions when she was, she would be short-tempered, argumentative , and often downright rude	✓		✓
102	“the tongue is the most remarkable . For we use it both to taste our sweet wine and bitter poison, thus also do we utter words both sweet and sour with the same tongue. Go to her! Talk to her!”	✓		✓
103	“It’s odd . You’d think it would be toodark , but I could read it fine , no problem.”			✓
104	“I’m fine ,” said Scarlett. “It was just a long day.”	✓		✓
106	It was a bright and sunny Saturday morning. They were just past the entrance to the Egyptian Walk, out of the direct sunlight, under the pines and the sprawling monkey puzzle tree.	✓		
108	Dinner was remarkably pleasant . The burnt smell had gone from the kitchen. The chicken was good , the salad was better , the roast potatoes were toocrispy	✓		✓
109	She put her front paws down on the rock, and, laboriously, pushed herself up into a standing position: a grey wolf bigger than a bear, her coat and muzzle flecked with blood.	✓		✓
110	And his mind was empty , and the room was empty , and Bod was alone .	✓		✓
110	Number 33 was a tall house, spindly-thin , in the middle of a terraced row. It was red-brick and unmemorable . Bod looked at it uncertainly, wondering why it did not seem familiar , or special .	✓		✓

110	There was a smallconcreted space in front of it that wasn't a garden, a green Mini parked on the street. The front door had once been painted a brightblue , but had been dimmed by time and the sun.	✓		
111	They followed him up the steps to a kitchen, where he poured three mugs of tea, then led them into a smallsitting room.	✓		
113	He had silver-white hair, and he smelled of cologne.	✓		
113	"Oh yes," said a smaller man, standing just behind. He had a smallblackmustache and was the only one of the men to wear a hat.	✓		✓
114	The front door was open to the street, and the daylight had almost gone.			
115	He had a blacksilk cord tied around his left forearm, and now he was tugging at it with his gloved right hand.	✓		✓
116	The space behind the coffin was tight , but she went though the hole into the hill and pulled the coffin backas best she could.			✓
117	He pulled his black silk cord tight between his hands. It was verysoft and verystrong and invisible to X-rays.	✓		
118	The bull-like man was the first to reach the grave, followed closely by the man with the white hair who had done all the talking, and the tallblond man.	✓		
119	The white -haired man took another step closer to the grave. We—my friends and I—are members of a fraternal organization, known as the Jacks of All Trades, or the Knaves, or by other names. We go back an extremelylong way.	✓		✓
120	A desert wind came up from the open ghoul-gate, hot and dry , with grit in it.	✓		✓

121	She smelled like a victim too, likefear-sweat , thought Jack, like his quarry.		✓	✓
122	He had her arm twisted up behind her back, and a large, wicked, boning -knife at her neck.	✓		✓
123	Bod could see it on his face: a strange, delighted smile that seemed out of place on that face, a smile of discovery and of understanding.	✓		✓
124	Her mouth was dry , but she took one shaky step forward. Her right arm, which had been twisted up to the small of her back, was now numb , and she felt only pins and needles in her shoulder.	✓		✓
124	He could sense the Sleer writhing and expanding, hear a noise like the scratching of a thousand dead twigs, as if something huge and muscular were snaking its way around the inside of the chamber.	✓		✓
124	The faces were covered in purple patterns, tattooed in swirls of indigo, turning the dead faces into strange, expressivemonstrous things.	✓		✓
125	He left the black metal knife where it fell.	✓		
127	Bod thought about saying that he wasn't hungry , but that simply was nottrue . He felt a littlesick , and a littlelightheaded , and he was starving .			✓
127	The lights of the pizza restaurant were bright, brighter than Bod was comfortable with.			✓
129	He saw a red fox and a largeblack cat, with a white collar and paws, who sat conversing together in the middle of the path.	✓		
129	Bod would always shake his head and look expectant and soon enough his head would be swimming with tales of derring-do and high adventure, tales of beautiful maidenskissed, of evildoers shot with pistols or fought with swords, of bags of gold, of diamonds as big as the tip of your	✓		✓

	thumb, of lost cities and of vast mountains, of steam-trains and clipper ships, of pampas, oceans, deserts, tundra.			
131	In the candlelight, Bod could see his guardian standing beside a largeleather chest, of the kind they call a steamer trunk— bigenough that a tall man could have curled up and slept inside it. Beside it was Silas’s blackleather bag, which Bod had seen before, on a handful of occasions, but which he still found impressive .	✓		✓
132	“I have not always done the right thing. When I was younger...I did worse things than Jack. Worse than any of them. I was the monster, then, Bod, and worse than any monster.”	✓		✓
133	It was dark in the crypt, and it smelled of mildew and damp and old stones, and it seemed,for the first time, verysmall .	✓		✓
134	“A difficult challenge, but I can try my best.”	✓		✓
134	There was a smile dancing on his lips, although it was a wary smile, for the world is a bigger place than a little graveyard on a hill; and there would be dangers in it and mysteries, new friends to make, old friends to rediscover, mistakes to be made and many paths to be walked before he would, finally, return to the graveyard or ride with the Lady on the broad back of her greatgrey stallion.	✓		✓

Appendix 3: Table 1.3. – The Occurrence of Lexical Features- Adjective Pattern in *Coraline* and *The Graveyard Book*

Adjective Pattern in Lexical Features	Occurrence	Percentages
adjectives precede noun	42	11.7%
“like” form	12	3.4%
affective adjectives	60	16.8%
adjectives precede noun + “like” form + affective adjectives	13	3.6%
adjectives precede noun + “like” form	2	0.6%
“like” form + affective adjectives	4	1.1%
adjectives precede noun + affective adjectives	225	62.8%
TOTAL	358	100%

Appendix 4: Table 1.4. – Grammatical Features- Minor sentences pattern in Coraline

Page	Clauses	Minor Sentence Pattern		
		“like...”, “as if...”, “as...as” part of a metaphor;	subordinate clauses, mostly beginning with signifiers “that” and “which”;	“And”, “But”, “Or” fragments
6	And Coraline had to make sure she dressed up warm before she went out			✓
7	And leave me alone to work			✓
7	And you don’t touch anything			✓
10	And dress up warmly			✓
13	as young as we were	✓		
14	as good as they ever were	✓		
14	And be very, very careful			✓
18	And there was something peculiar about his eyes			✓
18	And then she turned around			
19	windup angels that fluttered around the bedroom like startled sparrows		✓	
19	little dinosaur skulls that chattered their teeth as she passed		✓	
23	As if it were, in its opinion.	✓		
26	That which we call a rose by any other name would smell as sweet		✓	
27	And it’s just a little thing			✓
28	And then we’ll all be together as one big happy family			✓
	And she put down the telephone			
34	as if it was keeping pace with her	✓		
35	as steady and relentless as the drip of water droplets from the faucet into the sink	✓		

36	as if a dragon had breathed on it	✓		
38	And I don't believe it either			✓
38	And then the cat was gone			✓
40	As if she had come out of some sort of a fog.	✓		
41	as if he had just said too much	✓		
41	And then the mist began			✓
41	white snow that glittered as it tumbled through the water		✓	
42	And then she knew what it was			✓
42	And then it took shape in the mist			✓
44	And her long white fingers waggled and caressed the air			✓
49	And hidden them			✓
51	as if they had been freshly polished.	✓		
52	And the souls of the children behind the mirror			✓
53	as if she did not care at all	✓		
53	that faces swam in the glass, indistinct and shapeless		✓	
54	as if they were pleased to see her	✓		
55	as if she were pushing into the wind on a particularly blustery day	✓		
55	as if it had been covered in jelly	✓		
56	and rolled together	✓		
56	as rich and bright as polished cherrywood	✓		
65	something that twinkled and burned like a star at floor level by the doorway		✓	
66	that the house itself was continuing to change, becoming less distinct and flattening out		✓	

69	that it had not transformed into the empty drawing that the rest of the house seemed to have become		✓	
69	as if it were anxious to be away	✓		
72	as if something were caught in the door	✓		
72	as if she had put her hand in somebody's mouth	✓		
75	And just <i>look</i> at those pajama bottoms			✓
76	And soon enough it was bedtime			✓
78	And what came after was darkness			✓

Appendix 5: Table 1.5. – Grammatical Features- Minor sentences pattern in *The Graveyard Book*

Page	Clauses	Minor Sentence Pattern		
		Separated “like...”, “as if...”, “as...as” part of a metaphor;	beginning with signifiers “that” and “which”;	“And” or “But”, fragments
6	That only left the little one		✓	
7	And light was not that important, after all.			✓
8	And then, uncertainly at first			✓
8	And at that moment the thing he was inspecting seemed to catch sight of Mrs. Owens			✓
9	But there was a difference between the folk of the graveyard and <i>this</i> : a raw, flickering, startling shape the grey color of television static, all panic and naked emotion which flooded the Owenses as if it was their own.			✓
9	And the figure said, <i>My baby!</i>			✓
10	like distant summer lightning in the shape of a woman	✓		
10	as if of surprise or puzzlement at hearing himself speak	✓		
11	But the caretaker had the keys			✓
11	And he let the thought sit there			✓
11	that was all it would take		✓	
11	That what he had thought to be a child had turned out to be a fox,		✓	
11	that a helpful caretaker had escorted him back out to the street		✓	
13	And for that reason			✓
13	as if to dislodge a strand of cobweb	✓		
14	And Mrs. Owens sang all that before she			✓

	discovered that she had forgotten how the song ended			
15	And she spoke to them			✓
15	That it was the Owenses who had got involved in this nonsense		✓	
15	That Silas had volunteered to be the boy's guardian had weight		✓	
16	But <i>she</i> does			✓
16	And the business of the evening had started so promisingly			✓
21	And he stood and watched her as she ran down the hill			✓
21	That she could not see them did not seem to matter		✓	
22	And there's things that's smaller than atoms			✓
26	as well as puzzled and scared	✓		
27	Like something horrible is going to happen	✓		
27	But in the darkness, she could hear the twining sound again			✓
29	But Silas was wrong			✓
32	Like a bad penny	✓		
35	And beside the gate, in the moonlight, they paused.			✓
37	as if a huge graveyard had been upended	✓		
37	And then there was light, and everything changed.			✓
38	that it was every nightmare he had ever endured made into a place		✓	
39	And all the ghouls were quiet for a bit			✓
41	that several more of the ghouls might have		✓	

	run off			
42	But he had seen something huge and grey, on the steps beneath, pursuing them			✓
44	And it seemed to Bod as if she ran even faster then			✓
44	And then he was perfectly comfortable			✓
47	That it is sacred before we come to it		✓	
49	And so it went			✓
42	And he thought of his home in the graveyard			✓
51	Like dancing it was	✓		
51	As if it would take witchcraft	✓		
57	as gently and as carefully as an archaeologist on a dig	✓		
58	And the two men went back and forth on it			✓
60	like you was planning to keep my brooch for your own	✓		
60	And we're almost out of sloe gin			✓
61	And then there was shouting			✓
61	And he took a thin paintbrush from the top of the desk			✓
62	And he put the little card into an envelope so he had to touch it as little as possible			✓
66	And he took a rag and began to buff the side of his dusty coffin with it			✓
66	And in her sweet, clear voice, she sang			
68	Like each of the men	✓		
71	And the one-on-one dances became long lines of people stepping together in unison			✓
71	And she broke off, excited.			✓
73	And Bod realized why he had danced as one			✓

	of the living			
79	But the couple seemed to have no troubles with the difference in their historical periods.			✓
80	But the dead and the living were different, he knew that, even if his sympathies were with the dead			✓
81	But when that Owens kid was out of sight he was out of mind.			✓
82	Like Batman and Robin	✓		
83	And if you barely exist in people's minds as another living person then being pointed to			✓
86	And he turned on his heel and began to walk down the path that led to the gates and out of the graveyard.			✓
92	But still, she was shivering			✓
98	As if in reply	✓		
99	As if she was making a conscious effort	✓		
100	And for a moment, he looked rather sad			✓
101	And now she had been here in his graveyard			✓
110	And his mind was empty, and the room was empty			✓
113	Like they weren't properly people	✓		
119	That if this child grew to adulthood it would mean the end of our order and all we stand for.		✓	
120	Like your man in Egypt predicted	✓		
121	But the girl smelled like her mother's house			✓
121	like the dab of perfume she had touched to her neck before school that morning	✓		
124	like a dog who had waited patiently for too	✓		

	long			
130	But Mother Slaughter was pursing her lips and tilting her head.			✓

Appendix 6: Table 1.6. – The Occurrence of Grammatical Feature- Minor sentences pattern in *Coraline* and *The Graveyard Book*

Grammatical Features- Minor sentences pattern	Occurrence	Percentages
Separated “as if...”, “as...as” part of a metaphor	37	31.1%
begin with signifiers “that” and “which”	19	16%
“And” or “But”, fragments	63	52.9%
TOTAL	119	100%

Appendix 7: Table 1.7. – The Occurrence of Figure of Speech- Rhetorical Figure in *Coraline*

Page	Phrases & Clauses	Rhetorical Figures		
		Anaphora	Antistrophe	Parison
6	a rock that looked just like a frog , and a toad that looked just like a rock		✓	
7	She counted everything blue (153). She counted the windows (21). She counted the doors (14).	✓		
9	We are small but we are many. We are many we are small	✓		
33	You ask your mother to make you a bigold mug of hot chocolate, and then give you a great bigold hug.	✓		
34	“And he said that wasn’t brave of him, doing that, just standing there and being stung,” said Coraline to the cat. “It wasn’t brave because he wasn’t scared : it was the only thing he could do. But going back again to get his glasses, when he knew the wasps were there, when he was really scared . <i>That</i> was brave .” “Because,” she said, “when you’re scared but you still			✓

	do it anyway, <i>that's brave.</i> "			
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Appendix 8: Table 1.8. – The Occurrence of Figure of Speech- Rhetorical Figure in *The Graveyard Book*

Page	Phrases & Clauses	Rhetorical Figures		
		Anaphora	Antistrophe	Parison
31	There was one in Bod's graveyard . There is one in every graveyard .	✓		
37	Smart as a whip, sharp as a tack			✓
37	As strong, as fast, as unconquerable	✓		
38	Free as air, fast as thought, cold as frost, hard as nails, dangerous <i>as, as</i> us			✓
38	We've got the best city—"Ghûlheim," ... " The best life, the best food—"			✓
59	I am an empty doorway, I am a vacant alley, I am nothing.	✓		
59	Be hole, be dust, be dream, be wind Be night, be dark, be wish, be mind, Now slip, now slide, now move unseen			✓
62	Something's happening. Something ...interesting	✓		
66	Things blossom in their time.			✓

	They bud and bloom, blossom and fade.			
66	Time to work and time to play, Time to dance the Macabray	✓		
67	It's tomorrow, tomorrow , after all		✓	

Appendix 9: Table 1.9. – The Occurrence of Figure of Speech- Rhetorical figure *Coraline* and *The Graveyard Book*

Figure of Speech- Minor sentences pattern	Occurrence	Percentages
Anaphora	8	36.36%
Parison	8	36.36%
Antistrophe	6	27.27%
TOTAL	22	100%

