

The Representation of Adult Family
Members in Selected Children's Books by
Roald Dahl

This thesis is submitted in fulfilment of the requirements for
Master of Arts of Rhodes University.

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November 2015

Abstract

This thesis focuses on the representation of the five adult family members (mothers, fathers, grandmothers, grandfathers and aunts) that are present in a specialised corpus of Roald Dahl's children's literature. Children's fiction provides insight into how society views childhood as it reflects the dominant ideologies in society (Larkin-Lieffers 2010). The family is "central to most children's literature" (Alston 2008: 2) which makes the analysis of the family in children's fiction important. Society favours particular representations of the family, as well as men and women, and these representations are also reflected in the fiction available to readers. I have used Critical Discourse Analysis and Corpus Linguistics in order to establish how adult family members are represented in Dahl's fiction. The physical description and the verbs of speech that collocate significantly with the different tagged characters are analysed to establish patterns in representation. Verbs of speech give the reader information that allows them to establish the emotion and attitude of the character and this helps the reader make judgements with regards to the positive or negative perception of the character. The repeated use of particular descriptions and verbs of speech primes the reader to associate particular features with certain characters and the evaluation provided by these features bleeds over onto the characters. There is evidence of a continuum of verbs of speech moving from verbs of speech with low pitch and low volume like 'said' to ones with a high pitch and high volume like 'shrieked'. The tagged characters are discussed according to the continuum to establish any patterns the verb of speech use. Women were found to collocate with verbs of speech like 'shrieked', 'screamed' and 'wailed' which suggests that women are more hysterically emotional while men collocate with verbs of speech like 'shouted' and 'yelled' which were less hysterical and suggest aggression. Aunts were the exception to this pattern as they collocated with more masculine verbs of speech, like 'shouted'. These patterns help establish whether or not the representations follow the dominant ideologies of women being emotional and home bound and men being aggressive and more active in the public sphere.

Acknowledgements

I would like to thank my supervisor Dr Sally Hunt for her guidance through this process. I cannot imagine having a different or better supervisor. Thank you for all the crazy hours, particularly at the end of this process. I appreciate your help, expertise, enthusiasm and understanding more than I can say.

As much as fictional families were the centre of my research I would not be sane, or finished, without my real one. To my wonderful family, you have encouraged and supported me throughout this process even when I thought I could not go a step further. I appreciate all the support every single member of my family has given me. Mom, thank you for your continued support and somehow always knowing what to say to make things seem less tragic and infinitely more achievable – your mom powers must have been working overtime this year. Your faith in me means the world to me. Dad, thanks for reminding me to “just push” and for counting down sleeps. Granny – our weekly Skype chats saved me and gave me something to look forward to every week. Thank you for kicking me off Skype when I really needed to get some work done and for giving me a place to take a break when it was needed.

To my three best friends, Megan, Candice and Jayd, who I have forced into my family. Thank you for being fantastic and supportive, for not telling me I was crazy and listening to me endlessly talking about Roald Dahl and linguistics. I promise there will be new topics of conversation soon.

To my fellow postgraduate students – thank you for being there to bounce ideas off of, to moan with, to celebrate with and to relax with. Maxine and Tracy, you are my constant coffee (or tea) counterparts and I cannot imagine tea times without you. Thank you to Stefan, Mikaela and Siân for the chats, the giggles and the support. And thanks to Tracy B for answering my silly questions.

Lastly thank you to my housemates. Thank you for putting up with my frantic and slightly crazy behaviour towards the end of this process. You made my year so much more bearable by being lovely to live with and I am beyond grateful that I had no horror housemates.

I have been supported in every way possible through this project and that, and seeing this beast finished, is worth all the stress in the world.

Table of Contents

Abstract.....	i
Acknowledgements.....	ii
Table of Contents.....	iii
List of Tables.....	v
List of Figures.....	vi
1. Introduction.....	1
1.1 ROALD DAHL.....	2
1.2 ANALYSIS.....	3
1.3 RESEARCH QUESTIONS.....	4
1.4 OVERVIEW OF CHAPTERS.....	4
Chapter 2 Theoretical Overview.....	6
2.1 DISCOURSE, POWER AND IDEOLOGY.....	6
2.1.1 <i>Discourse</i>	6
2.1.2 <i>Power</i>	7
2.1.3 <i>Ideologies and power</i>	7
2.2 GENDER ROLES.....	8
2.3 REPRESENTING SPEECH IN WRITING.....	10
2.4 CHILDREN'S FICTION.....	12
2.4.1 <i>Features of children's fiction</i>	14
2.5 THE FAMILY.....	15
2.6 REPRESENTATIONS OF FAMILY MEMBERS IN LITERATURE.....	18
2.7 CONCLUSION.....	23
Chapter 3 Methodology.....	25
3.1 CRITICAL DISCOURSE ANALYSIS.....	26
3.1.1 <i>Ideology</i>	26
3.1.2 <i>Lexical Priming</i>	27
3.1.3 <i>Stages of Analysis</i>	29
3.2 CORPUS LINGUISTICS.....	30
3.2.1 <i>Collocation</i>	31
3.3 THE COMBINATION OF CDA AND CORPUS LINGUISTICS.....	33
3.4 THE CORPUS.....	34
3.4.1 <i>Tagging</i>	35
3.4.1 <i>Classification of Verbs of Speech</i>	37
3.5 CONCLUSION.....	38
Chapter 4 Results.....	39
4.1 PHYSICAL DESCRIPTIONS OF THE TAGGED CHARACTERS.....	40
4.2 OVERVIEW OF VERBS OF SPEECH AND TAGGED CHARACTERS.....	42

4.3	MOTHERS	46
4.4	FATHERS.....	58
4.5	GRANDMOTHERS	68
4.6	GRANDFATHERS	76
4.7	AUNTS	80
4.8	VERBS OF SPEECH.....	87
4.8.1	<i>Cried</i>	87
4.8.2	<i>Yelled</i>	88
4.8.3	<i>Shouted</i>	89
4.8.4	<i>Wailed</i>	90
4.8.5	<i>Screamed</i>	91
4.8.6	<i>Shrieked</i>	92
4.8	CONCLUSION	92
Chapter 5 Conclusion.....		94
5.1	HOW ARE THE ADULT CHARACTERS TEXTUALLY REPRESENTED IN THE CORPUS?	95
5.2	ARE THERE PARTICULAR VERBS OF SPEECH THAT COLLOCATE STRONGLY WITH THE DIFFERENT CATEGORIES OF ADULT FAMILY MEMBERS?	96
5.3	WHAT KINDS OF EVALUATIVE CATEGORIES AND PROSODIES ARE ASSOCIATED WITH PARTICULAR GROUPS OF FAMILY MEMBERS?	98
5.4	WHAT IDEOLOGICAL ASSUMPTIONS ARE REVEALED ABOUT FAMILY AND THE NATURE OF FAMILY?	100
5.5	HOW EFFECTIVE IS THE COMBINATION OF CORPUS LINGUISTICS AND CRITICAL DISCOURSE ANALYSIS AS A METHOD OF ANALYSIS TO EXPLORE REPRESENTATIONS OF ADULT FAMILY MEMBERS IN THIS CONTEXT?	102
5.6	FUTURE RESEARCH.....	103
5.7	CONCLUSION	103
Primary Sources		105
Reference List		107
Table of Appendices		116

List of Tables

Table 1: Table showing categories of verbs of speech adapted from Caldas-Coulthard (1994: 306).....	11
Table 2: Table showing the tags used in the corpus.....	35
Table 3: Portion of Table 1 highlighting prosodic verbs	37
Table 4: Number and frequency of tagged characters.....	39
Table 5: Table showing frequency scores of verbs of speech per tagged character	44
Table 6: Adaption of Caldas-Coulthard (1994) table including relevant frequencies from the Dahl corpus	44
Table 7: Collocations of 'cried' with fathers.....	58
Table 8: Collocations of Grandmothers with 'cried'	69
Table 9: Collocations with Grandfathers	77
Table 10: Collocations with Aunts.....	81

List of Figures

Figure 1: Frequency of verbs of speech with adult family members	43
Figure 2: Continuum of Verbs of Speech from Dahl corpus	45
Figure 3: Verbs of Speech associated with Mothers	46
Figure 4: Verbs of Speech associated with Fathers.....	58
Figure 5: Verbs of Speech associated with Grandmothers	68
Figure 6: Percentages of select verbs of speech collocating with grandmothers	71
Figure 7: Verbs of speech associated with Grandfathers	77
Figure 8: Verbs of Speech associated with Aunts.....	81
Figure 9: Frequency of 'cried' with adult family members	88
Figure 10: Frequency of 'yelled' with adult family members.....	89
Figure 11: Frequency of 'shouted' with adult family members	89
Figure 12: Frequency of 'wailed' with adult family members.....	90
Figure 13: Frequency of 'screamed' with adult family members	91
Figure 14: Frequency of 'shrieked' with adult family members.....	92

1. Introduction

This study looks at the representations of adult family members in a corpus of selected books by Roald Dahl. I look at the representations of five different family members (mothers, fathers, grandmothers, grandfathers and aunt) present in the corpus and categorise them according to the verbs of speech which they collocate with significantly.

Roald Dahl is an author whose books I read frequently throughout my childhood, borrowing his books from the library and reading them in school. His characters were always particularly vivid and years after I last read one of his books I found that characters like Miss Trunchbull and the witches are still clearly pictured in my memory. This prompted my pilot study (Kerford 2013) in which I focused on the representation of good and bad characters in nine of Dahl's children's books. I found that when analysing the good and bad characters in Dahl's books there were particular patterns of characterisations which were exposed by looking at the collocations of those characters. Patterns emerged regarding family members in that some characters, like aunts, were consistently negative while others like grandmothers were more likely to be positive. This led to questions regarding the representation of the adult family members in Dahl's children's book and, as the verbs of speech seemed to pattern in particular ways around different characters, whether or not there are different kinds of verbs of speech which collocated strongly with particular kinds of family members.

The family is "inherent and central to most children's literature" (Alston 2008: 2). This means that the some aspect of the family always seems to play a role in the story and family members can form good or bad role models for the characters in the story. While a fractured family can be the driving force behind a plot it is not meant to call into question the ideals surrounding the family (Alston 2008). As the family is an influential part of children's literature, looking at the representation of the members of the family is worth further study.

This research looks at the representation of adult family members in a corpus made up of seven of Roald Dahl's children's book. Over 100 million copies of Dahl's books have been sold (Huenemann 2011) and his books are widely available in bookshops and libraries (Maynard & McKnight 2002). Books like *Charlie and the Chocolate Factory*, *James and the Giant Peach* and *The Witches* have all been made into films. This demonstrates the popularity of Dahl's books. Dahl has said that his primary aim was to get children to read more and to teach children the "joy of playing with language" (West 1990: 65).

1.1 Roald Dahl

Roald Dahl was born in Wales on 13 September 1913 to Harald and Sofie Dahl. He had four older sisters and one older brother. In 1920, Dahl's father and one of his sisters died and Dahl and his remaining siblings were raised by their mother. Dahl went to three different schools during his school career. The first was the local school, Llandaff Cathedral School, before he started at boarding school. The first boarding school, St Peters, he described as his "first great adventure" (URL 1). When talking about his last school, Repton, the inspiration for books like *Charlie and the Chocolate Factory* is evident in events like the chocolate tastings the school boys could participate in.

Once Dahl finished school he began working for the Shell Oil Company (1934) and they later transferred him to Dar-es-Salaam. After the start of World War Two, Dahl was posted to Libya as a fighter pilot. In 1940, he crashed his plane in the desert injuring his head, nose and back resulting in a long hospital stay. This incident inspired his first short story *Shot Down Over Libya* (later *A Piece of Cake*) which was published later in 1940 (URL 1).

In 1942, Dahl began working on *The Gremlins* which was influenced by RAF folklore publishing the story in 1943. He was also in talks with Disney about turning *The Gremlins* into a movie, although this never came to fruition. Dahl published his first collection of short stories in 1946. *Over to You* contained 10 flying theme stories and was aimed at adult readers (URL 1). Dahl published five collections of short stories for adult readers over his lifetime and one novel aimed at adults (*Some Time Never: A Fable for Supermen*). He also worked on a James Bond script as well as the script for *Chitty Chitty Bang Bang* and a stage play which had a very short run (1955).

Dahl's first children's novel was *James and the Giant Peach* which was published in 1961 after the birth of his third child and came from the bed time stories he had been telling his children (West 1990). It seems that the birth of his children had an effect on what Dahl chose to write. While previously he focused primarily on adult fiction, after having children he began to publish children's fiction more frequently (Huenemann 2011). His second children's book, *The Magic Finger*, was finished in 1963 (but only published in 1966) and *Charlie and the Chocolate Factory* was published in 1964 and made into a film in 1971. He continued to publish regularly and the years between 1974 and 1983 were extremely productive with 10 books for children published (URL 1).

In *The BFG* the influence from other books as well as his children is evident. He named the heroine in *The BFG* after his first granddaughter Sophie. The BFG first appeared as a story Danny's father used to tell him in *Danny the Champion of the World*. He has also said that it was a bed time story he used to tell his children, even going so far as to stick a pipe through the window pretending to be the BFG blowing in good dreams (URL 1).

The last long children's book Dahl published was *Matilda* in 1988. He published *Rhyme Stew* and *Esio Trot* as well as his last collection of short stories for adults before he died on 23 November 1990. Some of his work was published posthumously including *The Vicar of Nibbleswicke* and *The Minpins*.

Roald Dahl's influence is still evident when considering the fact that there is an annual Roald Dahl Day. It was originally held on 13 September 2006 on what would have been Dahl's 90th birthday. In the UK, the US and Holland there are events in September, including reading days, to celebrate this. In 2008, the Roald Dahl Funny Prize was launched by Michael Rosen (URL 1). This prize focused on humour and 'feel good' factors in reading and celebrates authors and illustrators who make use of humour.

When looking at Dahl's history it is evident that his children were influential in his move towards publishing children's fiction and they served as a source of inspiration for some of his stories, whether he was telling them as bedtime stories or building characters around them. His story telling is still clearly admired through both the celebration of Roald Dahl Day and the award in his honour celebrating humour in writing.

1.2 Analysis

The data that is analysed is a corpus of seven of Roald Dahl's children's book. I have chosen to include: *Charlie and the Chocolate Factory* (CCF), *Charlie and the Great Glass Elevator* (CGGE), *Danny the Champion of the World* (DCW), *George's Marvellous Medicine* (GMM), *James and the Giant Peach* (JGP), *Matilda* and *The Witches* (Witches). A synopsis of these seven stories is in the Primary Sources.

I am analysing my data with a combination of two methods: Critical Discourse Analysis (CDA) and Corpus Linguistics. CDA aims to establish the ideologies present in the corpus by considering the relationship between the text and society. Corpus Linguistics fulfils the first stage of this investigation by allowing me to establish and describe patterns across the texts

quickly before moving on to the interpretation and explanation. The data is tagged to allow for a more accurate representation of the adult family members.

1.3 Research Questions

The research questions that I aim to answer are:

1. How are the adult characters textually represented in the corpus?
2. Are there particular verbs of speech that collocate strongly with the different categories of adult family members?
3. What kinds of evaluative categories and prosodies are associated with particular groups of family members?
4. What ideological assumptions are revealed about family and the nature of family?
5. How effective is the combination of Corpus Linguistics and Critical Discourse Analysis as a method of analysis to explore representations of adult family members in this context?

1.4 Overview of Chapters

The Theoretical Overview (Chapter 2) aims to establish the relationship between discourse, power and ideologies before discussing the ideologies that surround the different family members. The family structures present in society and the representations of men and women in fiction are discussed to establish which representations are relevant to an analysis of children's fiction. Much of the literature has focused on the representation of mothers and fathers with relatively little focus on grandmothers, grandfathers and aunts. This research is also detailed in Chapter 2. The representation of verbs of speech and the representation of gender is also discussed in this chapter.

In the Methodology (Chapter 3) I will discuss CDA and Corpus Linguistics individually and establish why it is beneficial to combine these two methods of analysis. As collocation is a particularly important statistic, as I found in my pilot project (Kerford 2013), this will also be discussed. Collocation is linked to both semantic prosody and lexical priming and these concepts are also discussed in Chapter 3. More practically, the tagging of my corpus and the frameworks used to analyse the verbs of speech is discussed.

The Results chapter (Chapter 4) will lay out the verbs of speech associated with each character type. The appearance of the tagged characters is also discussed in order to establish trends in their physical representation. These collocates inform a verb of speech continuum which informs the analysis of the representation of these characters. This information is used to establish how the characters are represented in the text and compare the representations to those discussed in Chapter 2. After the Results, I will answer my research questions in the Conclusion (Chapter 5) as well as discussing areas of possible future research. The theory and the methodology will also be evaluated in the Conclusion.

Chapter 2 Theoretical Overview

This section discusses the theoretical basis for my research focusing on books and their influence on children. The different family structures that are present in society, as well as the expectations society has for these structures, are also discussed in this chapter. This is particularly relevant as these social influences are likely to be evident in the families presented in children's books. Gender representations and how verbs of speech are represented in writing is also detailed here. I focus on the representation of individual adult members of the family, looking at the ideologies applicable to those members and what previous studies have contributed to research on children's literature.

2.1 Discourse, Power and Ideology

Reality is constructed through and by language. This makes studying the representations of people through language important as these representations are constructed through the language we use (Partington 2015). This reality is "ideologically motivated" and it is concerned with persuading people, through discourses, that particular things and representations are either good or bad (Partington 2015: 222). There is a cyclical relationship between discourse, power and ideology as they are each influenced by the other.

2.1.1 Discourse

Very broadly, discourse is considered to be "naturally occurring language" (Baker 2011: 30) whether spoken or written. It is also seen as a social practice (Wodak & Meyer 2012) and is suggested to be central to the "construction and negotiation of identities" (De Fina 2011:263), as language is used to construct and negotiate the identities formed. Ideologically, discourse can be described as "practices which systematically form the objects of which they speak" (Foucault 1972: 49 in Baker & Ellece 2011: 31) which links very clearly to the idea that reality is constructed through discourse.

The term discourse also takes into account different contexts of language use like gendered discourse or political discourse. While these different discourses overlap to some degree these categories allow for the development of different identities in different discourses. These discourses are not stable but rather they shift as power and ideologies shift (Baker & Ellece 2011).

2.1.2 Power

Power is the degree to which a person, or institution, can impose their will on another person and have it be seen as acceptable (Holmes 2000). Power can influence the discourse by either maintaining the current discourses or contesting them so they are altered (Baker 2011). As power is negotiated through discourse, power is either maintained or changed through discourse. Control is not generally exercised overtly. It is more effective when it appears to be natural and is subtle and routine (van Dijk 1993). Power can either be exercised through coercion, like physical force, and through the creation of consent. When consent is created it is more effective as people are less likely to fight back, as they are not being forced to comply. Ideologies are one of the best ways to create consent and reinforce power (Fairclough 2001).

The concept of social power, rather than personal power, is particularly important. It is concerned with access to resources that are valued by society (van Dijk 1993). This dictates who can produce discourse, who can access those discourses and, to a certain degree, how those discourses are interpreted through ideologies. Power can be measured by the active access to, and control of, discourses in a public sphere like the media (van Dijk 1993).

2.1.3 Ideologies and power

Ideologies are practices people draw on unconsciously that often involve assumptions which reproduce the power relations in society. These ideologies are reproduced by language, particularly powerfully in media (Fairclough 2001). In this context ideologies are far more difficult to dispute as media discourse is one sided which allows for less contestation of the power structures. Ideologies can be seen as “socially shared attitudes about particular ‘issues’ or group concerns.” These attitudes become institutionalised and reflected in the opinions of a wider group of people and are expressed through discourse (van Dijk 2014: 130). The less powerful ideologies are often present with less powerful members of society and these ideologies are often not expressed as these ideologies are viewed as inappropriate or counterproductive to what the group wants. Power, therefore, plays a significant role in what ideologies are represented through discourse.

Powerful ideologies are evident in gender representation in literature (Kortenhaus & Demarest 1993, Hamilton et al 2006, Hunt 2011). As authors are normally unaware of all the meanings conveyed in their texts it is important to establish the meanings that are hidden as these ideologies are likely to be powerful as they are naturalised in the discourse (Partington, Duguis

& Taylor 2013). The representation of these ideologies in the discourse makes them more powerful as they are maintaining and confirming the ideologies already present in society.

Discourse, ideology and power are all clearly linked to and present in the texts people are exposed to every day. The prevalence and power of the ideologies reinforced in the discourse people come into contact with makes the study of these features very relevant, as readers tend to be unaware of the representations they are exposed to.

2.2 Gender Roles

This research is interested in the ideologies concerning the family. As these ideologies are influenced by gender roles a discussion of gender and gender roles is necessary. Gender and sex are often viewed as synonyms however it is important to establish the differences between the terms as they are not interchangeable terms. Sex is a biological distinction which is based on a person's reproductive organs (Baker & Ellece 2011) while gender is a distinction that is "socially and culturally constructed" (Litosseliti 2006: 3). Gender is the "behaviours and appearances society dictates a body of a particular sex should perform" (DeFrancisco, Palczewski & McGeough 2007:22). Gender is, therefore, more accurately seen as the way we present ourselves to the world, rather than a result of being biologically male or female.

Gender and sex are thought of as binary and this is reflected in the assumptions made about gender roles. These roles are socially agreed upon differences that denote acceptable male and female behaviour in particular societies (Baker & Ellece 2011). Gender roles are set up in opposition creating the impression that a man should be active, rational and powerful while a woman should be passive, emotional and powerless (Litosseliti 2006). Men are expected to be the "financier and symbolic head of the house" while women are supposed to assume their place in the home and be subordinate (Johnson & Ensslin 2007: 249). Traditionally men fulfil the role of the worker and provider while women are mothers and housekeepers (Litosseliti 2006). This links very closely to the nuclear family, which will be discussed in Section 2.5, as it assumes two people of opposite gender who fulfil different functions. Therefore, the ideal nuclear family structure is based on ideal gender roles.

Language both reflects and constructs our reality. The language people use and are exposed to builds identities and can reinforce the power structures and ideologies present in society (Litosseliti 2006). In newspapers it was found that it was more acceptable for men to speak in the public sphere while it was preferred for women to speak in the private sphere. This

reinforces the idea that men work in the public sphere and are the breadwinners and women are expected to remain in the home. Different verbs of speech were used to describe the speech of men and women in newspapers. Men's speech was described as "shouting and groaning" while women had their speech described as "screaming and yelling" (Caldas-Coulthard 1995 in Johnson & Ensslin 2007: 233). It is not unreasonable to assume that there is a similar distinction between male and female speech in fiction.

The gender roles in literature mirror the imbalances in society, becoming more equal after the 1970's although men tend appear more frequently than women as characters in books (Grauerholz & Pescosolido 1989). Female characters are found to be underrepresented in fiction for children by Hunt (2011) in a review of the research of children literature. Men are represented as aggressive and competitive but are negatively viewed when they exhibit behaviour that is seen as feminine. Women are viewed more positively when they fulfil traditional roles like being a wife and a mother. When women fulfil roles outside of these norms they are viewed more negatively (Hunt 2011).

Women are more likely to be negative characters as groups of older women, like sisters or stepmothers, are often present to victimise the hero (Mendelson 1997). These women work together when necessary to fulfil a selfish purpose, whereas men are described as working together with a greater sense of community whether they are positive or negative characters (ibid). In children's fiction, the representation of gender is important because the inequalities that are present in society are present in children's fiction (Wharton 2005). Men were represented more often in children's books and were seen as less capable than women in domestic situations. Men were seen as the buffoon in domestic scenarios while women were viewed as more capable in those domestic situations. The domain of male capability is clearly the public sphere where they earn money (Wharton 2005).

Gender can also be reflected in the words that we use. Three ways that gender is represented has been suggested (Motschenbacher 2009). As there are certain verbs of speech that seem to be used more frequently to indicate the speech of male or female speakers, considering the different ways that gender can be represented in a language is important.

Lexical gender is shown when words are considered to be semantically male or female (Motschenbacher 2009) and are categorised in terms of the gender continuum. We can see lexical gender in kinship terms, like mother and father, terms of address and body parts.

When words are classified by making gendered judgements to categorise something as male or female this is referred to as social gender. This is evident when words are lexically gender neutral but they are perceived as belonging to a particular gender due to social stereotypes, like women being perceived as more likely to be nurses or muscles being more associated with men.

The third way that gender can be represented is referential gender. This is contextually based as it looks at the referent in context. This can allow muscles to have a female gender and nurses to have a male gender if they refer to female and male characters respectively (Motschenbacher 2009).

Sex and gender are often considered to be the same thing despite being two different concepts. While sex is a biological difference gender is a social one (Baker & Ellece 2011). This social distinction has led to binary categories which tells society that men should be rational and powerful while women should be emotional and powerless. Gender roles extend into the home as women are expected to be the housekeepers and caregivers and men are expected to be the head of the house and the economic provider (Johnson & Ensslin 2007). This is discussed in more detail in Section 2.6. These gender roles can be reflected in the language through particular verbs of speech being associated with males or females (Caldas-Coulthard 1995 in Johnson & Ensslin 2007). Motschenbacher (2009) has indicated that words can have a lexical, social or referential gender tied to them which is helpful when analysing the verbs of speech from the Dahl corpus.

2.3 Representing speech in writing

The verbs of speech used to represent a person or character's speech create an impression of the attitudes, mood and personality of the person who is speaking and this encourages the reader to interpret the speech, and the character, in a certain way (Machin & Mayr 2012). In fields like reporting, verbs of speech demonstrate that something is newsworthy – as it is seen as more immediate when given in direct speech rather than being diluted through reported speech – and they provide evidence that something was said. Verbs of speech also show the writer's assumptions and judgements as the quoting verbs they choose indicate the writer's perception of the emotional state of the speaker. The writer also only directly quotes what they feel is important (Caldas-Coulthard 1994) and the verbs of speech the writer chooses to accompany the quotation can colour the perception the reader has of the events being reported.

In fiction quotations are viewed as the characters words without any outside influence. The verbs of speech are necessary to indicate the emotional state of the character (Sams 2009). As the same set of words can be understood in a number of different ways the verb of speech guides the reader’s interpretation of the words. “You’re so dead” is interpreted differently depending on whether it is ‘teased’ or ‘shouted’ (Sams 2009:150) as one implies more positive circumstances than the other.

Different kinds of verbs of speech also fulfil different functions within the text. Caldas-Coulthard (1994) suggests a classifications scheme for verbs of speech which takes into account the different kinds of verbs of speech. Table 1 shows the different categories that are suggested for the verbs of speech.

Reporting Verbs		
Categories	Sub categories	Example Speech Acts
Speech Reporting Verbs		
Neutral structuring		Say, tell, ask, enquire
Metapositional	Assertive	Remark, explain, agree, counter
	Directives	Urge, instruct, order
	Expressive	Accuse, grumble, swear
Metalinguistic		Narrate, quote
Descriptive Verbs		
Prosodic		Cry, shout, yell, scream
Paralinguistic	Voice qualifier (manner)	Whisper, murmur, mutter
	Voice qualification (attitude)	Laugh, giggle, sigh, gasp
Transcript Verbs		
Discourse Signalling	Relation to other parts of discourse	Repeat, echo, add
	Discourse progress	Pause, go on, hesitate

Table 1: Table showing categories of verbs of speech adapted from Caldas-Coulthard (1994: 306)

The first category of speech reporting verbs is made up of three different types of verbs. Neutral structuring verbs, “introduce a ‘saying’ without explicitly evaluating it” (Caldas-Coulthard 1994: 305) and include examples like ‘said’. Metapositional verbs show how the author interprets the speaker’s words and metalinguistic verbs specify the language used by the speaker. Both metapositional and metalinguistic verbs indicate the presence of the author in

the text as they allow the contribution of the author to be categorised (Machin & Mayr 2012). Transcript verbs relate to the development of the discourse by either telling the reader about the progress of the discourse ('pause') or relate what is being reported to other parts of the discourse ('add').

Descriptive verbs of speech tell the reader information about how something was said as well as what the speaker felt and can be either prosodic or paralinguistic (Caldas-Coulthard 1994). Prosodic verbs relate to the pitch, volume and emotion expressed and the paralinguistic verbs of speech tell the reader more about the manner and the attitude of what is being said. The verbs of speech I am most interested in are prosodic verbs of speech. These are verbs of speech like 'cry' or 'shout' and they convey the attitude of the writer. There is a difference between verbs of speech like 'screamed' and 'shouted' and this could tell us what the author thinks about the different characters in the story. The descriptive verbs of speech were found to be particularly interesting when looking at gender roles (as discussed in Section 2.2). This is particularly relevant as I am focused on the verbs of speech being used to indicate the speech of male and female characters.

The choice of a verb of speech in writing is interesting as it guides the reader's interpretation of what is being said while also telling the reader about the character of the person whose speech is being described. Caldas-Coulthard's (1994) categorisation, as shown in Table 1, indicates that there is a variety of different verbs of speech that can be used to describe a character's speech. When looking at the representations of men and women in newspapers it was found that the descriptive verbs are the most interesting to look at as they tell the reader the most about gender roles imposed on the speaker (Caldas-Coulthard 1994).

2.4 Children's Fiction

Children's books are worth studying as they are a medium that is widely available, from bookstores, libraries and schools. They have a long shelf life meaning they are able to be more easily accessed even long after they were originally published (Quinn 2006). Children's books are described as an important tool for learning as they "influence the child's attitude to his (sic) whole environment" (Williams 1970:23).

Children's books are also a reflection of, and an influence on, how society views childhood. They indicate how the authors and the adults who help choose these books – or find them acceptable for their children to read – feel about children and childhood (Larkin-Lieffers 2010).

Children's books help to socialise the child as they have an effect on how children view their role as a child and the role of adults in the world (Hunt 2011, Pounds 2010) as the media is a source from which a child gathers information about their world, including their family (Tanner et al. 2003). The fact that media can be accessed repeatedly reinforces the ideologies a child is drawing from things like books and films (Tanner et al. 2003).

Books also draw on the child's experience of their personal environment to understand the experiences of what they are reading (Rosenblatt 1982) and fairy tales in particular "possess prevalence and power in children's lives" (Robertson & Karagiozis 2004: 407). These books can have a positive effect on the reader as they provide an escape which might allow the reader to feel better able to cope with real life trouble. It is equally possible for there to be a negative impact on the reader as Taxel (1988) suggests. So there is a cyclical relationship between both the text and the act of reading meaning that our environment is likely to influence our interpretation of a text, but it is also possible for the texts to influence the reader's perceptions or interpretations of the environment. This research is focused specifically on aspects of representing the family in the text rather than their entire reading experience.

A topic like this is of interest due to the fact that "worthwhile fiction for children creates opportunities to construct meaningful views of people" (van Renen 2009: 119). The books read by children also influence the development of the "cultural self" (Robertson & Karagiozis 2004: 407). This indicates that there is a link between how people are depicted in books read by children and the views those children have of the people in their lives. Therefore, children are likely to unintentionally impose qualities characters have in stories as well as the ideologies present in books on people in the real world (Culley 1991).

The representation of adults in Dahl's children's books is criticised as it is suggested that Dahl "manipulates them to fit into a child's world, so that they appear either as supermen... or wholly childlike... and if they won't fit, they are excluded, made villainous" (Rees 1988: 154). The primary concern seems to be that this is not an accurate representation of real adults or the world as Dahl tends to represent adults as one dimensional while, in reality, people are much more complicated. I would argue that this one dimensional representation is a feature of children's fiction rather than simply a feature of Dahl's writing.

Gender differences have also been looked at in books that are aimed specifically at boys or girls (Stubbs 1996 in Thomas & Sealey 2007). Corpus Linguistics has been used to analyse children's literature in an attempt to establish which features are particular to children's literature and focus on how the world is represented to children (Thomas & Sealey 2007). This

was done by looking at frequency lists (discussed in Section 3.2) and establishing which types of words occur most frequently in the different corpora in order to establish patterns of use. ‘Said’ was found to occur more frequently in the corpus of children’s literature which indicates that more direct speech was occurring in that particular corpus.

2.4.1 Features of children’s fiction

Children’s fiction only became popular genre during the twentieth century when the child was becoming a more central figure in the family and childhood was being viewed as a sacred time (Alston 2008). While the distinction between adult and children’s fiction is not necessarily a clean cut one there are differences between them that we should be aware of. Children’s fiction is generally shorter and the protagonists are normally children. The books are also more likely action centred, meaning that there is dialogue rather than excessive description (McDowell 1973).

Complex emotions and experiences can be discussed though children’s books are more likely to guide the reader through the experience. In books aimed at adults, attention might be focused on the complexity itself rather than guiding the reader through it (McDowell 1973). Adult fiction also focused more on the individual while children’s literature focuses on the family (Alston 2008). In children’s fiction, the child characters can be complicated as the child reader is more able to relate to them. Adult characters need to be reduced to their essential quality to make them understandable for the child reader (McDowell 1973). So while in books for older readers bad characters might have redeeming qualities this is unlikely to happen for adult characters in children’s books. Children are more likely to remember the emotions they experienced when reading the book. As they get older, and as their understanding of what they are reading grows, they are able to cope with and understand more sophisticated texts (Protherough 1983).

Authors, like Dahl, focus on the most extreme characteristic of the adult whether it is something positive, like kindness, or something negative, like anger. Children’s books are expected to teach values that are considered important in later life but the most popular authors, like Dahl, create “sacred texts of childhood” as these authors remember what it is like to be a child (Lurie 1990: x in Stallcup 2008: 176). These books tend to make adults uncomfortable and children greatly enjoy them as they mock adult institutions, like school, and encourage behaviour, like day dreaming, that adults might find inappropriate (Lurie 1990 in Stallcup 2008).

Given the ideological impact of children's literature, research often places emphasis on whether or not the representations of characters and storylines of various books are appropriate for young children (Culley 1991; van Renen 2009; Taylor 2003). Dahl has been criticised for being inappropriate for child audiences as researchers are concerned that the characters in his stories will cause negative attitudes towards real people based on their appearance or their role in a child's life (Rees 1988).

Dahl is a popular children's author whose books are frequently borrowed from libraries (Maynard & McKnight 2002). It has been estimated that over 100 million copies of his books have been sold (Huenemann 2011). Due to his popularity, the ideologies that are present to shape a child's way of thinking about people and society (Stephens 1992) are influential and, therefore, worth studying. Dahl's books have also been included on the list of "100 Most Frequently Challenged Books 1990-1999" (URL 4) which shows that Dahl is not universally popular. Books appear on this list when there has been an attempt to remove the materials from libraries based on the objections of a person or group with the intention of protecting readers particularly children (URL 5). His unpopularity is possibly due to how adults are represented in the books indicating that they are concerned about what views children might impose on the adult figures in their lives (Rees 1988).

2.5 The Family

As Dahl is an author representing from a western society I have focused on a western view of family structures and the ideologies associated with these family structures. Families are often seen as individual units within society rather than a just a collection of individuals (Morley 1986). This suggests that when studying the family, even when looking at individual members of the family, the individual's role within the family unit needs to be carefully considered. There is not a single concrete meaning of family as the family is personal and culturally dependent (Alston 2008).

The UN (URL 3) describes family very simply as "the basic unit for social life" and suggests that families are a reflection of the strengths and weaknesses of society. These units are expected to provide support and guidance particularly to children should there be any in the family unit (Mattingly 1998). This definition suggests that the family is defined more by their function and role in society rather than the members which would make up this unit.

Taking this into account indicates that a broader definition of family would be of more value. Families change over time both within the family itself and in society. While marriage was

previously expected to create a new family unit (if we are operating with a nuclear family in mind) it is now acceptable for couples to live together and have children without marrying (Hakim 2003). *Oedonline* (URL 2) defines family as “a group of people living as a household, traditionally consisting of parents and their children...; any household consisting of people who have long-term commitments to each other and are (usually) raising children; such a group as a fundamental social unit or institution.” This allows for a broader definition of family as it goes beyond the ties of biology and marriage and allows for different ‘options’ of families while reminding the reader of what a traditional family is. This is very relevant today but at the time of Dahl’s writing the ideal family would be a nuclear family with clear links by blood and marriage. As I have focused on the representation of adult family members in Dahl’s books it is more important for me to consider the types of families he is representing in his children’s books.

There are many different family structures evident in society. These structures include nuclear families, extended family, single parent families, stepfamilies and families of choice. Family structures generally operate under the assumption that the families are hetero-normative meaning that there is a male-female couple (DeFransisco et al 2013). Despite there being more variety in family structures in society children’s books tend to represent more conservative family structures, particularly favouring the nuclear family (Alston 2008; Dworkin 1974). Bearing this, and the time period of Dahl’s writing, in mind I have focused on nuclear, extended and single parent families. Children’s literature also tends to represent families that look very similar. Common family structures represented in books for children are extended families, working class families and single parent families (Alston 2008).

Nuclear families are described as the ideal Western family structure as they are viewed as the “embodiment of a healthy family and the foundation of society” (DeFransisco et al 2013: 164). Families are very rarely purely nuclear, and this ideal is reinforced in the mass media as well as through political rhetoric (Cloud 1998) rather than being something evident in society. Traditionally when we think of a family we assume a nuclear family that has a husband and a wife, and possibly children. They are generally viewed as a unit that functions independently within society and subscribes to typical gender roles. The husband is viewed as the member of the household with the power and as the breadwinner and the wife is expected to perform domestic duties in the home and to be primarily responsible for childcare (DeFransisco et al 2013, Kelly 2009, Alston 2008).

The fact that the nuclear family has become the ideological ideal is interesting as the idea of a nuclear family is a more recent one, coming about during the Industrial Revolution as a status symbol (Wrigley 1977, Ariès 1977). This ideal became more firmly rooted in the 1950's when the idea of the husband as the primary breadwinner became more popular. This concept was then reinforced by popular media showing nuclear families conforming to gender norms on television. In more recent years there has been a shift towards dual-earning households – where both the husband and wife provide income (Kelly 2009) which leaves any children spending more time at home alone (Solberg 1990). Despite the move to dual earning household, there is still the expectation for women to pursue domestic activities like cooking and for men to be more interested in activities like sports and cars (DeFransisco et al 2013). The nuclear family was set up as the most desirable family structure while reality shows a far more diverse picture with few families being truly nuclear.

Other types of family structures to be aware of include extended families which are families containing members “outside of the parents and children” (Tanner et al 2003: 360). This structure is found in books like CCF, CGGE and GGM where the grandparents live with their children, and in the cases of these books the grandparents are also completely dependent on their children. A single parent family is also present in the corpus in DCW, where Danny lives with his father and his mother is dead. Blended, or stepfamilies, are families where parents remarry and join together two family units have been present since the twentieth century (Alston 2008). However they are not represented in my corpus. There are two instances of what I would call guardianship in JGP and Witches as the children's parents have died and they have been sent to live with relatives. There are many nuclear families represented throughout the books in the corpus like M, families other than the Buckets in CCF and the Jenkins's in Witches.

A family is a unit in the private sphere however it is held responsible for what its members do in the public sphere as the idea of family values has become influential in many facets of society like political rhetoric and mass media. The family is seen as providing the foundations for a “strong and secure society” (Alston 2008: 8) and this gives moral value to traditional family values. When there is unrest in society (like riots and looting) it is often blamed on the failure of family values which are closely linked to middle class, white, nuclear families and any group that does not conform to this ideal (poor, black, single parents etc) is blamed for the failure of society (Cloud 1998). These family structures are also viewed as a haven from any kind of unrest – so if you have the ideal family you are safe and have a place to retreat to if your family falls outside of these norms it is viewed as contributing to problems in society.

The naturalisation of the ideology of a loving, nuclear family “at best marginalised and at worst demonised” other family structures (Alston 2008:9). The family is represented as an important structure in child development as they are supposed to teach children “behaviour, self discipline, values and the code of society” (Heywood 1970:139 in Hendrick 1990: 53). When children come from households that do not subscribe to the norm any deviance is blamed for the lack of ‘proper’ role models and it tends to be assumed that if the family subscribed to the norm the problem would not exist.

The moral high ground that is associated with the ideal nuclear family structure is reflected in surprising places, like amusement parks. Disneyland is described as “good clean fun for good clean families” (Hunt & Frankenburg 1990:109). The idea is that every visitor should be treated as a guest but there are those who are excluded from this, and who do not conform outwardly to ‘family values’. Entrance to the theme park is exclusively for those who fit into the ideal expectations of the family.

While the family is difficult to neatly define it generally constitutes a group of people who have ties that are either marital or biological in nature or people who have chosen to live together. Despite the lack of a clear definition of family, society and children’s literature have a very narrow definition of family. More traditional and conservative views of the family are more positively viewed by society. The nuclear family is seen as the ideal family structure despite this being structure being less evident in society than other family structures. These ideal family structures also have particular gender roles associated with those structures and these are discussed in the next section.

2.6 Representations of Family Members in Literature

In Section 2.4 the impact of children’s books on a child’s perception of the world was discussed. Other forms of media, like television also influence children’s perceptions of the world. The representation of the family in children’s television shows has also been claimed to give children a point of comparison for their family (Callister et al. 2007). The same can be said for modern reinventions of classic fairy tales, both in print and on television, and the cultural variation of these adaptations is a good indication of how different communities view the roles of adults and children. These adaptations are an indication of the idea that there is “socialising and education potential inherent in storytelling” whether this occurs through books or other forms of the media (Pounds 2010:14 4). Fairy tales are particularly interesting they help to provide a “framework for moral thinking and ethical judgement” (Winston 2000 in

Pounds 2010:144) particularly regarding the role of the relationship that occurs between a parent and a child. This reinforces the idea that there is information about the real world to be taken from a story. The effect of these representations on the child's perception makes it important to study how the characters are described to the reader.

The representation of women in literature is often negative and more frequently discussed than the representation of men. Groups of older women, like sisters or stepmothers, are often present to victimise the hero (Mendelson 1997). These women work together when necessary to fulfil a selfish purpose but are more likely to be on their own. Men are more likely to work together with a greater sense of community whether they are positive or negative characters (ibid). This indicates that there is some sense of positivity in belonging to a community while characters who are loners tend to be seen as untrustworthy.

The representation of emotion differs for men and women in the oral folktales told in the American mountains. Male narrators are more likely to tell humorous stories that make magic seem ridiculous. They are also less likely to allow their male protagonists to show fear. The female narrators tell more serious and realistic stories, allowing their protagonists to experience fear as a sign of bravery rather than a weakness. This draws attention to the cowardice of the male characters in the story (Lindahl 2011). Therefore, it is more acceptable for female characters to experience a variety of emotions while men are limited to emotions like humour. This is evident in gender roles. As discussed in Section 2.2, men are supposed to fulfil the role of the protector and should remain rational rather than feeling emotions like fear while women are viewed as being more open and able to be emotional.

In fairy tales, women are generally portrayed as being powerless, dependent, self-sacrificing and weak while men are powerful and active characters who are in control of their lives while women seem to be victims of their own circumstances (Farish Kuykendal & Sturm 2007). Powerful women are represented negatively in fairy tales. If a woman is powerful she is also often evil or ugly and if they are good they are not human. The white witch in Narnia was found to follow this trend; while she is beautiful and powerful she is also an evil character (Hunt 2011). This suggests that independence and capability are viewed as negative feminine features while they are positive features for masculine characters. There are two different characterisations of women are evident in fairy tales: the good woman who is the victim and the bad woman who must be punished (Dworkin 1974).

In classic fairy tales mothers are often absent or dead leaving the children orphaned or with distant parents (Henneberg 2010). This is a device used to further the plot as parents,

particularly mothers it seems, “get in the way of a good story” (Gruner in Henneberg 2010:172) as they are seen as authoritarian figures who interfere in the child’s adventures. This also creates a space for the stepmother who is often a source of conflict for the child. While mothers are viewed as good, kind and passive they die and the stepmother is often “greedy, ambitious and ruthless” (Dworkin 1974: 38). There are two different characterisations of mother figures. Biological mothers who love their children and women who inherit the role and seem to resent the children.

Much of the research appears to focus on the absence or presence of mothers with little mention of fathers or other family members. This indicates an interesting gap in the literature, particularly in the case of Dahl. In the oral tradition of the American mountains, the female narrators often have female villains in their stories. These seem to come in the shape of witches and mothers and stepmothers who murder their children (Lindahl 2011). This feature of evil women is something that seems to be shared throughout fairy tale tradition and is definitely of interest when considering characters created by Dahl, like the witches and Miss Trunchbull.

The representation of grandmothers or grandmother-like figures is important, particularly when the mother is absent. There are three stereotypes of these figures in fairy tales (Henneberg 2010). Grandmothers are either “selfish, evil or vain crones, self-sacrificial women saviours [or] ineffectual or demented grannies” (Henneberg 2010: 126). This creates a negative association with age as most of the positive female characters die in their youth and the older female figures seem to be described as less reliable, responsible or as evil. These grandmother figures often become the child’s guardian taking on the role of the mother whether they are positive or negative characters. This elder female’s role seems to be to affect the experiences of the child hero either positively or negatively during the story. Overall there seems to be a more negative perception of women in general in fairy tales. It is only when they are absent, but remembered fondly, or when they are self-sacrificing when they are viewed positively. While my study is focused on older characters in general, I explore whether these gendered trends are also evident within this age group.

There is little research on the representation of older men, like grandfathers, in literature. In the Disney films, it was found that aged characters were generally in peripheral roles of the story and most of these characters were male. These older male characters were often in positions of authority and older women were more likely to be the villains in the story (Robinson et al 2007). This suggests, very broadly, that age results in men becoming authority figures and women becoming villains indicating that to some extent capability is more acceptable for men

than women as suggested previously in this section. This study was primarily concerned with establishing whether or not characters beyond a certain age were underrepresented but it has raised questions regarding the common roles and representations of older characters in the media. This is particularly interesting when looking at the roles the grandmothers and grandfathers play in Dahl's books.

Much of the research in the area of children's fiction has focused on children's picture books. These books are aimed at much younger readers and the pictures have a significant role in telling the story. These books often begin the process of socialising children by showing how people dress and to an extent behave and generally represent two parent households (Stephens 1992).

The stereotypical gender-roles that older family members fulfil are modelled in these picture books. In a book aimed at introducing the idea of being a big sister, the child's mother looks after the baby while her father reads newspapers and books and her grandmother knits and dusts wearing 'grandmotherly' clothing (cardigans, glasses and slippers). The story presents how important the child feels the mother's role is in her life by criticising the way breakfast is prepared by the grandmother while the mother is in the hospital (Stephens 1992). This indicates that women, not men, are represented in the kitchen and that children are the responsibility of women. The fact that the grandmother seemed to have been placed in the role of primary caregiver while the mother is absent is interesting as the father is still around but there seems to be no expectation for him to assume domestic duties.

The representation of fathers in children's picture books has typically portrayed them as being less involved than mothers in the lives of the child characters of those books (Adams, Walker & O'Connell 2011). However, a shift from fictional fathers being merely breadwinners to being more parentally involved was noted in Western literature after 1970 (Flannery Quinn 2006). When looking at award winning picture books for children younger than eight, it was found that despite expectations father characters were just as nurturing as mothers, but were more likely to give verbal rather than physical affection. Picture books also indicate that fathers need to be patient with their children and that their anger should be controlled so their children are not afraid. It is also assumed that a father's role is to protect his child (Flannery Quinn 2009).

There was also a shift from fathers only being the economic provider to being involved in child care when comparing books from 1946 to 1955 and 1973 to 1982 although it seems that the father's role in the home is still limited. One of the suggested causes for this shift in representation is the fact that women were allowed to move into the workplace rather than

being confined to the home (Atkinson & Blackwelder 1993). This shift in the representation of fathers could be due to the fact that reading these books with their children may help fathers envision themselves as parents (Flannery Quinn 2006). This suggests that while books influence how children view the people in their lives, it also has an effect on how adults see their role in a child's life, giving families something as a model. While these studies focused heavily on the pictures in the book they provide a starting point for my research while creating an opportunity to investigate representation in a different, more textual and less studied, genre of children's literature. There is also the opportunity to broaden the research to include the representation of other members of the extended family.

There has been more research into representations of the family in other forms of child-oriented media. In television shows, particularly sitcoms, fathers are portrayed as involved in the family and generally the parent to ask for advice. Despite this more involved role, fathers still seem to be removed from being actively involved in raising children (Kelly 2009). The job of raising children still seems to fall primarily to the mother with the father becoming involved more often only when the mother is unavailable for whatever reason (Atkinson & Blackwelder 1993).

Families and the relationships within families were found to be central to the plot of Disney animated films, with a variety of family structures represented in the films. This is despite the exclusivity suggested at the theme park. While nuclear families were represented in 12 of the films, 20 of the films had representations of other family structures including stepfamilies, adopted families, single parents and the community as a family (Tanner et al. 2003). When both parents are represented in the films the fathers seem to be more peripheral and less involved with children while mothers were depicted as central characters. Mothers are viewed, predominantly, as primary caregivers and as protectors. When single parents families were represented 60 percent of the single parents were fathers. Fathers were viewed in a wider variety of roles like "controlling, aggressive, protective disciplinarians;" nurturing and affectionate fathers or self-sacrificing characters and the data suggests that fathers are only able to look after their child if the mother is not present (Tanner et al.2003: 363).

In a popular culture survey on "Dad's Attitudes on Fathering" (2006 in Kelly 2009), it was found that how fathers feel about fatherhood is closely linked to the fathers that they watched on television and in films. It is not too much of a stretch to see that this could be similar for other adult-child relationships and other forms of media, like books. It is worth noting that

there seems to be a different perception of different classes of fathers. Working class fathers are generally viewed as less competent and less likely to provide emotional support than middle class fathers. It is interesting to consider how this compares to the class of fathers represented by Dahl (Mr Bucket and Mr Salt for example).

There are clear ideas regarding what roles women and men are expected to fulfil in western society and this is reflected in literature. Literature seems more likely to represent more traditional views of the family and men and women, presenting a very specific ideology about the family. These books tell children that families have to be “loving, respectful, preferably with two parents [and] contained in domestic harmony” (Alston 2008: 2). Women are expected to be present in the home as the caregiver and housekeeper, while men are expected to provide for the family economically and be the head of the house in the ideal nuclear family. While there have been minor changes, such as men being more involved with their children and women moving into the workplace, this does not seem to be reflected in children’s literature.

2.7 Conclusion

The representation of the family is central to children’s fiction and this makes it important to consider the types of family that are represented in the fiction available to children. As this study is concerned with a Western author the family structures and roles are established through views of Western culture. While the nuclear family is an idealisation it is the family structure that is most frequently represented in children’s literature. The ideologies surrounding the representations of the family and its members are reinforced through children’s literature which makes it important to expose the ideologies present in the text. As the family is being considered it is also important to consider the roles different family members are expected to fulfil. In society, men are expected to be powerful and provide for the family while women are expected to be present in the home and care for children.

These representations also appear in children’s literature. Female characters are represented in a far less active and often in a more negative light than men in stories. Mothers are generally represented in the home performing domestic tasks while fathers are more likely to be represented outside of the home. There has been a shift to having more involved fathers but mothers are still generally found to be most involved with caring for children. This is particularly common in children’s picture books. In fairy tales, mothers are often absent from the story either being dead or abandoning their child. This allows for the introduction of a

guardian, like a stepmother, who is a source of conflict for the child. These representations are compared to the representations that are present in the Dahl corpus to establish if the adult family members continue these trends in representing family members.

Chapter 3 Methodology

This chapter lays out the two methodologies that have been used to perform the analysis of this research project. Corpus Linguistics and Critical Discourse Analysis (CDA) are discussed individually before demonstrating that these two methods work well together. The combination of these methods allows for generalisable and representative results as the analysis is both quantitative and qualitative. Collocation, lexical priming and semantic prosody are also discussed in this section. The more practical aspects of the research such as texts that make up the corpus – as well as how those texts were tagged in order to focus the results – is also discussed. While analysing my Roald Dahl corpus of 230 766 words I aimed to answer the following research questions:

1. How are the adult characters textually represented in the corpus?
2. Are there particular verbs of speech that collocate strongly with the different categories of adult family members?
3. What kinds of evaluative categories and prosodies are associated with particular groups of family members?
4. What ideological assumptions are revealed about family and the nature of family?
5. How effective is the combination of Corpus Linguistics and Critical Discourse Analysis as a method of analysis to explore representations of adult family members in this context?

This research project fits into the broader area of stylistics, which is the study of literary texts using linguistic models. The aim of these stylistic studies is to establish how the formal features of the text have a “functional significance for the interpretation of the text” (Wales 1991: 438) by looking at how an author says something, rather than what they are saying (Haynes 1989). When Corpus Linguistics is combined with stylistics the aim of analysis is to look at how words are distributed in order to identify the textual features that are “characteristic of an author, particular text, or even a single character” (Biber 2011:16) which can make the reader aware of choices the author has made when writing the text. This study is focused on looking at the representation of adult family members in a specific author’s (Roald Dahl) works in children’s fiction.

3.1 Critical Discourse Analysis

Critical Discourse Analysis is concerned with the relationship between language and society, particularly with how power is mediated through language, which is the most common form of social behaviour (van Dijk 1993). CDA is influenced by Marxist thought which was concerned with exposing social practices to allow for emancipation (Wodak 2011). Several theorists, like Foucault, have recognised the importance of language in society as language has become a “primary means of social control and power” (Fairclough 2001: 3). CDA has emancipatory goals as it aims to expose the power structures and ideologies hidden in texts (Wodak & Meyer 2009). This is of interest due to the fact that societal structures are often reinforced or altered through language (Fairclough: 2001) and the power relations and ideologies that are present in the text are often hidden from the people reading the text (Mahoob & Paltridge 2013, Baker & Ellece 2011). CDA also aims to expose the role of discourse in maintaining the inequalities and ideologies that are present in society (Litosseleti 2006). This is particularly relevant to media, like books, as it is a one sided interaction that results in a limited level of engagement for the reader.

While a text is aimed at an ideal reader, each reader interprets the text with different member’s resources. This is the background, real world information that the reader has access to and uses to interpret a text (Fairclough 2001). This means that it is possible for each reader to have a different interpretation of the same text and that the process of interpretation is a subjective one. It is also worth considering that the text producer had a particular way of interpreting the text at the time of production and the reader’s interpretation may or may not align with the producer’s interpretation.

The goal of CDA is to establish how power, prestige and authority are naturalised in (and by) language and by doing so allows the receivers of texts to challenge these structure, or at the very least be aware of the ideologies that they are being exposed to through language (Mahoob & Paltridge 2013).

3.1.1 Ideology

The relationship between power, ideology and discourse was discussed in Section 2.1. This section discusses ideology in relation to Critical Discourse Analysis and how ideologies link to Corpus Linguistics (which is discussed in Section 3.2). CDA is concerned with how language can be used to “construct, reflect and maintain (objectional) ideological perspectives and,

thereby, help create and reinforce social and political relationships in which power is unequally distributed between individual participants and social groups” (Pounds 2010:144). One of the ways the power structures can be reinforced is through ideologies.

Ideologies are ways of seeing the world and “institutional practices which people draw upon without thinking” which impact how we choose to interpret the world around us (Fairclough 2001:27). These conventions are commonsensical as they have become so naturalised by society that they are no longer thought about or noticed. These conventions can be traced back to the dominant power in society (Fairclough 2001). The continued use of these conventions helps to reinforce the ideologies present in society and this reinforces the power relations that are associated with those particular conventions (Fairclough 2001).

There is a certain amount of common sense involved when interpreting the meaning of the words we are exposed to, meaning that we are likely to interpret the word according to one meaning rather than taking into account the variation that is possible (Fairclough 2001). This suggests that we interpret words according to what is ideologically significant for us, so a particular meaning and connotation are tied to particular words and this could differ from person to person. This could be interesting in terms of collocations (discussed in Section 3.2.1) as the more frequently a word appears in a text in a particular context it is more likely to become ‘charged’ or primed to particular ideological interpretations (Hoey 2005).

3.1.2 Lexical Priming

Lexical priming plays a role in an individual’s knowledge of how to use words together in particular ways in order to communicate meaning effectively, therefore, it ‘belongs’ to an individual rather than to a word (Hoey 2007). It can be seen as an explanation for why collocations occur in language (Pace-Sigge 2013). Lexical priming suggests that we are primed to group particular words together by the language we are exposed to and that a word is understood more quickly when it is presented with a word that is related to it semantically rather than a word that is unrelated (McEnery & Hardie 2012).

Individuals have different primes which can be influenced by the primes that they are exposed to through the media and social contact. The priming word might indicate one word for one person but a different word for another and this process of associating meaning is something that occurs as we learn language (Hoey 2005). Some of the aspects of language that an individual is exposed to are unconsciously reproduced (whether through collocations or

ideologies) and this reproduction, in turn, primes that individual to the meaning of that group of words (ibid). This shows that this is not an unchangeable feature of language. The primes that we use can strengthen and become more frequent or weaken and eventually fall out of popular use.

Corpus linguistics (discussed in greater detail in Section 3.2) is well positioned to expose and provide evidence for the “writers’ and speakers’ acquired language primings” (Hoey 2005 in Partington et al 2013: 6) as a corpus contains example of natural data that can then be sorted in order to expose primings. A corpus demonstrates how a person might have been primed but it would not be a complete demonstration of a person’s primes as it would not account for every instance of language the individual was exposed to that could prime them (Hoey 2007). Lexical priming links to the idea of collective meaning, as words have a certain meaning when grouped together in a particular way. Collocations are created by primings and collocations can also create primes from the reader’s experience with a text (McEnery & Hardie 2012). This means that the more a reader is exposed to a text or a group of similar texts the more likely they are to make associations between repeated concepts and words in the text. This suggests that the more ‘aunt’ is associated with a horrible character the more likely ‘aunt’ is to retain a negative association. When a particular repeating combination becomes “primed for particular collocations” it is seen as nesting (McEnery & Hardie 2012:145) which is when priming is itself primed to occur with another word around the original combination (Hoey 2007).

There is not a one to one relationship of word to collocation, as context plays a role in determining collocates that a word invokes (Hoey 2015). A word like rose, for example, might collocate strongly with red but red might not collocate as strongly with rose. So collocations operate in one direction. These meanings are socially based through the cross associations made (Brezina et al 2015). With a corpus of a selection of Dahl’s work some of his personal primes are likely to be evident in the text, however in order to establish what his personal primes are I would have to compare my corpus to a reference corpus which does not form part of this research project.

In order to establish the ideologies evident in the text I have taken into account the different types of verbs of speech that collocate with the character, their treatment in the story (are they punished?, does the main child character like them? Etc.), the descriptions associated with them as well as any comments the narrator makes about them in the course of the story. This, along with the ideologies discussed in Section 2.3, helps to establish the ideologies surrounding adult family members in my Dahl corpus.

3.1.3 Stages of Analysis

Fairclough's three stages of analysis are used to analyse my data. Corpus Linguistics falls into the description stage which then informs the stages of interpretation and explanation. The description stage supports the interpretation and the explanation by providing the data needed to perform the next two steps of analysis.

The description stage is based on systemic functional linguistics as it aims to describe how things are represented in a text (Baker & Ellece 2011). This stage asks questions about the vocabulary and the grammatical and textual structures of a text in order to establish patterns in the data (Baker & Ellece 2011). Considering the vocabulary, grammar and textual structures is important as it takes into account the choices that the author has made when writing the text. Looking at the language choices made by the author helps to uncover the ideologies that are present in the text. Questions asked in the description stage include:

- What experiential value do words have?
- What relational value do words have?
- What expressive value do words have?
- What metaphors are used?
- What experiential/ relational/expressive value do grammatical features have?
- What interactional conventions are used?

Etc. (Fairclough 2001:92-93).

Different values can be found in the text, as indicated by the above questions. Experiential values establish how the text producer has represented their experience of the social world. Relational values are concerned with the ways relationships and relations are represented in the text and expressive values is concerned with the identities represented in the text and demonstrates how the text producer has evaluated the reality that has been represented (Fairclough 2001).

Interpretation takes into account the fact that discourse is something that is “produced, circulated, distributed and consumed in society” (Blommaert & Bulcaen 2000: 448) and, therefore, needs the context of the text and how the reader might interpret the text to be taken into account. The relationship between the producer, the receiver and the text is important as the producers of the text have to aim the text at an ideal reader as they are not able to adapt to the audience the way they would in other kinds of discourse. This means that the text is created

in such a way that it reads for the widest possible audience who is likely to interpret the text as the producer intends. In children's literature, for example, the producer's interpretation of how characters should behave is embedded in the text. The reader accesses what they know about the genre and the people represented in the text, and uses this to interpret the text (Fairclough 2001).

The explanation stage places the text in the broader social context by looking at discourse as a social practice. This stage establishes whether or not the text reinforces or transforms the existing ideologies and power relations. In this case, the explanation stage establishes whether or not the dominant representations of family structures (namely the nuclear family as discussed in Section 2.5) and family members (discussed in Section 2.6) is reinforced or challenged by the texts in the Dahl corpus. The interpretations made in the previous stage either reproduce or challenge the procedure and practices in the discourse (Fairclough 2001) and this can be established by looking at the power relations that influence the text, the relevant member's resources that have ideological value and where the text is positioned with regards to societal struggles and power relations.

3.2 Corpus Linguistics

Corpus linguistics is a method of analysis that allows the researcher to see and explore the patterns of language through the quantitative data that is provided by the concordance software (Baker 2011). It is a useful methodology to employ as it can be paired with any theoretical approach (Partington et al 2013) and it is reliant on computer software in order to analyse the large amount of data that is characteristic of this methodology (Conrad 2002). Corpus Linguistics makes use of "real-world instances of language" (Baker 2010:94) in order to establish any patterns that are evident in how people actually use language and a corpus generally needs to be large enough to be as representative as possible for the variety of language being studied (McEnery & Wilson 1996 in Baker 2010). It is an evidence based methodology that can be used to study a wide range of topic from "the use of a single lexical item (lexicology and dictionary making)... authorial style, figurative meaning ... [to] the social, political, cultural and ideologies as expressed in a text" and is therefore useful to a wide range of researchers (Partington et al 2013: 6).

A corpus is designed to be as representative as possible in order to provide results that are reliable and generalisable (Conrad 2002). This often involves building a corpus of a large size that has been sampled in order to ensure that it gives the most representative information about

the topic under study (Baker 2006). A study looking at general language use requires more data that has been sampled in order to ensure representability resulting in a corpus of a million or more words. If a corpus is too small it can contain unreliable results as the frequencies within the corpus are too small to be reliable (Baker et al 2008). In this study a specialised corpus was built as this research is focused on representation in Dahl's writing for children. While a general corpus has a wide variety of texts in it, a specialised corpus is one that contains texts that belong to a particular genre, medium or topic (Mautner 2009 a). In this case the corpus is specific to a particular author and genre of texts. Section 3.5 provides a more detailed discussion of how the Dahl corpus was built.

A set of texts is collected in a machine readable format. These texts are then run through the software to provide statistical information like frequency lists, concordance lists and collocates. Collocation is discussed in Section 3.2.1 but frequency and concordance are discussed briefly here. Frequency is the starting point for a corpus analysis. It is concerned with how many times a particular word appears in a corpus and produces a word list which provides all this information (Baker 2006). This informs the researcher about the choices that have been made when producing the text and this reveals something about the intentions of an author (Baker 2006). In this project, I am concerned with how frequently adult family members appear in a text as well as how frequently particular verbs of speech are used in the corpus. This gives me information about the distribution of the types of characters throughout the corpus as well as the distribution of verbs of speech to characters.

A concordance is "a list of all the occurrences of a particular search term in a corpus" (Baker 2006: 71). This list allows the researcher to view the search term in its context which helps to determine more about its use. A concordance is also sortable which allows the researcher to determine patterns that are evident in the text by manipulating the order of the concordance lines (Baker 2006). Concordance lines help to provide the evidence for the conclusions that are drawn in Chapter 4 as they display collocates and allow the context of the search term to be readily available.

3.2.1 Collocation

The definition of collocation varies. Collocation emerges from the idea that a word's meaning cannot only be determined from the word in isolation but that the words surrounding it also have an influence on the meaning of the word (McEnery & Hardie 2012). It can be looked at as the company a word keeps in a text (Firth 1957 in Brezina, McEnery & Wattam 2015) or

“recurrent combinations of words” (Hoey 2005: 2) appearing together frequently enough that it is not random. This indicates that the words need to occur together frequently to be collocates.

Collocation can also be used to describe how an utterance is made up of “pre-fabricated chunks of language” (Barnbrook, Mason & Krishnamurthy 2013: 3) which have a “collective meaning” (Leech 1974: 20 in Hoey 2005: 4) due to frequent contact with words the environment of each other. The meaning is determined as the expressions have “characteristics of a syntactic and semantic unit whose exact and unambiguous meaning cannot be derived directly from the meaning or connotation of its components” (Choueka 1988 in Pecina 2010:138) meaning that the meaning of the unit is determined by those words appearing together. These definitions essentially say that the collocations occur in particular sets which hold particular meanings. These meanings are not present when the set is broken up.

The shared assumption of the definitions is that collocations are concerned with the words that appear together rather than in isolation and that the meaning of the term is built up by the different collocates. So rather than simply being a set of words the collocates become a “meaningful cluster” (Pace-Sigge 2013: 13). As the text is being read those meanings are called on and it is possible that, despite the lack of a particular set of collocates, the appearance of one word from a collocational set will prompt the same collective meaning.

There are a number of different scores that can be used to calculate collocation, which place “different weight on different aspects of the collocational relationship” (Brezina et al 2015: 145). I chose to use the Mutual Information (MI) score rather than a score like log-likelihood as MI favours lower frequency/rare words rather than grammatical words which tend to have a higher frequency in the corpus (Barnbrook et al. 2013). This means that the informative words will have a higher collocational score. This helps to provide me with the information in terms of the characters and their representation. MI compares the chances of finding two particular terms occurring together to the odds of finding those two terms separately and Antconc provides the score based on the number of times each word appears in the corpus and how large the corpus is. Therefore the higher this score is, the greater the likelihood of finding those terms in close proximity to one another (Church & Hanks 1990). Anything above 3 is considered significant (Baker 2006). While a span of 3L- 3R could be used I have selected a span of 5L-5R when calculating collocates in order to ensure that the tags added to the characters have been included. I also set for a minimum frequency of two.

Semantic prosody is based on the analysis of collocation (McEnery & Hardie 2012). It is described as “a form of meaning which is established through the proximity of a consistent

series of collocates” (Xiao & McEnery 2006) which gives the reader information about the writer’s attitude towards or evaluation of something basically providing an “indication that something is good or bad” (Hunston 2004 in Partington 2004:131). Similarly semantic prosody is describes as a “consistent aura of meaning with which a form is imbued by collocates” (Louw 1993:157 in McEnery & Hardie 2012: 136) which indicates that the meaning is the result of frequent collocation. Words that carry this kind of prosody have given a “favourable or unfavourable speaker evaluation” of characters (Partington 2004: 131). Semantic prosody is not intuitively detected but is rather found through the analysis of concordances. It is context dependant as a target word gains a negative meaning when found with words that have a negative meaning (McEnery & Hardie 2012). Semantic preference is the reoccurrence of a lexical set throughout a text in a way that is not ideologically interesting and this creates semantic sets rather than evaluating something as semantic prosody does.

In a corpus semantic prosody is evident when collocates belonging to the same lexical set are consistently evident around a target word. If the collocates have a positive evaluation that is likely to reflect on the target word – like a character (Biber 2011). The effect of expression is often considered but particular verbs of speech appearing with particular characters should also carry prosody.

In summary collocation is the frequent occurrence of words together in a span of text. This grouping of words is calculated using the MI score (for this research project) as it highlights lexical items rather than the frequently occurring functional words, the higher this statistic the stronger the relationship between the words. Semantic prosody is detected by looking at collocates that occur frequently around a target word as these collocates spread the positive or negative evaluation they carry onto the target word. This leads to the reader being primed to have particular associations with certain words.

3.3 The combination of CDA and Corpus Linguistics

Combining methods is often beneficial as using different methods on the same data can help to expose different aspects of meaning. Using both quantitative and qualitative approaches helps to make the results generalisable as well as more detailed (Angouri 2010). CDA and Corpus Linguistics work well together as the combination of the qualitative and quantitative methods respectively helps to “[direct] the analyst’s gaze in unexpected and often fruitful directions” (Fairclough, Muldering and Wodak 2011:366).

While CDA traditionally works with smaller amounts of textual data the incorporation of Corpus Linguistics allows for broader results, as more texts can be included in the analysis. This helps to counteract accusations of cherry picking, lack of representativeness and researcher subjectivity which are often levelled against CDA (Mautner 2009b, Baker 2006). The fact that larger volumes of data can be analysed and substantiated with statistical proof helps to make the analysis more objective (Baker et al 2008). This helps to counter claims that CDA texts are “fragmentary and exemplicatory” (Fowler 1996:8 in Orpin 2005: 38) as Corpus Linguistics aims to be representative.

In turn, Corpus Linguistics is sometimes criticised for a lack of focus on contextual information and a reliance on the statistics provided by the concordance software. CDA helps to counter this by incorporating the contextual information by reinforcing the social impact discourse has (Baker 2006). It has also been suggested that Corpus Linguistics does not account for occurrences that might not be present in the text. As CDA allows for the consideration of the linguistic choices a text producer has made in terms of what they have decided to include in or exclude from a text, this allows for the consideration of why some examples of language use might not occur in particular texts (Baker 2006, Baker et al 2008).

Corpus Linguistics and CDA both have criticisms levelled against them, however, the combination of a large amount of data that Corpus Linguistics can process and the contextual information provided by CDA allows for the researcher to perform an analysis that considers both quantitative and qualitative information. This allows for a detailed and representative analysis. CDA is primarily concerned with social structures and how power, ideology and ideology interact within a text and this makes it well suited to establishing the ideologies and dominant representations of characters in the Dahl corpus. Corpus Linguistics provides statistics like collocations which informs the analysis by creating awareness of the semantic prosody in a text. Collocations also provide indications of how the reader might be primed by the text.

3.4 The Corpus

In this particular project the data is a specialised corpus of selected Roald Dahl texts, which has been analysed using concordance software like Antconc (Lawrence 2014). The corpus in this study is made up of seven of Dahl’s children’s books published 1961 and 1988. I have excluded three types of books.

- If the book is poetry rather than prose (like *Dirty Beasts*) it has been excluded from the corpus.
- I have also excluded Dahl’s autobiographical works (*Boy* and *Going Solo*) as they are not works of fiction.
- Lastly, I excluded books with characters that did not fulfil the criteria of being human and an adult family member. So books like *Fantastic Mr Fox* that involve animal characters as well as the books that did not contain familial relationships (*The BFG*).

In the corpus, I have coded the adult family members (See Appendices B, C, D, E, and F) in order to establish if there are any patterns in the verbs that are used to describe the speech of particular types of family members. These patterns of collocation reveal how ideological meanings are distributed throughout the text particularly when they are prevalent in more than one text. They also provide evidence for the discourses supported by the author in terms of a particular subject (Fairclough 2001). This helps to establish whether there are differences or similarities in the representation of the adult family members in Dahl’s children’s novels.

3.4.1 Tagging

In order to allow me to focus on the relevant characters in the analysis of my corpus I have tagged those particular family members. The tags I have chosen are based on the kinship abbreviations (Anthropology Department) but were altered to suit the purposes of this project. Kinship diagrams and abbreviations represent the relationships between individuals and their family members through either blood or marriage (Anthropology Department). Letters are used to indicate the relationship between the family members and the ego in a simpler and more standard way. I have made use of them as a basis for the tagging in this project as the system took into account the more complex family relationships. I simplified the system to the one present in Table 2 to make it more efficient and accurate when searching for collocations.

Tag	Character Group
*M	Mothers
*F	Fathers
*A	Aunts
*MG	Grandmothers
*FG	Grandfathers

Table 2: Table showing the tags used in the corpus

As I would like to be able to make statements about characters individually, as well as in general, it became necessary to find a way to tag individual characters while still having them belong to the larger family member group. I saw two ways of doing this. I could indicate the separate characters with either a letter or a number. Letters were a problem in that they might create real words and skew the data and, therefore, I numbered the tags according to character. Initially, the tags were <M1>, <M2> etc but this created problems when searching for individual characters. When <M1> was searched for it gave no results and <M1 included results for M10 and up, so this code needed to be altered. Coding was easily changed to <1M> etc which resolved the searching problem. When the mother that is indicated in the text refers to an abstract human mother it is just tagged <M> so that it is still included in the results. Originally the code used for grandmothers was <*GM> and the code for grandfathers <*GF> however when sorting the terms in Antconc I found that these terms appeared in searches for mothers and fathers. To prevent this from occurring I swapped the letters of the code around so that <*GM> became <*MG> and <*GF> became <*FG>. This allowed me to limit my search for collocates and concordances to one group of adults. A full list of tags used in the corpus is located in Appendices B-F.

Chapter 1 discussed the fact the family is often a key component of children's literature. This means that the roles that the family members fulfil in the stories could encode ideologies in the text. In order to analyse these roles, I am looking at relationships of the adults to the child. For this reason, I also had to take into account when a character was fulfilling more the one relationship in the texts, like Grandma Georgina from CCF and CGGE, to insure accurate representation of the adult group. While she is continuously referred to as "Grandma Georgina" throughout the books the relationship of her being Mrs Bucket's mother is sometimes also indicated, particularly in CGGE.

'<3F>He can change his own rotten nappies!' said <1M>Mrs Bucket. 'What <1M>I want to know is where's my <12M>mother? Where's <12M><2MG>Grandma Georgina ?'

In order to account for these instances the characters have been tagged for both roles. This means that contexts need to be very carefully taken into account so that the correct tag/s is applied in the correct places so that the relationships are represented as accurately as possible. As this also occurs with grandfathers this has also been taken into account for those relationships. A similar situation occurs with Miss Trunchbull from *Matilda* where she is both the principal of the school Matilda attends and Miss Honey's aunt. In that situation I have

tagged Miss Trunchbull with <3A> whenever Miss Honey interacts with her or that relationship of niece and aunt is being implied in the context but not when she is mentioned by the school children. When the parents or grandparents are referred to in their capacity as a husband or wife they are not coded as their marital relationship is not being examined.

I have found that the tagging does skew the frequency count of the collocation between characters and verbs of speech. By this, I mean that if a character’s tag appears three times in proximity to a verb of speech it gives it a frequency of three. To give a more accurate picture of the frequency of the verbs of speech I have gone through concordance lines to confirm that the frequencies are accurate and used the accurate frequencies to plot the information on the graphs that follow in the Results chapter. So if the frequency of a particular collocation is seven but when looking at the concordance lines there are only three instances the frequency has been adjusted to three and this was used to plot graphs. This also allows for a more accurate overall picture of verb of speech usage to be presented.

3.4.1 Classification of Verbs of Speech

When looking at the verbs of speech collocating with the tagged characters in my corpus I found that there were several verbs which repeated frequently. These verbs all fall into the category of prosodic descriptive verbs discussed in Section 2.2. Table 3 shows a portion of Table 1 with the category of interest, prosodic verbs of speech, highlighted.

Reporting Verbs		
Categories	Sub categories	Example Speech Acts
Descriptive Verbs		
Prosodic		Cry, shout, yell, scream
Paralinguistic	Voice qualifier (manner)	Whisper, murmur, mutter
	Voice qualification (attitude)	Laugh, giggle, sigh, gasp

Table 3: Portion of Table 1 highlighting prosodic verbs

As prosodic verbs are concerned with the representation of volume, pitch and emotion I created a continuum which these verbs fit into. The continuum takes into account +/- volume, +/- pitch and whether the emotion represented by the verb of speech is positive or negative. ‘Said’ is – volume and –pitch while ‘shrieked’ is +volume and +pitch. ‘Shouted’ and ‘yelled’ are both +volume and –pitch which places them in the middle of the continuum. For some of these verbs of speech it is possible to demonstrate either positive or negative emotions (‘wailed’ is possibly the only exception) as characters can ‘shout’ or ‘yell’ out of joy or anger and ‘cry’ out of shock

or happiness. It is necessary to indicate that while the verbs of speech are arranged according to their pitch and volume the emotion behind the verb of speech also needs to be taken into account to allow for accurate representation of the characters.

3.5 Conclusion

Both CDA and Corpus Linguistics are used to analyse the specialised Dahl corpus that has been created to establish how adult family members are represented. Collocation is the primary statistic that is looked at, as this provides information about how the text producer and text receiver perceive certain characters. The different characters have been tagged with a particular code which allows for more accurate representation of the collocates of different characters within a category. The verbs of speech in the seven book corpus are analysed according to which characters they frequently collocate with as well as the pitch, volume and emotion. This has been used to group the different kinds of characters according to how they are represented in the corpus.

Chapter 4 Results

In the results section I discuss the adult family members in terms of the verbs of speech that collocate with them frequently. I also look at other verbs of speech that collocate with the individual characters. The verbs of speech are discussed in terms of Caldas-Coulthard's (1994) classification scheme and I argue that there is a continuum within this classification scheme which is evident when looking at the speech of the adult family members in this corpus. The family members are discussed first, with regards to their role in the story and their physical description and then the verbs of speech they collocate with. After this, the verbs of speech are discussed in order to clarify the results of the particular verbs of speech including the patterns of collocation that occur with the verbs of speech.

Character	No. tagged in corpus	Frequency of tags in corpus
Mothers	20	720
Fathers	19	1912
Grandmothers	5	1802
Grandfathers	3	404
Aunts	3	399

Table 4: Number and frequency of tagged characters

The corpus is 230 766 words. As Table 4 shows mothers and fathers appear in most of the seven books that make up this corpus however despite there being fewer tagged grandmothers they appear more frequently than mothers. This suggests that grandmothers are more central to the stories in the corpus. The most frequently tagged mothers are Mrs Bucket (1M, 123 times), Mrs Wormwood (8M, 125 times) and Mrs Kranky (7M, 82 times)¹. Danny's father (10F) is tagged 1223 times in the corpus followed by Mr Kranky (12F) who is tagged 148 times and by Mr Jenkins (14F) and Mr Wormwood (15F) who are each tagged 102 times.

The grandmothers appear in four of the books in the corpus (CCF, CGGE, Witches and GMM) with Grandmamma (5MG) being tagged most frequently (910 times). The grandfathers appear in primarily in CCF and CGGE with 5 instances occurring in DCW. Grandpa Joe (1GF) is the most frequently tagged grandfather (323 times). The aunts only appear in two of the books (JGP and Matilda). The two in JGP only appear at the beginning of the book – before they get

¹ For a full list of mothers, their tags and their frequency in the corpus see Appendix B

squashed by the giant peach – so Miss Trunchbull is the most frequently tagged aunt (217 times).

Throughout the corpus, there is more than one way of referring to the different family members. Fathers are referred to as ‘father’ or ‘daddy’ or ‘dad’ as well as by the title ‘Mr’ which mirrors the terms that refer to mothers. Grandparents are referred to by terms like ‘grandpa’, ‘grandma’ and ‘grandmamma’. Aunts are the simplest as they seem to be referred to by ‘aunt’ or ‘auntie’ rather than any other terms. All of these instances have been tagged in the corpus using the relevant tags (which can be found in Appendix B-F)

4.1 Physical Descriptions of the tagged characters

While some characters are given very detailed physical descriptions others are given little to no description. The mothers and fathers seem to have the least physical description while the grandfathers (particularly Grandpa Joe) and grandmothers are described in more detail. The Aunts are given quite detailed descriptions, which is interesting as they the most negative characters in the corpus.

Mrs Bucket (1M), Mrs Kranky (7M) and Mr Salt (5F) are never described physically, there are other characters like Mr Gloop (4F) (who is wearing his best suit) and Mrs Gloop (2M) (who goes white in the face) who have minimal description, but they do not really tell us anything about the character themselves. Danny’s father’s (10F) eyes are described by Danny as blue with a “golden spark dancing in the middle of each eye. The reader is also told that Danny’s father is an “eye smiler” and this seems to imply that he is trustworthy as “you can fake a mouth smile anytime you want” while and eye smile cannot be fake as it needs to be felt to reflect in the eyes.

Dahl describes several characters as fat. Mrs Salt (3M) is described as a “great fat creature with short legs” and the descriptions of Mr and Mrs Teavee imply a large size. Mr Teavee’s (7F) face is described as “great [and] sweaty” and Mrs Teavee (5M) has a “great red mouth” although this could be due to her screaming. Mrs Wormwood (8M) is given a detailed description. She is described as a “large woman with platinum blonde hair” who wears heavy makeup and has an “unfortunate bulging figure”. This description is reiterated later in the story when Miss Honey meets Matilda’s parents and serves to reinforce the negativity associated with these characters. Aunt Sponge is “enormously fat and very short” with “small piggy eyes, a sunken mouth and...[a] white flabby [face]”.

Two other characters are described as large but this does not seem to imply that they are fat as it might for other characters. Grandmamma (5MG) (Witches) has a “massive wide body” and is “tremendously old and wrinkled” but is also described by her grandson as “majestic”. The reader is also told that she is missing the thumb on one of her hands. There is no sense of fragility present in the description of Grandmamma, while wrinkled she is never described as frail, even when she has been seriously ill she is described as a “tough old bird”. Miss Trunchbull (3A) is a “formidable middle-aged woman” who comes across as fairly masculine. Her muscles are still “clearly in evidence” despite being a former athlete. She has a “bull-neck”, “big shoulders”, “thick arms” and “powerful legs”. Her face and her clothing are also described in a fair amount of detail. Miss Trunchbull has an “obstinate chin, a cruel mouth and small arrogant eyes” which tells the reader that she is not a nice character. The fact that her clothing makes her look like she is a “rather eccentric and bloodthirsty follower of stag-hounds” reinforces the masculine description of a mean female character. Her description would be positively evaluated if she was a male character however her description is more negatively viewed for female characters, who are traditionally described as more slight and far less muscular.

In contrast, other characters are described as small. Grandma (4MG) (GMM) is “a very tiny person” with “pale brown teeth and a small puckered up mouth” and “bright wicked little eyes”. George is quite scared of her particularly when she gives him a “thin icy smile”. Mr Wormwood is also a small character. He is a “small ratty looking man whose front teeth stuck out underneath a thin ratty moustache” and this description is reinforced later by Mrs Wormwood, who calls him her “skinny little husband”, and Miss Honey who describes him as a “small ratty-looking man”. The reader is also told quite a bit about his clothing. He wears loud “jackets with brightly coloured checks”, green or yellow ties and a “flat topped pork-pie [hat] with a jay’s feather stuck in the hat-band” all of which make him look like a “low grade bookmaker”. This all creates the impression that he is untrustworthy and coupled with his treatment of Matilda indicates that he is quite a mean character.

While the reader is told that Aunt Spiker is tall we are also told that she is “lean...and bony” with steel-rimmed glasses and “long wet narrow lips” giving the reader the impression of a sharp and severe character especially when contrasted with Aunt Sponge. Mr Kranky is a “small man with bandy legs and a huge head” who is always jumping or dancing around. This helps to create a positive, if silly, impression of George’s father.

The old people in CCF and CGGE are described as “shrivelled as prunes, and as bony as skeletons” and this creates a very fragile impression of these grandparents, particularly as they never leave their bed. They are generally described in a group with wrinkled, friendly, kind and smiling faces. Grandpa Joe (IFG) is described in more detail than the other grandparents. He is the oldest of the four grandparents and is “delicate and weak” although this sense of fragility changes once Charlie has found the golden ticket. He is “tall [and] bony” but is now out of bed with colour in his cheeks and eyes that are “wide open, shining with joy...[and have] a little spark of wild excitement”.

Bad characters – like the Wormwoods, Grandma and the Aunts – seem to be described in much greater detail than the positive characters in the corpus. Characters that are very fat or very thin or very small (or even very masculine in the case of Miss Trunchbull) seem to be viewed more negatively than the characters that fit into the middle of the spectrum. In other children’s literature, the description of eyes tells the reader something important as it seems to be “suggestive of the nature of the character” (Hunt 2011: 152). If there is excitement in there then the character is positive however if the eyes are small or lack that spark of excitement they are viewed in a negative light.

4.2 Overview of Verbs of Speech and Tagged Characters

Figure 1² provides an overview of the verbs of speech that are associated with the different types of adults that are being focused on in this research. From this graph it is evident that mothers are far more likely to ‘wail’ or ‘shriek’ than other characters, fathers are far more likely to have their speech described with the word ‘said’ and Aunts are the more likely to ‘snap’. Grandfathers have relatively low numbers on this graph but appear to ‘shout’ more often and grandmothers seem to range between ‘yelling’, ‘screaming’, ‘wailing’ and ‘snapping’. This graph clearly indicates that there is a difference in which verbs of speech are associated with particular adult family members. This is discussed in more detail throughout this section according to the adult family member and later the verb of speech. As indicated by the discussion of the numbers of characters tagged in the beginning of this section, there are four times as many mothers and fathers in this corpus than other adult family members. This

²The percentages of verbs of speech are worked out according to the total frequency that particular verb of speech appears in the entire corpus and then the number of time it is used by a particular character group. ‘Said’ uses 2771 to work out the percentage as the total frequency while ‘shrieked’ (Rank 871, freq 30) uses 30 as the total to work out the percentage of use per character type.

high frequency has very little to do with the role of these characters in the stories. Mothers seem to be the most peripheral characters in the corpus despite have the most tagged members in a group while grandmothers only have five tagged members and are often involved throughout the story.

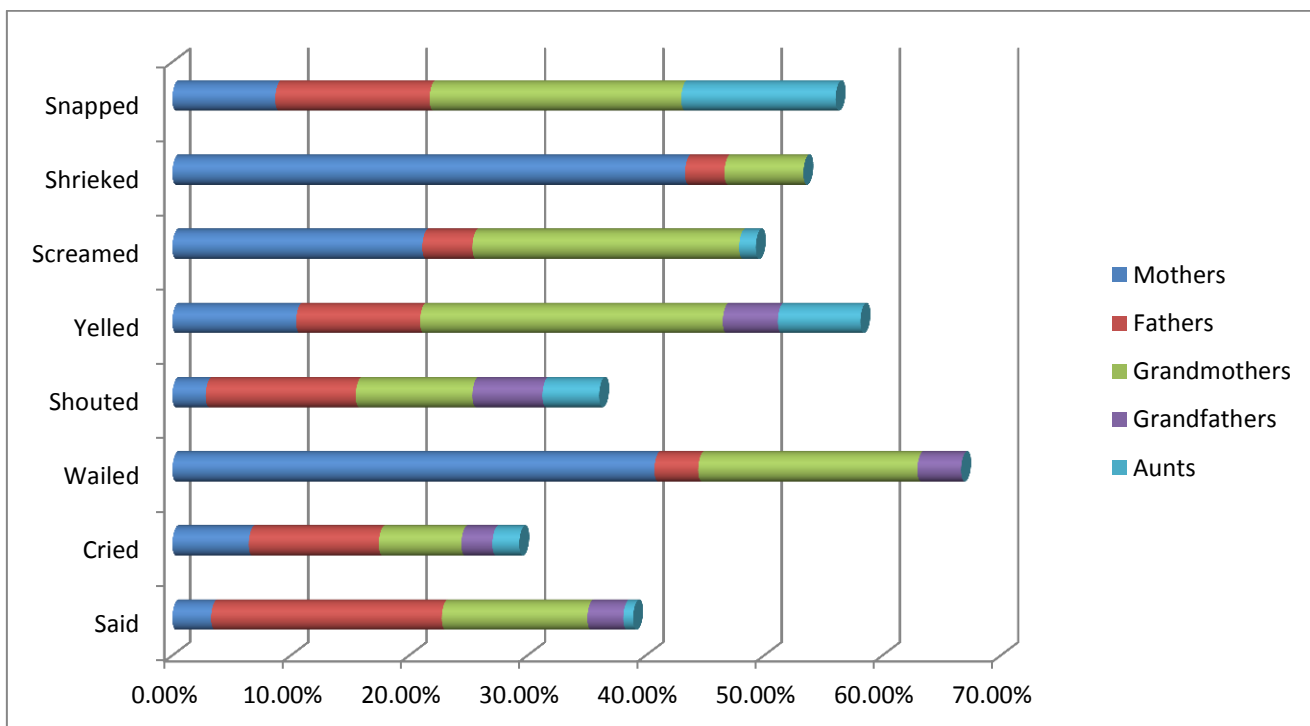


Figure 1: Frequency of verbs of speech with adult family members³

These verbs fulfil a variety of functions and fall into different sections of the classifications set out by Caldas-Coulthard (1994). There are several categories of verbs of speech (as discussed in Section 2.3) including neutral structuring verbs, descriptive verbs and transcript verbs. Table 6 is adapted from Table 1 in Section 2.3. It shows the sections in which the verbs of speech found in the Dahl corpus. It also shows the total frequencies of the verbs of speech under consideration. Dahl primarily makes use of many descriptive verbs like ‘cried’, ‘yelled’, ‘shouted’ ‘screamed’, ‘wailed’ and ‘shrieked’. These kinds of verbs tell the reader something about the attitude of the speaker, and are therefore more important in the analysis of this corpus. I discuss the verbs of speech in term of the hierarchy that is evident in the corpus. The more neutral verbs seem to belong to more nurturing verbs and the less neutral (and more descriptive) they become the less nurturing the characters seem to be.

³ This details how much of the total frequency of the verbs of speech is used by particular family members. So Mothers ‘shrieked’ is 43% of the total uses of shrieked while fathers ‘shrieked’ 3.33% of the total uses.

Verb of Speech	Mothers Total	Fathers Total	Grandmothers Total	Grandfathers total	Aunts Total	Corpus Total
Said	91	538	341	84	23	2771
Cried	37	63	40	15	13	573
Yelled	9	9	17	4	6	86
Shouted	10	45	35	21	17	355
Wailed	11	1	5	1	0	27
Shrieked	13	1	2	0	0	30
Screamed	15	3	16	0	1	71

Table 5: Table showing frequency scores of verbs of speech per tagged character

Table 5 above details the frequencies used to get the percentages in Figure 1 as well as the total uses of the verbs of speech in the Dahl corpus.

Reporting Verbs		
Categories	Sub categories	Example Speech Acts
Speech Reporting Verbs		
Neutral structuring		Said (2271), tell, ask, enquire
Metapropositional	Assertive	Remark, explain, agree, counter
	Directives	Urge, instruct, order
	Expressive	Accuse, grumble, swear
Metalinguistic		Narrate, quote
Descriptive Verbs		
Prosodic		Cried (573), shouted (355), yelled (86), screamed (71), shrieked (30), wailed (27)
Paralinguistic	Voice qualifier (manner)	Whisper, murmur, mutter
	Voice qualification (attitude)	Laugh, giggle, sigh, gasp

Table 6: Adaption of Caldas-Coulthard (1994) table including relevant frequencies from the Dahl corpus

Looking at an overview of the verbs of speech associated with the different tagged characters in the corpus, it is evident that there are some verbs of speech that are primarily associated with particular characters. There is a certain degree of overlap. Mothers are strongly associated with ‘wailed’ while fathers have a stronger association with verbs of speech like ‘shouted’ and ‘yelled’. Grandmothers are more likely to ‘shriek’, ‘snap’ or ‘scream’ while grandfathers, like

fathers, are most likely to ‘shout’ and ‘yell’. Aunts are most likely to ‘bark’ or ‘snap’ but they also ‘yell’ (like fathers and grandfathers). Mothers and grandmothers are similar as they both have verbs like ‘shrieked’ associated with them. This suggests more uncontrollable emotions. Fathers and grandfathers both have ‘yelled’ and ‘shouted’ as strong collocates suggesting that these are more masculine verbs of speech. Aunts are interesting in that they are female characters who have verbs seem more masculine as strong collocates. The rest of this chapter discuss these groups and the verbs of speech in more detail.

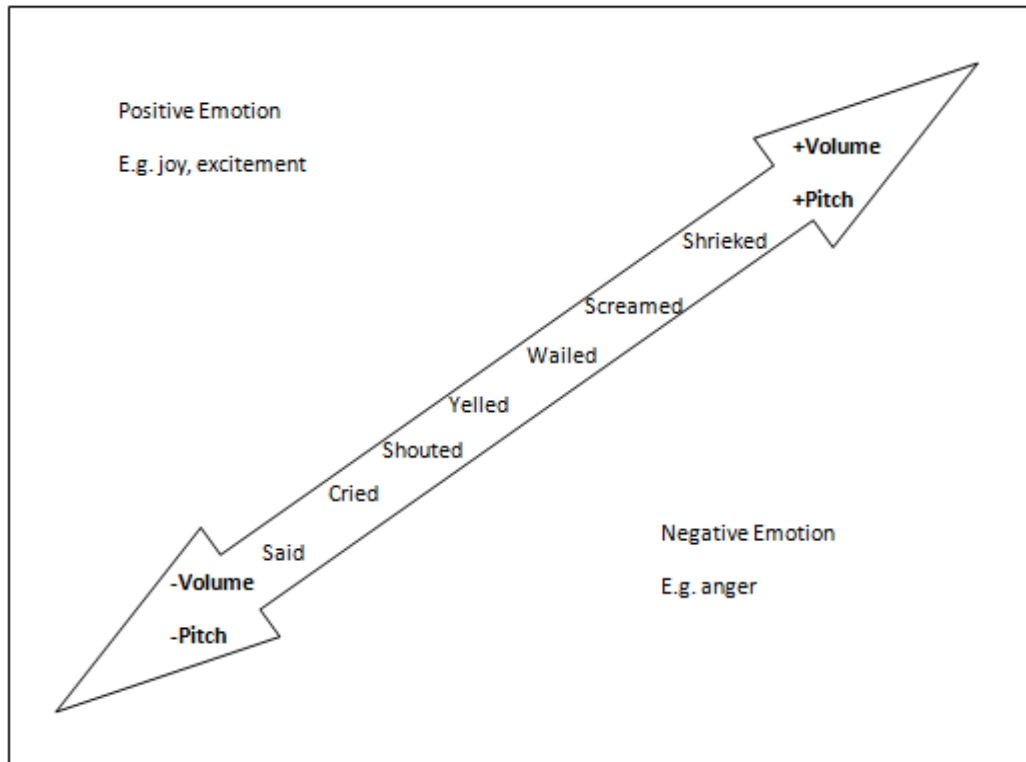


Figure 2: Continuum of Verbs of Speech from Dahl corpus

Figure 2 is the continuum that was discussed in Section 3.4.1. This continuum is organised according to the pitch and volume of the verb of speech – ‘cried’ is louder than ‘said’ and ‘shouted’ is louder than ‘cried’. There is also an increase in the emotion of the verb of speech so something like ‘yelled’ had more emotion behind it than ‘said’. ‘Shrieked’ and ‘screamed’ are also the most hysterical verbs of speech of the continuum. They convey high emotion and are therefore at the opposite end of the continuum to ‘said’ and ‘cried’. In my analysis, I have also taken into account the fact that the emotion expressed by these verbs of speech can be positive or negative (a character could give a shriek or joy, or could shriek in anger for example.)

‘Said’ (rank 10, freq 2771) is the most neutral verb on this continuum and it is the most frequently used verb of speech in the corpus. It is very rarely modified by adverbs and does not tell the reader anything about the character. For these reasons, I am not discussing ‘said’ further.

4.3 Mothers

Figure 3 allows for a closer look at the verbs of speech that are associated with mothers. It provides an overview of all the verbs that collocate with mothers. ‘Wailed’ and ‘shrieked’ are the two verbs of speech used by mothers most frequently in this corpus, followed by ‘screamed’. This suggests that mothers are emotional and use more hysterical verbs of speech, suggesting that they experience more uncontrollable emotions. I argue that the higher a mother is placed on the verb of speech continuum (Figure 2) that has been created for this corpus, the less nurturing the mother is. This means that the more often a mother ‘shrieks’ and ‘screams’ the less positively she is viewed by both the reader and the writer.

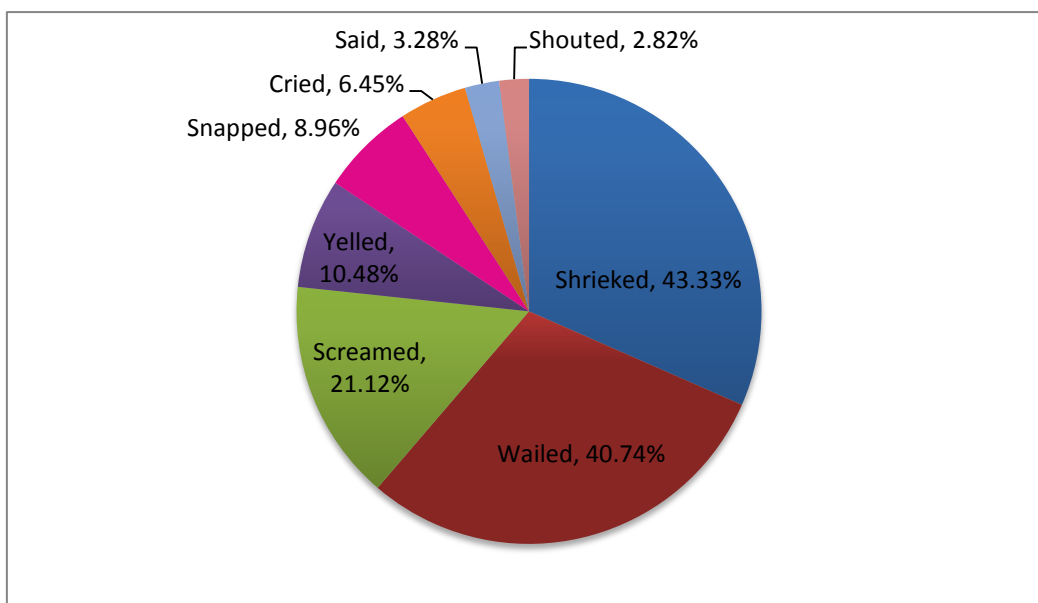


Figure 3: Verbs of Speech associated with Mothers

Mrs Kranky (7M) and Mrs Bucket (1M) collocate significantly with only two verbs of speech other than ‘said’. ‘Cried’ is more neutral than the other descriptive verbs on the continuum but it has a fairly wide spread usage. ‘Cried’ features on the lower half of the continuum as it has a low volume and a low pitch when it is compared to the other verbs of speech on the continuum. Verbs of speech that have a higher volume and a higher pitch seem to be viewed more negatively than the verbs of speech lower on the continuum. It generally seems to mean ‘cried

out' – or something with volume below a shout but louder than said – rather than implying tears. Mrs Kranky (5.88, freq 12) and Mrs Bucket (5.16, freq 11) both collocate significantly with cried.

As evident in the concordance lines below there is a certain degree of emotion involved in the use of 'cried' and the exclamation mark that appears at the end of the sentence that is 'cried' implies that there is possibly an increase in volume but not an increase in pitch. The concordance lines also show that 'cried' is used in many different situations. Mrs Kranky uses it when she is trying to prevent her mother drinking more of George's medicine and again when she is panicking trying to help resolve the situation. Mrs Bucket 'cries' out when she is scared as well as when she is surprised.

hag shouted. 'Pass it up here this minute!' 'No!' cried <7M>Mrs Kranky. 'No, <14M>mother, don't! Tha <4MG><14M>me, boy!' yelled <4MG>Grandma. 'Don't!' cried <7M>Mrs Kranky. 'That's George's Marvel said, still grinning. 'Now <12F>you've done it!' cried <7M>Mrs Kranky, glaring at her husband. '<12 shrill it hurt the ears. 'Call the fire-brigade!' cried <7M>Mrs Kranky. 'Call the police! Man the ho igned) Willy Wonka.' 'The first day of February!' cried <1M>Mrs Bucket. 'But that's tomorrow! Today eamed <2MG>Grandma Georgina. 'He'll eat us all!' cried <1M>Mrs Bucket. 'In one gulp!' said <1F>Mr ry deary me, here we go again...' '<12M>Mother!' cried <1M>Mrs Bucket, and now there was a shrill Joe. '<12M>Mother's no more than four now!' <1M>Mrs Bucket cried out. '<12M>She's about that.' 'What have you done to <12M>her?' cried <1M>Mrs Bucket. 'My poor old <12M>mother!'

Mrs Bucket (8.43, freq 5) and Mrs Kranky (8.7, freq 4) also have a significant MI score with 'wailed'. Although 'wailed' appears on the higher end of the continuum the reasons for 'wailing' are different. 'Wailed' also does not imply the same level of volume and pitch as 'screamed' or 'shrieked'. Mrs Kranky and Mrs Bucket both 'wail' when their respective parents are in trouble. Mrs Bucket 'wails' when her parents have been de-aged by Mr Wonka's vitamin, but particularly when her mother is de-aged too much and disappears. Mrs Kranky 'wails' when her mother takes George's medicine and is shrinking rapidly.

<12M>Mother's shrinking faster than any of them!' wailed <1M>Mrs Bucket. '<12M>Mother! Can't father.' 'That's right! He's my <3F>father!' wailed <1M>Mrs Bucket. 'And where's <12M>Georgina, Grandpa George, your <3F>father?' 'Eighty-one,' wailed <1M>Mrs Bucket. '<3F><2FG>He was eigh

*husband's not even out of his nappies yet?' wailed <1M>Mrs Bucket, pointing a finger at the on
<1FG>Grandpa Joe. 'My poor old <12M>mother!' wailed <1M>Mrs Bucket. 'What on earth...' 'Patien
allowed everything that was in it. '<14M>Mother!' wailed <7M>Mrs Kranky. '<14M>You've just drunk fif
said. '<4MG><14M>She's going to blow up!' <7M>Mrs Kranky wailed. 'Her boiler's going to burst
right amount.' '<7M>I must stop <4MG><14M>her!' <7M>Mrs Kranky wailed. '<7M>I can hardly see*

This could indicate that these mothers regress when something happens to their parents and that 'wailed' could be viewed as a more childish response. It is also interesting to note that every instance of 'wailed' with these two mothers is for unselfish reasons, in the sense that something bad is happening to someone else and they are upset about it. A more selfish version of 'wailed' might occur when something bad happens to the person wailing, like when Mr Wormwood 'wails' about the possibility of his hair falling out due to accidentally bleaching it. This 'wailing' is due to his vanity. As the verbs of speech that Mrs Bucket and Mrs Kranky collocate with verbs of speech that are on the part of the continuum that has a lower pitch this indicates that these mothers are more positive and more nurturing.

Mrs Teavee (5M) also has a significant collocation with 'cried' (6.23, freq 8) and 'wailed' (9.22, freq 3). 'Cried' seems to indicate a level of upset and fear for Mrs Teavee rather than any more positive emotions like joy. She 'cries' out when she's scared in the lift and she also 'cries' out when her son is sent, and shrunk, by television.

*Grandpa Joe shouted, 'Yippee! Here we go!' and <5M>Mrs Teavee cried out, 'The rope has broken!
a half of Mike is coming back to us?' <5M>she cried. 'Let's hope it's the
him all right!' 'Is he all in one piece?' cried <5M>Mrs Teavee. 'I'm not sure,' said Mr
he's a midget!' shouted <7F>Mr Teavee. 'Mike,' cried <5M>Mrs Teavee, 'are you all right? Are ther
get any bigger?' shouted <7F>Mr Teavee. 'Talk to <5M>me, Mike!' cried <5M>Mrs Teavee. 'Say somethin
squashed!' 'He won't be able to do anything!' cried <5M>Mrs Teavee. 'Oh, yes I will!' squeaked t*

Like Mrs Bucket and Mrs Kranky 'wailed' is Mrs Teavee's strongest collocate. The instances of 'wailing' all occur when her son has been sent by television, two occurring while she is waiting to find out what has happened to Mike and the third occurring after he has been shrunk.

*a million tiny pieces!' 'Don't talk about it!' wailed <5M>Mrs Teavee. 'We must watch the televis
Wonka. 'What did you expect?' 'This is terrible!' wailed <5M>Mrs Teavee. 'What are we going to do?'*

prisoner fought to get out. 'Oh, Mr Wonka,' wailed <5M>Mrs Teavee, 'how can we make him grow?'

While the reason for the 'wailing' is unselfish, which puts Mrs Teavee in line with Mrs Bucket and Mrs Kranky the contextual evidence suggests that Mrs Teavee is not placed in the same category as Mrs Bucket and Mrs Kranky. In several of his books, Dahl mentions his disapproval of television. In CCF, this opinion comes from Mr Wonka who says "I don't like television myself. I suppose it's all right in small doses, but children never seem to be able to take it in small doses." And the Oompa Loompa song after Mike Teavee has been shrunk implores parents to "never, NEVER, NEVER" let children near a television saying that it kills a child's imagination. The blame is clearly based on parents for using television as a way to occupy children and would make Mr and Mrs Teavee less nurturing parents as far as Dahl is concerned as they have allowed their son to watch too much television.

Mrs Teavee also collocates strongly with 'yelled' (6.96, freq 2) and 'screamed' (7.83, freq 3) and these two verbs of speech separate her from Mrs Bucket and Mrs Kranky as they do not collocate with either of these verbs of speech. As 'yelled' and 'screamed' are higher on the continuum than 'wailed' and 'cried' this suggests that Mrs Teavee is moving away from being considered a nurturing mother. These verbs of speech are quite emotive and, when looking at the concordance lines, seem to indicate some level of panic on Mrs Teavee's part. There is also not an indication of anything being actively done to help resolve the situation by Mrs Teavee, rather these emotional responses seem to indicate a degree of helplessness.

down... and... '<5M>I'm going to be sick!' yelled <5M>Mrs Teavee, turning green in the face.

Wonka. 'Now <5M>I am going to be sick!' yelled <5M>Mrs Teavee. 'No, no!' said Mr Wonka. 'N

he other lift at this moment.' 'What other lift?' screamed <5M>Mrs Teavee. 'The one that goes the op

been... and her great red mouth opened wide and <5M>she screamed, 'He's gone! He's gone!'

will come out unharmed at the other end.' 'Mike!' screamed <5M>Mrs Teavee, clasping her head in her

The majority of these instances occur when the group is travelling in the lift, an experience which Mrs Teavee seems to find terrifying. The response of 'screaming' and 'yelling' is contrasted with Grandpa Joe who says "Yippee" and Charlie who describes it as being on a roller coaster. Two instances of Mrs Teavee 'screaming' are linked to her son being shrunk and while it is reasonable for her to be upset that her son has disappeared and been shrunk the emotional state of her response seems to be frowned upon, possibly as it seems to prevent her from trying to do anything about the situation.

We can see a more negative view of the expression of high emotion when we look at the other three mothers in CCF. Mrs Gloop (2M), Mrs Salt (3M) and Mrs Beauregarde (4M) all show these highly emotional responses when their children are in danger, however, the fact that they do not seem to do anything but panic does not work in their favour. This reinforces the idea that this highly emotional state renders these characters incapable of action. Mrs Gloop demonstrates this clearly when her son falls into the chocolate river in CCF.

'Augustus!' shouted <2M>Mrs Gloop. 'You'll be giving that nasty cold of yours to about a million people all over the country!'

'Be careful, Augustus!' shouted <4F>Mr Gloop. 'You're leaning too far out!'

<4F>Mr Gloop was absolutely right. For suddenly there was a shriek, and then a splash, and into the river went Augustus Gloop, and in one second he had disappeared under the brown surface.

'Save him!' screamed <2M>Mrs Gloop, going white in the face, and waving her umbrella about. 'He'll drown! He can't swim a yard! Save him! Save him!'

First we can see that her primary concern is that Augustus could be spreading his cold while her husband notices that their son is leaning over too far. When he falls in her immediate response is to 'shout' for someone to save him rather than attempting to do something herself. I would suggest that the fact that she becomes extremely emotion and is rendered helpless causes Mrs Gloop to become negatively valued as a mother who is supposed to protect her child (discussed in Section 2.6).

Mrs Gloop (2M) collocates strongly with 'shrieked' (9.89, freq 5), 'snapped' (8.63, freq 3), 'screamed' (8.42, freq 4), 'yelled' (7.14, 2) and 'shouted' (6.1, freq 4). All of these verbs of speech are of a louder pitch or higher pitch and, therefore, appear on the higher end of Figure 2 (particularly 'shrieked' and 'screamed' which indicate both high volume and pitch) or come across as harsh like 'snapped'. When Mrs Gloop's speech is described as 'shrieking' it is as a result of Augustus having gone up the pipe from the chocolate river, however, she also 'shrieks' at Mr Wonka when he is trying to explain where her son has ended up. The hysterical response is reinforced by her "shriek of fury" which could indicate that she has been reduced to a non-verbal state.

boy's just gone up the pipe! You monster!' < 2M>she shrieked, pointing her umbrella at Mr Wonka a, giggling slightly. 'He'll be chocolate fudge!' shrieked <2M>Mrs Gloop. 'Never!' cried Mr Wonka. ' op. 'Never!' cried Mr Wonka. 'Of course he will!' shrieked <2M>Mrs Gloop. 'I wouldn't allow it!' cri

*'t allow it!' cried Mr Wonka. 'And why not?' shrieked <2M>Mrs Gloop. 'Because the taste would b
'<2M>I don't want to think about it!' shrieked <2M>Mrs Gloop. 'Nor do I,' said Mr Wonka.*

From the concordance lines above it is evident that her speech is also being contrasted with Willy Wonka's. His speech remains much calmer ('cried' and 'said' only) and he seems to be presenting a more reasonable perspective of the already ridiculous events. While Mrs Gloop (2M) seems convinced that her son is going to be turned into fudge Mr Wonka seems to find the suggestion laughable and then promptly gives the Oompa-Loompas clear instructions on how to help Augustus. Mrs Gloop's complete lack of action is contrasted with the action that Mr Wonka takes to help resolve the situation. This is emphasised by the fact that the verbs of speech used by either character are on opposite ends of the continuum.

Two instances of 'shouted' occur before Augustus falls into the chocolate river and the third instance 'shouted' and both instances of 'yelled' occur after Augustus has fallen into the chocolate river.

*you have one before the day is out.' 'Augustus!' shouted <2M>Mrs Gloop. 'Augustus, sweetheart, I do
lapping up the chocolate like a dog. 'Augustus!' shouted <2M>Mrs Gloop. 'You'll be giving that nast
be made into marshmallows!' 'And why not, may <2M>I ask?' shouted <2M>Mrs Gloop. 'Because that
whole pipe!' said Grandpa Joe. 'Smash the pipe!' yelled <2M>Mrs Gloop, still waving her umbrella. '
in the barrel of a gun. 'He's disappeared!' yelled <2M>Mrs Gloop. 'Where does that pipe go to?*

The 'shouting' occurs because Augustus has snuck away to drink from the chocolate river, so the distance rather than anger or disapproval seems to be the reason for the increase in volume, particularly as there is the use of the endearment "sweetheart" which suggest that she is not angry with him. She is 'shouting' because she wants him to hear her rather than because she is upset with his actions. The later instances of 'shouting' and 'yelling' are due to a more emotional state, which could have been avoided if Augustus had listened when his mother first 'shouted'. When Mrs Gloop (2M) 'yells' it does not seem to be directed at anyone specifically but rather seems to be at the height of her panic of Augustus falling into the chocolate river. Something similar happens with Mrs Salt

(3M) and Mrs Beauregarde (4M) when their children are in danger. Dahl expresses disapproval of their parenting abilities as he blames these parents for the behaviour of their children. Augustus Gloop is described as “a greedy boy” before the story even begins and when the reader is first introduced to him this is reinforced by the description of him having “greedy currant eyes” and being “enormously fat.” His mother encourages this behaviour saying that he “eats so many bars of chocolate a day” suggesting that “he wouldn't go on eating like he does unless he needed nourishment.” The author's disapproval is shared by the Buckets who describe Mrs Gloop as “revolting” and Augustus as “repulsive” clearly linking Augustus's greed and his mother's ignorance and placing the blame for Augustus's appearance and behaviour on Mrs Gloop.

Mrs Salt (3M) and Mrs Beauregarde (4M) have fewer verbs of speech associated with them with Mrs Salt collocating strongly with ‘shrieked’ (9.95, freq 3), ‘shouted’ (5.89, freq 3) and ‘cried’ (5.19, freq 3) and Mrs Beauregarde collocating significantly with ‘screamed’ (9.08, freq 4), ‘yelled’ (7.81, freq 2) and ‘cried’ (5.65, freq 3). All of these instances occur in the events of crises their children encounter.

she couldn't escape. 'Where are they taking her?' shrieked <3M>Mrs Salt. 'She's going where all the 'She's gone!' And indeed she had. 'But where?' shrieked <3M>Mrs Salt, flapping her arms. 'What ha e on cacao beans, do you?' 'But... but... but...' shrieked <3M>Mrs Salt, 'where does the great big p

let me finish!' said Violet. 'It's turning blue!' screamed <4M>Mrs Beauregarde. 'Your nose is turnin said Violet, still chewing away. 'Your cheeks!' screamed <4M>Mrs Beauregarde. 'They're turning blu it right one day, you wait and see.' 'Violet,' screamed <4M>Mrs Beauregarde, 'you're swelling up! 'I feel sick,' Violet said. 'You're swelling up!' screamed <4M>Mrs Beauregarde again. 'I feel most p

Mrs Salt (3M) and Mrs Beauregarde (4M) both either ‘shriek’ or ‘scream’ when their respective daughters are in danger however they do not do anything to try and stop the crisis from taking place. These two mothers experience the same level of helplessness that Mrs Gloop experiences once again suggesting that high emotion renders a mother incapable of doing anything. These mothers demonstrate a lack of action when their children are in danger which seems to indicate that they are less capable of protecting their children than mothers like Mrs Bucket and Mrs Kranky.

ordered <6F>Mr Beauregarde. 'Mercy! Save us!' yelled <4M>Mrs Beauregarde. 'The girl's going blue

>I don't want a blueberry for a daughter!' yelled <4M>Mrs Beauregarde. 'Put her back to what head!' 'How dare you speak to me like that!' shouted <3M>Mrs Salt. 'Oh, do shut up,' said Mr the hole in the floor and peered in. 'Veruca!' shouted <3M>Mrs Salt. 'Are you down there!' There

The above concordance line show the instances of ‘shouting’ and ‘yelling’ by Mrs Salt and Mrs Beauregarde which demonstrate the emotional nature of the responses. It is interesting to note that two of the examples refer to personal feelings like “I don’t want a blueberry for a daughter” which looks at the situation from a rather selfish perspective rather than any concern with Violet other than the fact that she looks like a blueberry.

Veruca Salt’s introduction indicates that she is “spoiled by her parents” which is reinforced throughout the story. The song sung by the Oompa-Loompas clearly lays the blame on her parents saying “For though she's spoiled, and dreadfully so, a girl can't spoil herself, you know. Who spoiled her, then?...You needn't look so far to find out who these sinners are. They are (and this is very sad) her loving <3P>parents, <3P>MUM and DAD.” (CCF)

Violet Beauregarde “chews gum all day long” which is described as unladylike behaviour by her mother. Mr Wonka labels chewing gum as “disgusting” an opinion shared by the Buckets which is evident when Violets gum chewing behaviour is described when she finds the golden ticket. Her mother also describes the motion of gum chewing as “ugly” but does not seem to be doing anything to prevent this behaviour and encourage more ladylike behaviour. Mr Beauregarde seems particularly proud of his daughter’s gum chewing particularly when she chew the chewing gum meal saying “keep chewing, baby”. When Violet begins turning into a blueberry while her mother panics her father offers the much more practical advice of spitting out the gum. This reminds the reader that inactivity due to an overly emotional state is negatively valued.

The least nurturing mothers represented by Dahl are Mrs Jenkins (15M) and Mrs Wormwood (8M). Mrs Jenkins is a relatively minor character but she does provide some insight into what mothers should not do. Mrs Jenkins (15M) collocates strongly with ‘screamed’ (8.44, freq 3) and the only other verb of speech she collocates with significantly is ‘said’ (4.74, freq 9). This suggests that when speaking she goes from one extreme to another rather than having varying degrees of volume and pitch. It also suggests that she is quite hysterical which is supported by the fact that she is often

described as ‘screaming’ (9.31, freq 2) and collocates significantly with ‘terrified’ (10.84, freq 2). The fact that she has to ‘scream’ “Help!” places emphasis on the idea that she is helpless and it links the idea of needing help to being overly emotional.

*your filthy mouse away this instant!" "Help!" screamed <15M>Mrs Jenkins. Her face had gone
"Hi, <14F>Dad!" Bruno said. "Hi, <15M>Mum!" <15M>Mrs Jenkins screamed even louder.*

The boy and his grandmother (5MG) suggest that as Bruno has been turned into a mouse Mrs Jenkins (15M) is unable to view Bruno as a son and will be likely to drown him due to the fact that she is “terrified of mice”. This is especially tragic when looking at the loving relationship between the boy and his grandmother even after he has been transformed into a mouse. The reader is told that his grandmother has made ladders and special light switches as well as a toothbrush to help her grandson get around the house.

One evening, as I lay on my grandmother's lap in front of the fire, <5MG>she said to me, "I wonder what happened to that little Bruno."

"I wouldn't be surprised if his <14F>father gave him to the hall porter to drown in the fire bucket," I answered.

"<5MG>I'm afraid you may be right," my <5MG>grandmother said.

"The poor little thing."

The above extract is an indication that the author considers Mrs Jenkins a less than nurturing mother as she does not have unconditional love for her child.

Mrs Wormwood (8M) seems to be the least nurturing mother present in the corpus. She collocates strongly with ‘hissed’ (10.84, freq 3), ‘shrieked’ (7.93, freq 4) and ‘cried’ (4.26, freq 6). When Mr and Mrs Wormwood are introduced the reader they are described as having “no interest” in their daughter and being “so gormless and so wrapped up in their own silly little lives that they failed to notice anything unusual about their daughter. To tell the truth, I doubt they would have noticed had she crawled into the house with a broken leg.” (Matilda) This demonstrates neglect which continues throughout the book. Although the other mothers come across as more emotional than Mrs Wormwood, her neglect is contrasted with the fact that the other mothers still express concern for their children.

While other mothers ‘shriek’ when their children are in danger, Mrs Wormwood shrieks for more personal, and often vain, reasons.

relieved. "<8M>I heard him, Harry!" the <8M>mother shrieked, still quaking. "<8M>I distinct
you've . . . <15F>you've dyed it!" shrieked the <8M>mother. "Why did <15F>you do it,
of his fancy tweed jacket. "Be careful!" shrieked the <8M>mother. "Now look what you've don

Of the three examples above, two concern appearance (her husband's dyed hair and her
make up being spilled, while the first is when Mrs Wormwood thinks the house is being
broken into and expresses fear. which is understandable, although as the reader we know
that this is a trick Matilda is playing on her parents. All the instances of 'hissed' also
occur when Mrs Wormwood thinks the house is being broken into. While the need to keep
voices down is understandable, it is interesting that Dahl chose a verb like 'hissed' which
has a fairly negative connotation to it when 'whispered' would also fit the scenario and
have a more neutral connotation. This continually reminds the reader that Mrs
Wormwood is not a positive character.

e it is!" cried the brother. "It's burglars!" hissed the <8M>mother. "They're in the dining-room
g tight. "Then go and catch them, Harry!" hissed the <8M>mother. "Go out and collar them red
face had turned grey. "Get on with it!" hissed the <8M>mother. "They're probably after the

'Cried' very clearly indicated that Mrs Wormwood was upset in the three situations
indicated by the concordance lines below. When she thinks they are being burgled, when
her husband's hair has been dyed and when Mr Wormwood switches the television's
sound off when Miss Honey has come to see them about Matilda. The last incident is
particularly interesting as it very clearly compares Mrs Wormwood and Miss Honey.

ll. "Hullo, hullo, hullo," it said. "Harry!" cried the <8M>mother, turning white. "There's some
a ghost," Matilda said. "Heaven help us!" cried the <8M>mother, clutching her husband round

looking." "Of course <15F>he's dyed it!" the <8M>mother cried. "It can't change colour all
n." "Of course that's what happened!" the <8M>mother cried. "Well really Harry, how stupid c

re on the screen. "Don't do that, Harry!" <8M>Mrs Wormwood cried out. "Willard is just about

Miss Honey is first introduced as Matilda's teacher and as the story progresses she
becomes a mother figure to Matilda. When Miss Honey and Mrs Wormwood meet it
becomes clear that Miss Honey would be a far more positive role model and eventual

parental figure for Matilda. This is interesting as her nuclear family would be considered 'ideal' and she is moving to a single parent household which is generally criticised in the literature as suggested in Section 2.5 and 2.6.

Despite being told that Miss Honey has visited Mr and Mrs Wormwood to talk about Matilda's schooling (something we assume most parents would be concerned about) Mrs Wormwood (8M) is upset with that the sound of the television has been switched off. They also take no notice of the fact that Matilda is widely read despite the fact that she is so young and neither of them taught her. As the conversation continues we can see Miss Honey becomes convinced that they do not seem to care.

"But does it not intrigue you", Miss Honey said, "that a little five-year-old child is reading long adult novels by Dickens and Hemingway? Doesn't that make you jump up and down with excitement?"

"Not particularly," the <8M>mother said. "<8M>I'm not in favour of blue-stockings girls. A girl should think about making herself look attractive so she can get a good husband later on. Looks is more important than books, Miss Hunky . . ."

"The name is Honey," Miss Honey said.

"Now look at <8M>me," <8M>Mrs Wormwood said. "Then look at you. You chose books. <8M>I chose looks."

Miss Honey looked at the plain plump person with the smug suet-pudding face who was sitting across the room. "What did <8M>you say?" she asked.

"<8M>I said you chose books and <8M>I chose looks," <8M>Mrs Wormwood said. "And who's finished up the better off? <8M>Me, of course. <8M>I'm sitting pretty in a nice house with a successful businessman and you're left slaving away teaching a lot of nasty little children the ABC."

In the above passage Dahl places books and looks at either end of a spectrum and while Mrs Wormwood seems convinced that looks win, Miss Honey's reaction to her appearance and behaviour clearly indicates the opposite. Mrs Wormwood's vanity is reinforced by the fact that she collocates significantly with makeup (11.84, 2) and dyed (9.84, 4). Vanity is a feature she shares with her husband, Mr Wormwood who is discussed in Section 4.4.

Mrs Wormwood (8M) is clearly not considered to be a nurturing mother. She leaves her daughter at home alone while she goes to play bingo every day which prevents her from cooking for her family as expected by typical mothers, although she is traditional enough to cook her husband breakfast every morning. This indicates that although she considers her role of being a 'proper' wife to her husband she is not fulfilling the role of mother as traditional expected (Section 2.2 and 2.6)

This time it was fish and chips which <8M>Mrs Wormwood had picked up in the fish and chip shop on her way home from bingo. It seemed that bingo afternoons left <8M>her so exhausted both physically and emotionally that <8M>she never had enough energy left to cook an evening meal. So if it wasn't TV dinners it had to be fish and chips.

In CCF the reader is told that books are preferable over television and the reader is reminded of that in *Matilda* frequently. While this is not the only reason that the Wormwoods are not considered capable it is worth noting that *Matilda* is removed from their home at the end of the book, something which has not happened to any of the other children in the corpus. She is removed from the ideal nuclear home to a single parent household. This reinforces the incapability of her parents.

It is possible to place the mother's in the selected works by Dahl on a continuum of nurturing based on the verbs of speech used by the characters as well as the behaviour of those characters throughout the stories. Mrs Kranky (7M) and Mrs Bucket (1M) are considered the most nurturing mothers and they collocate with the verbs of speech with the lowest volume and pitch of the mothers. Mrs Wormwood (8M) and Mrs Jenkins (15M) fall at the opposite end of the continuum as the least nurturing mothers. Mrs Salt, Mrs Gloop and Mrs Beauregarde fall into the middle of the continuum with Mrs Teavee fitting in just above them. All of these mothers collocate with verbs of speech that are higher in pitch and volume and they all experience the helplessness that is linked to those high emotions in this corpus. I consider Mrs Wormwood (8M) and Mrs Jenkins (15M) to be the least nurturing mothers in the corpus as a result of their lack of concern for their children. Choosing verbs of speech like 'hissed' to describe Mrs Wormwood's speech and reminding the reader of the characters vanity serve to reinforce the perception of Mrs Wormwood as a poor mother. While Mrs Gloop, Mrs Salt and Mrs Beauregarde are all helpless in the face of high emotion they clearly express concern for their children despite being incapable of helping them. Dahl clearly reinforced more traditional ideologies with regards to women. Being overly emotional seems to be frowned upon but expected and the least positive tagged mother, Mrs Wormwood, is also the mother who spends the most time in the public sphere. Women are expected to remain in the home and care for their children; they are also seen as highly emotional characters incapable of action.

4.4 Fathers

The fathers in this corpus are associated with ‘snapped’, ‘cried’, ‘shouted’ and ‘yelled’. The fathers have a wider variety of verbs of speech associated with them. Figure 4 indicates that there is fairly equal use of ‘cried’, ‘shouted’, ‘yelled’ and ‘snapped’ by fathers in the corpus. This creates the impression that the fathers frequently express anger in, however as I discuss later it is evident that ‘shouting’ and ‘yelling’ can also express emotions like excitement.

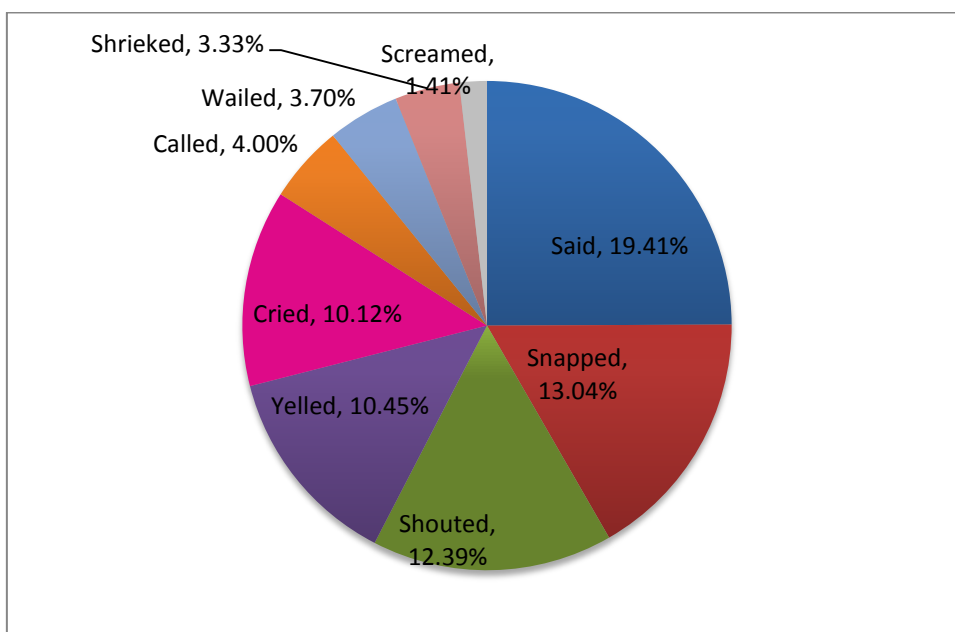


Figure 4: Verbs of Speech associated with Fathers

Character	MI Score	Frequency
1F	5.08	8
4F	5.29	8
7F	5.13	2
12F	6.35	30
14F	3.98	4

Table 7: Collocations of 'cried' with fathers

Table 7: Collocations of 'cried' with fathers Table 7 shows that several fathers have a significant collocation with ‘cried’ with Mr Kranky (12F) having the most frequent use of ‘cried’ (6.35, freq 30). Mr Kranky comes across as a very excitable and energetic character who becomes very excited by the idea of George’s medicine. It is evident in the concordance lines that he is very excited about what can be done with the medicine and is very eager to recreate it once the

first pot has run out. His gestures, like dancing around the pot and “waving his arms” around help to convey the idea that he is an excitable and happy character. While Danny’s father (10F) makes use of ‘cried’ 24 times in the corpus the collocational score is not significant (2.98 MI) and, therefore, is not discussed in detail. The concordance lines show that Mr Kranky (12F) use of ‘cried’ indicates excitement, this is apparent in the frequent use of exclamation marks and the fact that he is described as “working himself up” and “waving his arms”.

*I've been awake all night thinking about it!' <12F>he cried. 'About what, <12F>dad?' George aske
have to sleep in the barn.' 'My dear boy,' cried <12F>Mr Killy Kranky, 'we need barrels and b
te, <12F>dad,' George said. 'There's no waiting!' cried <12F>Mr Kranky, working himself up so much t
cow will give fifty buckets of milk a day!' cried <12F>Mr Kranky, waving his arms. 'One giant
your cornflakes.' 'The heck with my cornflakes!' cried <12F>Mr Kranky, leaping up from his chair. '
ranky said, coming into the kitchen. 'Calm down?' cried <12F>Mr Kranky. '<7M>You expect <12F>me to*

Mr Bucket has the third most frequent use of ‘cried’ (5.07, freq 8) among the fathers and, as the concordance lines show, they pattern like the other character’s use of ‘cried’ showing excitement (“‘Have you heard the news?’ he cried”) as well as distress (“cried poor Mr Bucket”) which would suggest that excitement/happiness and distress are the most common emotions associated with ‘cried’. The first group of concordance lines are from instances in which Mr Bucket is excited. The second set of concordance lines is when Mr Bucket is surprised and the last set is when Mr Bucket is distressed.

*aper rather excitedly. 'Have you heard the news?' <1F>he cried. <1F>He held up the paper
as safe as sugar-candy!' 'Of course they are!' cried <1F>Mr Bucket. 'What are you waiting
<1FG>Grandpa Joe and <1M>Mother and <1F>Father.' 'Yes!' cried <1F>Mr Bucket. '<1F>I
ad been shovelling snow in the streets. 'Cripes!' <1F>he cried. 'What's going on in here?'
said <1M>Mrs Bucket. 'Just look at our house!' cried poor <1F>Mr Bucket. 'It's in ruins!' 'My*

Mr Teavee (7F) and Mr Gloop (4F) both have a low frequency of ‘cried’ with an MI score of 5.13 and 5.57 respectively. The concordance lines show that Mr Gloop seems to express more

negative emotions, as indicated by an adverb like “indignantly” while Mr Teavee’s utterance seems to express shock or disbelief. Mr Jenkins (14F) also seems to express distress through ‘cried’ (3.98, freq 4) and these utterances all occur in relation to his son being turned into a mouse (*Witches*). He also expresses shock or disbelief with ‘cried’ when Grandmamma (5MG) tells him who turned his son into a mouse (“‘She’s RSPCC’ cried Mr Jenkins”).

*ack as this one,' said Mr Wonka. 'Holy mackerel!' cried <7F>Mr Teavee. 'You mean we might have a
te!' 'Augustus!' cried <2M>Mrs Gloop. 'Augustus!' cried <4F>Mr Gloop. But Augustus was deaf to every
o one would buy it.' 'They most certainly would!' cried <4F>Mr Gloop indignantly. '<2M>I don't want
of everyday life.'" <5MG>You must be mad, woman!" cried <14F>Mr Jenkins. "Where is Bruno? If <5MG>yo
a cat in the house." "We do! We do!" cried <14F>Mr Jenkins. "Topsy is my wife's favouri
about to get <14F>Mr Jenkins into trouble. "Who?" <14F>he cried. "Who did it?" "That woman over
the head of the long table." "She's RSPCC!" cried <14F>Mr Jenkins. "She's the Chairwoman!" "No*

None of the fathers in the corpus collocate with ‘wailed’. This could be due to the idea that ‘wailing’ is considered an emotional response and one that is generally viewed as inappropriate for men

Fathers are far more likely to ‘yell’ and ‘shout’ than they are to ‘scream’ or ‘shriek’. Mr Jenkins (14F) ‘shrieks’ once when he finds out (and believes) that his son has been turned into a mouse. This is similar to Mrs Beauregarde’s response to “having a blueberry as a daughter”. Both of these parents are more concerned about the impact on them rather than considering the impact on the child. The only instance of ‘screamed’ occurs when Mr Wormwood’s (15F) hat had been superglued to his head and his wife is trying to pull it off. These are minimal occurrence relating to shock or pain.

*>I can't have a mouse for a son!" shrieked <14F>Mr Jenkins. "<14F>You've got one," m
yell that rattled the window-panes. "Ow-w-w!" <15F>he screamed. "Don't do that! Let go! <8M>*

Mr Wormwood (15F) is the father who ‘yelled’ (5.55, freq 7) the most frequently in the corpus and he generally seems to be ‘yelling’ in anger or out of shock/distress. The distress

(particularly when his hair is bleached) comes across as worse than when 'cried' is used. While Mr Wormwood (15M) does use 'cried' twice the collocational score (2.59) is not significant and, therefore, is not be discussed. All the instances of 'yelled' occur when Mr Wormwood's hair has been bleached. This highlights the idea of vanity suggesting that Mr Wormwood's main concern is himself, something that is also highlighted about Mrs Wormwood (as discussed in Section 4.3).

"What the blazes are you all talking about?" the <15F>father yelled, putting both hands to his hair. mother gone wrong!" "Get <15F>me a mirror!" the <15F>father yelled. "Don't just stand there shrieking best Elizabeth Arden face powder!" "Oh my gawd!" yelled the <15F>father, staring into the little mirror then at Matilda. "How could it have happened?" <15F>he yelled. "<15F>I imagine, <15F>daddy," Matilda. "I'm going to lose all my hair?" the <15F>husband yelled. "<8M>I think you will," the <

Danny's father (10F) has one instance of 'yelling' in the corpus which is not enough to make it significant. It is worth noting that this instance he is 'yelling' in excitement when the pheasants are falling from the trees. This is a positive use of 'yelled' which is contrasted with the negative uses expressed above. Mr Kranky (12F) also 'yells' once which does not make it significant and it is also in excitement at trying out the new dose of George's medicine. Mr Bucket (1F) 'yells' once but it seems more out of shock when he figures out how old Grandma Georgina is after she has been re-aged. Mr Jenkins (14F) also 'yells' once, however, the circumstances are different. He 'yells' more out of anger or upset as he 'yells' that his wife won't be able to handle having a mouse for a son. The concordance lines below the single instances of these fathers 'yelling'. This suggests that 'yelled' is used more commonly to express negative emotions like anger rather than positive emotions like excitement.

s another!" I cried. Thump! Thump! Two more!" my <10F>father yelled. "Thump! Thump! Thump! Thump!

.. and... and fifty-two.' 'Jumping jackrabbits!' yelled <1F>Mr Bucket. '<2MG>She's three hundred and

<4F>Mr Jenkins." "<15M>Mrs Jenkins will go crazy!" yelled <14F>Mr Jenkins. "<15M>She can't stand the

‘Shouted’ patterns very similarly to ‘yelled’, although more fathers have their speech described as ‘shouted’. Mr Wormwood (15F) has the most frequent uses of ‘shouted’ and the collocational score (4.51, freq 14) is significant. His ‘shouting’ often seems to be aimed at Matilda or his wife, particularly when his wife is telling him off for playing with super glue or hair bleach and it clearly conveys anger particularly as when he shouts insults like “you stupid witch”. The first group of concordance lines below show instances of Mr Wormwood ‘shouting’ at characters other than Matilda. This is often his wife, particularly during the instances when Matilda has played a prank on him, and his wife is either trying to help him or to understand what happened. The second group of concordance lines are instances of Mr Wormwood ‘shouting’ at Matilda and they clearly tell the reader that Mr Wormwood does not have a loving relationship with his daughter as they involve him calling her “a little cheat” and ‘shouting’ at her to “shut up”.

*t." "<15F>I haven't touched the flaming stuff!" <15F>Mr Wormwood shouted. <15F>He turned and loo
re <8M>you talking about, <8M>you stupid witch?" <15F>Mr Wormwood shouted, clutching the brim of his
the heck's the matter with <8M>you, woman?" <15F>he shouted. "Look at the mess <8M>you've
won't be any there to dye." "Right!" the <15F>father shouted, springing into action. "Get <1
years with the proper coaching." "University?"<15F>Mr Wormwood shouted, bouncing up in his chair.
cheeks. "Who the heck do you think you are," <15F>he shouted, "The Archbishop of Canterbury or s
<15F>daddy . . ." Matilda began. "Shut up!" the <15F>father shouted. "We're leaving in thirty minut
Matilda said. "You . . . you little cheat!" the <15F>father suddenly shouted, pointing at her with
see it?" "Don't give me that rubbish!" the <15F>father shouted. "Of course you looked! You mu*

When Mr Wormwood ‘yells’ he seems to be ‘yelling’ about something, like his hair being bleached, rather than ‘yelling’ at someone. The set of concordance lines below shows instances of Mr Wormwood ‘yelling’. These instances occur when his hair has been bleached in one of Matilda’s punishments. Phrases like “Oh my gawd” suggest that his ‘yelling’ might be due to shock.

*"What the blazes are you all talking about?" the <15F>father yelled, putting both hands to his hair.
mother gone wrong!" "Get <15F>me a mirror!" the <15F>father yelled. "Don't just stand there shrieki
best Elizabeth Arden face powder!" "Oh my gawd!" yelled the <15F>father, staring into the little mi*

*then at Matilda. "How could it have happened?" <15F>he yelled. "<15F>I imagine, <15F>daddy," Mati
I'm going to lose all my hair?" the <15F>husband yelled. "<8M>I think you will," the*

Mr Wormwood's use of 'shouted' and 'yelled' reinforces to the idea that he is not an ideal father particularly when compared to Danny's father (10F) who has no significant collocation with 'yelled', 'shouted', 'screamed' or 'shrieked' and although there is a low frequency use of 'shouted' and 'yelled'. Danny's father also tends to use to express excitement (both when the pheasants are falling) rather than anger at his child like Mr Wormwood. There is one instance of Danny's father 'shouting' at Danny but it is to prevent Danny falling in the hole his father is trapped in. The only instance of Danny's father 'shouting' that I would attribute to anger would be his reaction when he finds out hit teacher hit him across the palm. While Danny's father 'shouts' at him to get answers the anger is directed at Captain Lancaster rather than at Danny.

*across my palm like a burn. 'Who did it?' <10F>he shouted. 'Was it Captain Lancaster?' 'Yes
,road. We kept running. 'She's coming down!' my <10F>father shouted. 'The flame's nearly gone out!
was right in front of me. 'Stop, Danny, stop!' <10F>he shouted. I stopped dead. I shone the
forth in front of me. 'Wouldn't it, though?' <10F>he shouted. 'Wouldn't it be terrific?' 'Yes,'
elp of triumph. Thump! Thump! Thump! 'Hey Danny!' <10F>he shouted. 'Yes, I'm over here! What
Then suddenly they stopped. 'Keep searching!' my <10F>father shouted. 'There's plenty more on the
to get out while the going's good?' 'Never!'<10F>he shouted. 'Not on your life!' We went*

Mr Gloop (4F), Mr Salt (5F), Mr Beauregarde (6F) and Mr Teavee (7F) all show very minimal use of 'shouted'. Mr Gloop's use of 'shout' is not collocationally significant however for Mr Salt (5.39, freq 4), Mr Beauregarde (8.02, freq 2) and Mr Teavee (7.14, freq 5) it is and in the case of the latter two fathers it is the most significant verb of speech in the corpus. Mr Salt 'shouts' "Help" when he is about to get pushed down into the rubbish chute after Veruca and his wife. Mr and Mrs Salt are the only parents in CCF that get punished in any way and this seems primarily due to the fact that they have caused Veruca to become a spoilt brat (according to the Oompa Loompa song after they have been pushed).

d further forward. The squirrels rushed up behind <5F>him... 'Help!' <5F>he shouted. But <5F>he

Both Mr Beauregarde (6F) and Mr Teavee (7F) ‘shout’ while their respective child is in danger. This is less emotional than the ‘shrieking’ of their wives but while Mr Beauregarde ‘shouts’ for a doctor neither father actually does anything. Mr Teavee ‘shouts’ about his son being “a midget” but seems to be dealing with the situation more practically than his wife (his biggest concern is Mike’s size while Mrs Teavee keeps asking if he can hear her despite Mike responding to her). Mr Teavee’s only ‘productive’ ‘shouting’ is to tell declare that he is getting rid of the television, something Dahl would view positively, as the Oompa Loompa song tells the reader to “go throw your TV set away, and in its place you can install a lovely bookshelf on the wall” (CCF).

*gone! He's gone!' 'Great heavens, he has gone!' shouted <7F>Mr Teavee. Mr Wonka hurried forward an
from ear to ear. 'But he's a midget!' shouted <7F>Mr Teavee. 'Mike,' cried <5M>Mrs Teave
missing?' 'Isn't he going to get any bigger?' shouted <7F>Mr Teavee. 'Talk to <5M>me, Mike!' cri
till be able to watch television!' 'Never again!' shouted <7F>Mr Teavee. '<7F>I'm throwing the televie*

Mr Kranky (12F) has a significant MI score with ‘shouted’ (5.13, freq 8) and these instances generally create the impression that he cannot contain his excitement of enthusiasm or excitement regarding the medicine rather than him being angry with George for what he had done. This generally creates an impression of him being a positive father figure like Danny’s father (10F).

Mr Kranky (12F) does not have the same relationship with George as Danny does with his father (10F). While it is clear that Danny and his father spend a lot of time together Mr Kranky is a farmer and spends his time working on the farm while George stays at home with his mother. The narrator says that Mr Kranky was a “kind father to George, but he was not an easy person to live with because even the smallest things got him all worked up and excited” (GMM). This is evident in Mr Kranky’s use of ‘shouted’ and ‘yelled’ to express excitement and enthusiasm rather than anger. He also gets so excited that he talks over George trying to tell him that he cannot remember all the ingredients for the medicine. The reader knows that Mr Kranky (12F) thinks that George’s medicine is fantastic as he calls George’s medicine “marvellous” and he wants George to make more saying “[w]e will build a Marvellous Medicine Factory and sell the stuff in bottles at five pounds a time. We will become rich and you will become famous!” The instances in the first group of concordance lines express excitement about George’s medicine. I have separated them from the second set of concordances lines not because they show different emotions but rather because the second set

have actions or adverbs (“dancing”, “hopping” and “gleefully”) to help create the impression of excitement.

or twenty people!' <7M>Mrs Kranky said. 'George!' <12F>Mr Kranky shouted. 'How much of this medicine said again. 'Don't keep saying wait a minute!' shouted <12F>Mr Kranky. 'There isn't a minute to and added that as well. 'Stir it up, George!' shouted <12F>Mr Kranky. 'Give it another boil! We' noise came out of its beak. 'Watch it grow!' shouted <12F>Mr Kranky. 'Don't be too sure,' said ' George said. 'At least I hope it is.' 'Right!' shouted <12F>Mr Kranky, hopping about. 'Let's test G>she was coming down fast. 'Watch this, George!' <12F>Mr Kranky shouted, hopping around the yard an like it. But then who had? 'It's fantastic!' <12F>Mr Kranky shouted, dancing round and round. ' re a miserable midget?' '<4MG>She's still going!' shouted <12F>Mr Kranky gleefully. '<4MG>She's stil

Mr Jenkins (14F) ‘shouts’ (6.37, freq 13) at the boy’s Grandmamma (Witches) when she is trying to tell him his son, Bruno, has been turned into a mouse by witches. He also ‘shouts’ once he actually believes that his son is a mouse and has been told who to blame. ‘Shouting’ phrases like “you nasty cheeky old woman” demonstrate anger while other ‘shouted’ phrases like “he most certainly is not a mouse” express disbelief or shock in a louder way than a verb of speech like ‘gasped’. This creates the impression that fathers are more likely to have a loud and angry sounding response. The first set of concordance lines shows his disbelief and anger at being told his son, Bruno, has been turned into a mouse. The second set of concordance lines occur after he believes that his son has been turned into a mouse and he wants to direct his anger at whoever did it, in this case the witches.

heck d'you mean he's in your handbag?" <14F>Mr Jenkins shouted. "Are you trying to be funn has been rather drastically altered." "Altered!" shouted <14F>Mr Jenkins. "What the devil d'<5MG>yo who doing what to him, for heaven's sake?" shouted <14F>Mr Jenkins. <14F>He had a black moust a black moustache which jumped up and down when <14F>he shouted. "Saw the witches turning him into dmother said. "<5MG>You nasty cheeky old woman!" shouted <14F>Mr Jenkins. <14F>He started flapping "What the blazes do <5MG>you mean, madam?" shouted <14F>Mr Jenkins. "My son isn't a mouse!" as ever. "He most certainly is not a mouse!" shouted <14F>Mr Jenkins. "Oh yes I am!" Bruno said she did it, that skinny little woman over there!" shouted <14F>Mr Jenkins, pointing at her with a lo

illier than a mouse. A cockroach perhaps." "Turn <14F>me into a cockroach!" shouted <14F>Mr Jenkins,

In DCW Danny talks about the things his father has done for him saying that “his <10F>father washed me and fed me and changed my nappies and did all the millions of other things a <0M>mother normally does for her child. That is not an easy task for a man, especially when <10F>he has to earn his living at the same time by repairing motor-car engines and serving customers with petrol” (DCW). This indicates a very particular idea of the role a father should fill in a child’s life. Fathers should bring the money into the home while mothers look after the children. Some fathers very obviously follow this standard – we know Mr Bucket worked at a toothpaste factory and swept snow, Mr Salt (5F) owns a peanut factory, Mr Wormwood (15F) sells second hand cars, Mr Kranky (12F) runs a farm and Danny’s father (10F) owned a garage. Other fathers give of the impression of success without anything about their career through their treatment of other characters (Mr Jenkins (15F) treats Grandmamma like ‘someone trying to sell him a vacuum cleaner’) or how they are dressed (like Mr Gloop - in his best suit). This indicates that it is normal for a father to have a job and reinforces the idea that a father belongs in the public sphere.

Despite this being the only statement Dahl overtly makes about the role fathers should fill, it does not seem to be what makes a ‘good’ or a ‘bad’ father. Danny’s father and Mr Kranky seem to be the most positive fathers in the corpus. DCW is all about the relationship between Danny and his father. Danny narrates the story and highlights activities he does with his father like flying kites and learning to build engines that Danny views very positively. Danny even says that “the real reason [he] didn’t want anyone else to come back and play with [him] was because [he] had such a good time being alone with [his] <10F>father.” His father also insists on walking him to and from school together even when he has a broken leg, this could suggest that he is putting the well being of his son before his own.

Mr Gloop, Mr Salt, Mr Beauregarde and Mr Teavee appear very minimally in the story line of the CCF. While Mr Salt is blamed – and punished – for his daughter being spoilt, the other fathers do not seem to be overly implicated in the poor behaviour of their children. Mr Gloop does not seem to be as blamed for his son’s gluttony. When we are first introduced to him he is calling Augustus away from the chocolate river and he never seems to condone his son’s gluttony in the text (CCF). Mr Gloop does start taking off his jacket to rescue his son, even after protesting that he does not want to drive in a chocolate river in his best suit, however Augustus starts to get sucked up the pipe before he does anything. Mrs Gloop is ‘screaming’

about her son getting turned into fudge and Mr Gloop seems to emphasise the idea that women are more emotional and hysterical by simply saying “quite right” The fact that they do not ‘shout’ at their children seems to exclude them from being terrible fathers. These fathers interact very minimally with their children in the story which suggests that fathers are less involved with raising their children than mothers and this connects to the ideology the father as the breadwinner as discussed in Section 2.5.

Mr Wormwood (15F) is the least positive father in the corpus. He ‘barks’ and ‘snaps’ at Matilda and the fact that she feels the need to teach her father a lesson and declares that “she knew it was wrong to hate her parents like this, but she was finding it very hard not to do so” is a very serious statement to make in a children’s book. The fact that Mr Wormwood swindles people out of money and hates reading reinforces his role as a terrible example of a father. Statements like the one below give Matilda’s judgements of her father and the fact Matilda punishes him for his bad behaviour, an interesting role reversal, cements his role as a ‘bad guy’ in the book.

"Long enough for the buyer to get a good distance away," the <15F>father said, grinning. "About a hundred miles."

"But that's dishonest, <15F>daddy," Matilda said. "It's cheating."

"No one ever got rich being honest," the <15F>father said. "Customers are there to be diddled."

When looking at mothers and fathers it is evident that fathers are far more likely to ‘yell’ and ‘shout’ while mothers are more likely to ‘scream’ or ‘shriek’ or ‘wail’. It is also worth noting that while fathers can ‘shout’ or ‘yell’ out of excitement or anger women only seem to ‘shriek’ or ‘scream’ with negative emotions like fear or anger. This contributes to the impression that women are more hysterical than men, and it also creates the impression that men are angrier than women. Women are also clearly expected to remain in the home and care for children while men are expected to be out in the public sphere earning money. While the mothers in the corpus are viewed as helpless, the fathers participate in more action and are more decisive. Mr Teavee decides to get rid of the television and Mr Jenkins is going to take action against the witches who turned his son into a mouse as some brief examples. Danny’s father is the most positive father in the corpus. He is extremely involved in Danny’s life and seems to follow the trend of expressing more verbal than physical affection that is discussed in Section 2.6. This reinforces the gender roles expressed in Sections 2.2 and 2.6.

4.5 Grandmothers

The grandmothers in this corpus most commonly ‘shrieked’, ‘snapped’ and ‘screamed’. As shown in Figure 5 grandmothers also ‘wailed’ in the corpus. This suggests that the grandmothers pattern very similarly to the mothers in the corpus in that these verbs of speech express a more hysterical emotion and feature higher on the continuum (Figure 2). ‘Snapped’ is interesting as it is used more frequently by fathers and suggests anger. This creates the impression that it might be a more masculine verb of speech.

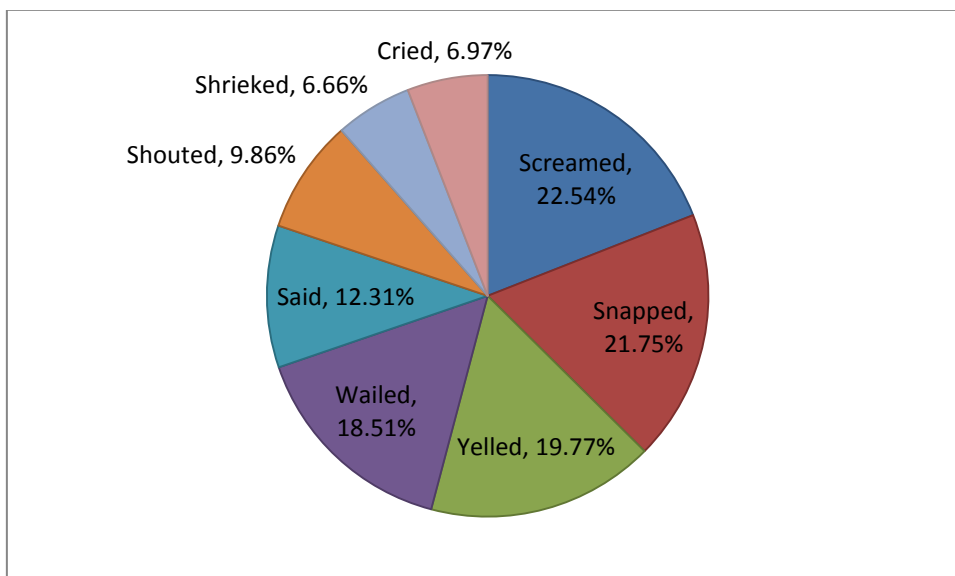


Figure 5: Verbs of Speech associated with Grandmothers

Four of the grandmothers in the corpus collocate significantly with ‘cried’. The fifth grandmother (3MG) only has her speech describe with ‘cried’ once and this score is not significant due to its low frequency. George’s Grandmother (4MG) has 13 instances of using cried but the significance of the score is below 3.84, it is her least significant verb of speech and due to the low MI score it is not be discussed and the other three characters will be focused on in this section of the analysis. As evident in Table 8 the MI scores for ‘cried’ are of a very similar range for all the grandmothers in the corpus. This could indicate that while this verb of speech is significant in terms of the speech of the character it does not reveal as much about the character as other verbs of speech would.

Character	MI Score	Frequency
1MG	4.13	7
2MG	4.63	19
4MG	3.70	13
5MG	4.35	46

Table 8: Collocations of Grandmothers with ‘cried’

The concordance lines show that the use of ‘cried’ for Grandma Josephine (1MG) and Grandma Georgina (2MG) occur in CGGE and seem to mostly express worry, upset or fear (“‘Save us!’ cried”) with an instance of excitement when the old people are about to take Wonka Vite (“‘Farewell old age!’ cried”). It takes on an almost scolding tone when talking to or about Mr Wonka (“‘The man’s a madman!’ cried Grandma Georgina”), particularly after the elevator goes into space. The concordance lines below show Grandma Josephine’s instances of ‘cried’ and in the second set are Grandma Georgina’s instances of ‘cried’.

*chocolate factories can make!’ ‘Perfectly true!’ cried <1MG>Grandma Josephine. ‘And he sends them t
peals of laughter. ‘What on earth’s going on!’ cried <1MG>Grandma Josephine, waking up suddenly.
came rushing in from the next room. ‘Save us!’ cried <1MG>Grandma Josephine. ‘Calm yourself, my d
till glaring into the Elevator. ‘Just a minute!’ cried <1MG>Grandma Josephine. ‘What’s that I see o
that!’ ‘It said all eight of us were invited!’ cried <1MG>Grandma Josephine. ‘And that includes

said Mr Wonka, ‘I never joke.’ ‘Oh, my dears!’ cried <2MG>Grandma Georgina. ‘We’ll be lixivated,
around and be happy.’ ‘The man’s a madman!’ cried <2MG>Grandma Georgina. ‘Watch out, <2MG>I sa
going up the spout,’ said Mr Wonka. ‘What did <2MG>I tell you!’ cried <2MG>Grandma Georgina. ‘He
them out!’ ‘Hey, let <12M>me go, you brute!’ cried <12M><2MG>Grandma Georgina. ‘You’re hurting
ted <1MG>Grandma Josephine. ‘Farewell, old age!’ cried <2MG>Grandma Georgina. ‘All together now!

t was a marvellous thing to watch. ‘Gettysburg!’ <2MG>she cried. ‘General Lee is on the run!’

‘Don’t talk to <2MG>me about that man!’ <2MG>she cried. ‘He’s batty as a bullfrog!’*

Grandmamma from Witches (5MG) seems to express a lot of excitement when her speech is represented as ‘cried’ (“‘cried out excitedly”) as well as concern for her grandson (“‘ she cried. ‘Thank heavens you’re safe’”). The excitement is reinforced by the exclamation marks that follow the ‘cried’ utterance. She generally seems to express positive emotions through this verb

of speech and it seems to be used in a way that implies extra volume is added to what she is saying. There are frequently endearments like “my darling” and exclamations like “brilliant” that are ‘cried’ out by Grandmamma (5MG). There is a definite difference in the role Grandmamma has in the story as opposed to the role the Grandmothers from the *Charlie* books have in the story.

picked me up and hugged me. "Oh my darling!" <5MG>she cried. "Thank heavens you're safe!"

<5MG>I still couldn't tell. Oh, my darling!" <5MG>she cried, giving me a hug. "<5MG>I

areful no one will ever see him." "Brilliant!" my <5MG>grandmother cried out. "By golly, <5MG>I thin

<5MG>Grandmamma," I said. "What an idea!" <5MG>she cried. "It's fantastic! It's tremendous!

of smoke. "<5MG>I've heard about that!" my <5MG>grandmother cried out excitedly. "But <5MG>I

"You could spend days in there if necessary!" my <5MG>grandmother cried. In her excitement <5MG>she

rid of every witch in England in one swoop!" <5MG>she cried. "And The Grand High Witch into

be a gonner. "<5MG>I've got it!" my <5MG>grandmother cried. With me in her hand, <5MG>

stick. "So we have work to do, you and <5MG>I!" <5MG>she cried out. "We have a

might come a cropper." "Those are just details!" <5MG>she cried, waving her stick again. "We shall

Grandma Josephine (1MG) and Grandma Georgina (2MG), who both appear in CCF and CGGE, collocate with ‘wailed’. Grandma Josephine only appears with ‘wailed’ once and therefore it is not significant however Grandma Georgina does significantly collocate with ‘wailed’ (7.11, freq 5). Grandmothers have the next most frequent usage of ‘wailed’ in the corpus after mothers.

around the Elevator. '<1MG>I want to go home!' wailed <1MG>Grandma Josephine. 'Why can't we all

'It's going to crush us in its coils!' wailed <2MG>Grandma Georgina. 'Never!' said Mr Wo

said <1F>Mr Bucket, craning forward. 'Lincoln!' < 2MG>she wailed. 'There goes the train...' '<2MG>S

pins medals all over us!' 'Oh-h-h-h!' wailed <2MG>Grandma Georgina. 'Oh, what are we goi

that bed for twenty years!' 'We can't go!' wailed <2MG>Grandma Georgina. 'We'll have to stay

When looking at the above concordance lines they clearly demonstrate the upset that the character is feeling. Grandma Josephine’s (1MG) instance of ‘wailing’ as well as the first instance of Grandma Georgina’s (2MG) ‘wailing’ both occur when the Great Glass Elevator is in space (CGGE). Both situations involve them being attacked by the Vermicious Knids, a situation in which most of the occupants of the elevator were upset. Grandma Georgina’s second ‘wailed’ occurs when she is being de-aged and is remembering an upsetting event. The last two instances occur for, arguably, more selfish reasons as she is wailing about the fact that they are unable to go to the White House to meet the US President. I would classify this as more selfish as there is less concern expressed for others; in the other instance there is a concern for the group in the use of ‘we’ and ‘us’ and even for ‘Lincoln’ while the last instance narrows this to concern to Grandpa George, Grandma Josephine and Grandma Georgina as they only have pyjamas to wear.

The main difference in the ‘wailing’ done by mothers and grandmothers seems to be in that mothers ‘wail’ about an individual (their parents) and grandmothers ‘wail’ about a group in which they are included, they are also upset for their own misfortune while mothers are upset about the misfortune of others. This could indicate a degree of regression for Grandma Georgina and Grandma Josephine as they are looked after by their children and to a certain degree behave like children, particularly in the CGGE. This could explain why their concern is directed towards themselves while some mothers, like Mrs Bucket, express concern about other people.

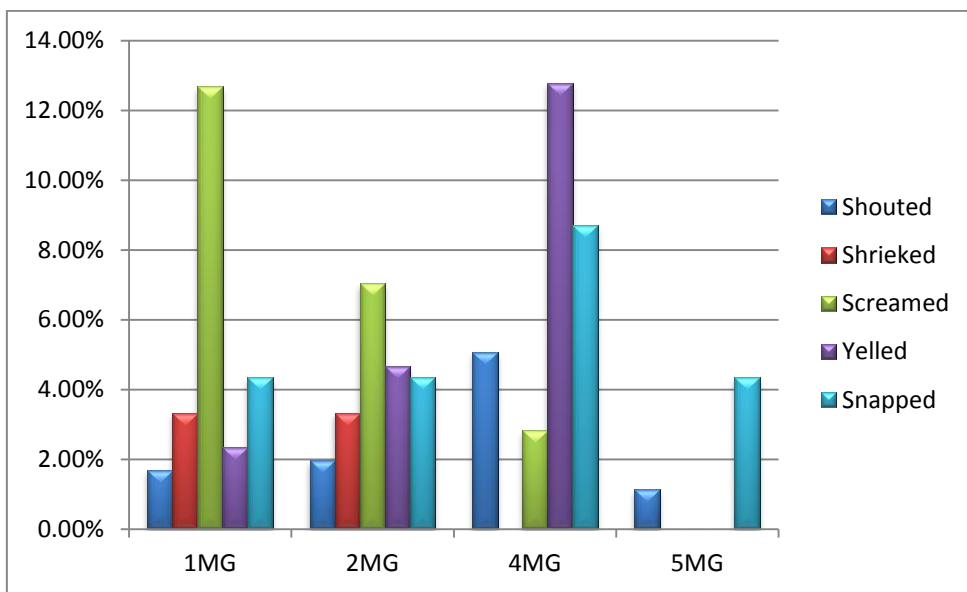


Figure 6: Percentages of select verbs of speech collocating with grandmothers

Grandmothers make use of ‘shouted’, ‘screamed’, ‘yelled’ and ‘shrieked’ throughout the corpus and when looking at it is evident that they have the most frequent use of ‘yelled’ (in the case of George’s Grandma (4MG)) and the most frequent uses of ‘scream’(Grandma Josephine (1MG) and Grandma Georgina (2MG)). As Figure 6 shows there are different grandmothers associated with the verbs of speech which could suggest that there are different types of grandmothers in the story. Henneberg (2010) suggested that three categories of grandmothers can be found in stories (Section 2.6), the different verbs of speech that are associated with different grandmothers seem to support this idea.

In GMM the narrator makes a clear statement about what grandmothers should be like. This ideal grandmother is contrasted with Grandma (4MG) who is not “lovely, kind [or] helpful”.

Most <0MG>grandmothers are lovely, kind, helpful old ladies, but not this one. <4MG>She spent all day and every day sitting in her chair by the window, and <4MG>she was always complaining, grouching, gouching, grumbling, griping about something or other. Never once, even on her best days, had <4MG>she smiled at George and said,

'Well, how are you this morning, George?' or 'Why don't you and <4MG>I have a game of Snakes and Ladders?' or 'How was school today?' <4MG>She didn't seem to care about other people, only about herself. <4MG>She was a miserable old grouch.

George’s Grandma (4MG) has ‘shouted’ (5.74, freq 33) and ‘yelled’ (6.74, freq16) as two of her most significantly collocating verbs of speech and while she does not ‘shriek’ she does ‘scream’ (4.6, freq 3). When George’s Grandma ‘shouts’ it is often at George and as it is her most frequent verb of speech after ‘said’ it is evident that this occurs frequently throughout GMM. Shouting statements like “everything’s George’s around here” suggests that she is jealous of George and the attention he is receiving. Often her ‘shouting’ is a result of her massive growth after having taken the medicine which implies that is a result of distance rather than anger. Grandma ‘yells’ things like “you horrible little boy” at George which supports the idea that they do not have the most positive relationship. She also ‘yells’ when she has taken the medicine and is feeling pain (“oweeeeee!”) and when she wants to grow taller (““give me some more!’ she yelled”). The instances of ‘screamed’ relate to her distress at being given the medicine before she becomes excited by the effects.

Grandma Josephine ‘screams’ most frequently in the corpus (7.66, freq 10) and she also collocates with other verbs of speech like ‘screached’ (8.32, freq 2) and ‘shrilled’ (10.49, freq 2) which convey a similar sense pitch and volume. Grandma Josephine ‘screams’ (and ‘yells’ once) in the elevator when they are being attacked by the Vermicious Knids (CGGE). She also

‘screams’ when she realises they have nothing to wear to visit the White House. This seems like a bit of an extreme reaction when a word like ‘cried’ would have expressed a similar sentiment, so it seems to support the idea of women being hysterical. Her ‘screaming’ also suggests helplessness as it does with the mothers. This is reinforced by her “[screaming] and pointing a second time” which indicates that words are beyond her at this point. Grandma Josephine has two instances of ‘yelled’ (5.06, freq 2) one of which occurs in the elevator when they “had to yell to make [themselves] heard.”

*need it again, anyway.' 'Who is this crazy man?' screamed Grandma Josephine. 'He could have ki
one of us!' 'More than likely,' said Mr Wonka. Grandma Josephine screamed and disappear
the lifts at the far end of the lobby. She screamed a second time, still pointing, a
the only word they know,' Mr Wonka said. 'Look!' screamed Grandma Josephine, pointing through
'm not mistaken!' 'I know what those are!' screamed Grandma Josephine. 'They're Vermicio
sport Capsule. 'Get us out of here, you madman!' screamed Grandma Josephine. 'What are you wai
ach, dear friends, into the breach!' 'Stop him!' screamed Grandma Josephine. 'You be quiet
sickly grin, but that was all. 'Oh, oh, oh!' screamed Grandma Josephine. 'Get that beastly
idded five yards before coming to a stop. 'Wait!' she screamed. 'We must be mad! We can'

you had to yell to make yourself heard. 'Stop!' yelled Grandma Josephine. 'Joe, you make him
away. 'It's tying us up like a parcel!' yelled Grandma Josephine. 'Bunkum!' said Mr*

Grandma Georgina also has significant collocations with ‘screamed’ (5.72, freq 5), ‘shouted’ (3.88, freq 7) and ‘yelled’ (5.93, freq 7). She only ‘shrieks’ once in the corpus, which makes this occurrence not significant, when she wants Mr Wonka to stop the elevator being towed by the Knids. Grandma Georgina also does not collocate with the ‘hysterical’ verbs that Grandma Josephine does, although both Grandma Georgina and George’s Grandma collocate with ‘snapped’ – (5.02, freq 2) and (5.96, freq5) respectively – which has a similar sense of anger as ‘shouted’ but not the pitch of ‘screamed’ or ‘shrieked’. When Grandma Georgina ‘shouts’ she is generally ‘shouting’ at Mr Wonka because she is angry with him. This is also different to George’s grandmother as she never ‘shouts’ at her grandchild and she also expresses excitement about the pills to de-age the old people by ‘shouting’. Grandma Georgina ‘screams’ several times throughout CGGE. As with Grandma Josephine, this often occurs when the elevator is being attacked by the Vermicious Knids. While ‘screaming’ when being attacked is

a reasonable response the fact that Grandma Georgina ‘screams’ when the lift doors close does sound ridiculous.

ves. Mr Wonka pressed a button. The doors closed. <2MG>Grandma Georgina screamed. And the lift rose de the Great Glass Elevator! 'The end has come!' screamed <2MG>Grandma Georgina. 'He'll eat us all themselves floating upside down as well. 'Help!' screamed <2MG>Grandma Georgina. 'All the blood's g the Knid on the Elevator! 'We're too late!' screamed <2MG>Grandma Georgina. 'They're going to ustling the four of them toward the door. 'Hey!' screamed <2MG>Grandma Georgina from the bed.

Space Hotel, any of you?' 'Out of my way!' shouted <2MG>Grandma Georgina, blowing herself bac 're out of the woods yet, you're crazy!' shouted <2MG>Grandma Georgina. 'I fear no Knids!' I mentioned it.' He started to walk away. 'Hey!' shouted <2MG>Grandma Georgina. 'You can't begin so you.' '<2MG>I don't want to be changed!' shouted <2MG>Grandma Georgina. 'May I go on, mada ty-one volunteers.' 'What had happened to them?' shouted <2MG>Grandma Georgina. 'Why don't you answe ne...' 'You... you chiselling old cheeseburger!' <2MG>she shouted, pointing a fierce finger at Mr couldn't reach out and snatch them. 'All right!' <2MG>she shouted excitedly, counting them quickly.

Grandma Georgina (2MG) uses ‘yelled’ to express demands like “reverse” and she also expresses fear through ‘yelled’. The same sense of helplessness that other female characters demonstrate with verbs that are higher on the continuum is exhibited with Grandma Georgina’s use of ‘yelled’. She ‘yells’ “save us” and wants someone else to “make it go away” but does not seem to be capable of taking action herself.

him stop! I want to get off!' 'Save us!' yelled <2MG>Grandma Georgina. 'Go down!' yelled < with no trouble at all. 'Make it go away!' yelled <2MG>Grandma Georgina. '<2MG>I can't stand Vermicious Knids! Turn back at once!' 'Reverse!' yelled <2MG>Grandma Georgina. 'Go the other way!' waiting for?' 'They'll be coming after us next!' yelled <2MG>Grandma Georgina. 'For heaven's sake,

Grandma Georgina ‘snaps’ when she is impatient with Mr Wonka when he is telling them about Wonka Vite as well as when she has been re-aged properly and when the other old people need to be re-aged. It seems to be a result of irritation and anger. George’s Grandma

snaps at George several times in GMM with ridiculous statements like “growing’s a nasty childish habit” and she often seems to use it when she is being impatient with George (“‘you’re late,’ she snapped”) or is telling him something she believes to be true (like that George could stop himself growing). The first set of concordance lines show the instances of Grandma Georgina (2MG) ‘snapping’ while the second set of concordance lines show instances of George’s Grandma (4MG) ‘snapping’. While the instances of Grandma (4MG) ‘snapping’ are at George, Grandma Georgina (2MG) always ‘snaps’ at adults.

could take it without... er...' 'Without what?' snapped <2MG>Grandma Georgina. 'Without a leg to
ple of silver teaspoons. 'Wait just one minute!' snapped <2MG>Grandma Georgina. 'What sort of devil
<4MG>Grandma,' George said. 'Of course you can,' <4MG>she snapped. 'Growing's a nasty childish habi
*you grow?' 'It makes you grow the wrong way,' <4MG>she snapped. 'Up instead of down.' <4MG>Grand
what you like or what you don't like,' <4MG>Grandma snapped. 'It's what's good for
crossed the room towards <4MG>her. 'You're late,' <4MG>she snapped. 'I don't think I am*

Grandmamma (5GM) from Witches never ‘shrieks’ or ‘screams’ which suggests that she is a calm and rational character. This also separates her from the other female characters that are discussed. While the verbs of speech that describe her speech increase in volume they do not increase in pitch. She also expresses more positive emotion through her verbs of speech than the other grandmothers do. This suggests that she is the most positive grandmother in the corpus. She does ‘shout’ and ‘snap’ but this is under different circumstances to the other grandmothers. Grandmamma generally seems to ‘shout’ out of excitement particularly when her grandson has come up with an idea to get rid of the witches. Statements like “I’m so thrilled” and the fact that she has “a great grin” support the idea that these instances of ‘shouting’ are the result of a positive emotion like excitement. The exclamation mark that follows all these statements also supports the idea of excitement.

*5MG>she said. "Tell me," I said. "MouseMaker!" my <5MG>grandmother shouted. "Formula 86 Delayed Acti
Then a great grin spread over her face and <5MG>she shouted, "It's brilliant! Absolutely bri
how clever they are!" "You're a magician!" my <5MG>grandmother shouted, starting to wave her sti
ases, <5MG>Grandmamma!" "To heck with the vases!" <5MG>she shouted. "<5MG>I'm so thrilled <5MG>*

Grandmamma ‘snaps’ at her grandson when he asks a question she does not know the answer to or ones that she thinks is silly, and when she is waiting for her grandson to tell her how they can get rid of the witches once they have been turned into mice. This seems to be out of frustration and impatience rather than any serious anger as it does not appear to hinder the conversation they are engaged in.

they bald, <5MG>Grandmamma?" "Don't ask me why," <5MG>she snapped. "But you can take it from in the air. "I've got the answer!" "Tell <5MG>me!" my <5MG>grandmother snapped. "The answer

These verbs of speech confirm what has been suggested by the data for mothers: women tend to be hysterical or overly emotional. It also suggests that George’s Grandma is fulfilling the evil grandmother role from the categories suggested by Henneberg (2010) in section 2.6. She ‘shouts’ and ‘snaps’ at George and is clearly contrasted to the ideal caring grandmother. Grandma Josephine and Grandma Georgina seem more childish and more meddlesome as they cause the main conflict in the CGGE unintentionally and in CCF they are entirely dependent on Mrs Bucket.

Grandmamma patterns very similarly to fathers like Danny’s father and Mr Kranky as she shouts out of excitement, does not ‘shriek’ or ‘scream’ and does not seem to express anger at her grandson. She also seems to have the most positive relationship with her grandson as she protects him from the witches and continues to care for him after he gets turned into a mouse. She is also the most capable and helpful of the grandmothers in the corpus as she has taken on the role of primary guardian to her grandson while the other three grandmothers are looked after by their children.

4.6 Grandfathers

The grandfathers in the corpus have fewer verbs of speech used to describe their speech. The low scores also suggest that grandfathers speak less than the other characters in the corpus and this is reinforced by the fact that they are the least frequently tagged characters. Figure 7 provides an overview of all the verbs of speech collocating with grandfathers and shows that the two verbs of speech that are strongly associated with grandfathers are ‘yelled’ and ‘shouted’.

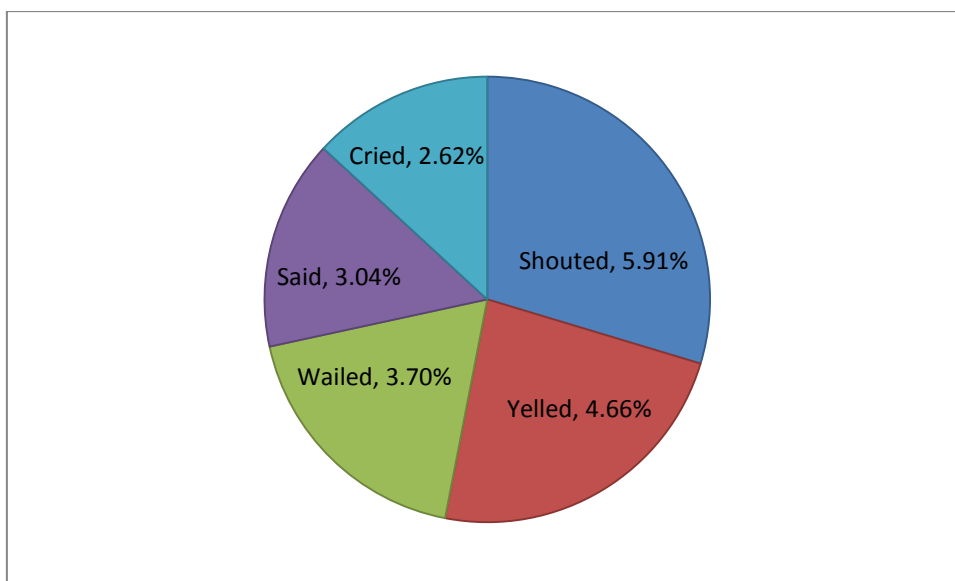


Figure 7: Verbs of speech associated with Grandfathers

There are three grandfathers tagged in the corpus, however, 3FG has no significant collocations with any verbs of speech and is therefore not discussed. This is Danny’s grandfather and he is tagged due to the fact that he is talked about by Danny’s father (10F) rather than being present in the story himself.

	Grandpa Joe 1FG		Grandpa George 2FG	
	MI	Freq	MI	Freq
Said	4.61	95	4.74	24
Cried	4.41	17	5.23	7
Shouted	5.59	24	4.12	2
Yelled	4.46	3	6.75	3

Table 9: Collocations with Grandfathers

Two of the tagged grandfathers ‘cried’ within this corpus, namely Grandpa Joe (4.41, freq 17) and Grandpa George (5.23, freq 7). Table 9 shows that ‘cried’ is the most frequent verb of speech collocate with both grandfathers. The first set of concordance lines shows the instances of ‘cried’ through which Grandpa Joe express excitement (“‘He’s brilliant!’ cried Grandpa Joe”) although later Grandpa Joe expresses concern and unhappiness or worry as his wife is being de-aged (“‘What about my Josie?’ cried Grandpa Joe”). This is demonstrated in the second set of concordance lines below. There is one instance of Grandpa Joe expressing relief with ‘cried’ and this is when his wife has been re-aged and he know she is safe, as demonstrated by the third set of concordance lines.

what a man he is, this Mr Willy Wonka!’ cried <1FG>Grandpa Joe. ‘Did you know, for example is <1FG>grandfather. ‘Of course it’s impossible!’ cried <1FG>Grandpa Joe. ‘It’s completely absurd! B

uttered Grandma Josephine. 'He's brilliant!' cried <IFG>Grandpa Joe. 'He's a magician! Just ima
of it,' said Grandma Josephine. 'Nonsense!' cried <IFG>Grandpa Joe. 'Wouldn't it be something,
than before!' 'But she's purple in the face!' cried <IFG>Grandpa Joe. 'So she is,' said Mr Wonka
er?' bawled <IM>Mrs Bucket. 'Look at Josephine!' cried <IFG>Grandpa Joe. 'Just look at her! <IFG>I
Wa! Wa! Wa!' 'She's a screaming baby!' cried <IFG>Grandpa Joe. '<IFG>I've got a screaming
ree,' said <IF>Mr Bucket. 'What about my Josie?' cried <IFG>Grandpa Joe. 'What about her?' sa
G>she said. 'Where have you come from?' 'Josie!' cried <IFG>Grandpa Joe, rushing forward. 'How mar

Grandpa George (2FG) expresses excitement with 'cried', particularly in the case of the Whipple-Scrumptious Fudgemallow Delight and the prospect of de-aging and being "young and beautiful" again. Phrases like "I can fly faster than any of you" seem to suggest that there is a childlike manner to Grandpa George's behaviour particularly as he is described as "whizzing around" the Great Glass Elevator. This childlike behaviour also involves Grandma Josephine and Grandma Georgina but not Grandpa Joe suggesting that they are fulfilling separate roles within the story.

Wonka's Whipple-Scrumptious Fudgemallow Delight!' cried <2FG>Grandpa George. 'It's the best of them
'<2FG>I can fly faster than any of you!' cried <2FG>Grandpa George, whizzing round and roun
four for each of us!' 'Four each is right!' cried <2FG>Grandpa George. 'Come on, Georgina! Han
was a brief pause, and then: 'Well, here goes!' cried <2FG>Grandpa George. 'Young and beautiful,

One grandfather makes use of 'wailed' once in the corpus. This is not frequent enough to make it significant but is worth briefly discussing as there are only 27 instances of 'wailed' in the corpus. Grandpa Joe's speech is described as 'wailing' when his wife and the other two old people are being de-aged into babies (CGGE). It expresses a similar level of concern outside of the speaker as is expressed by the mothers who 'wail'. This also demonstrates the fact that people often seem to 'wail' when there is nothing the character can do to prevent the situation, they are simply upset about the events that have occurred.

'But they've hardly got any more years left!' wailed <IFG>Grandpa Joe.

Grandpa Joe (1FG) and Grandpa George (2FG) both collocate with ‘shouted’ and ‘yelled’ but have no instances of ‘shrieked’ or ‘screamed’ in the corpus. Grandpa Joe collocates with ‘shouted’ (5.59, freq 24) and ‘yelled’ (4.64, freq 3) as detailed in Table 9 and almost all the instances of either word occur when Grandpa Joe is excited which is supported by the fact that he is frequently shouting “Yippee!” in both CCF and CGGE. This is shown in the first set of concordance lines below. The only instances that do not seem to convey excitement occur when they are all in the elevator and he is distressed at the circumstances as demonstrated in the second set of concordance lines. There are also instances of Grandpa Joe ‘shouting’ across at Charlie but it does not seem to be done out of anger but rather to ensure he is heard, these instances make up the third set of concordance lines below.

ance of victory in his pyjamas. 'Yippeeeeeeeee!' <1FG>he shouted. 'Three cheers for Charlie! Hip, he lift shot straight up like a rocket! 'Yippee!' shouted <1FG>Grandpa Joe. Charlie was clinging to ide as the lift went faster and faster. 'Yippee!' shouted <1FG>Grandpa Joe again. 'Yippee! Here we g that <1FG>he feels well enough...' 'Yippeeeee!' shouted <1FG>Grandpa Joe, seizing Charlie by the the Space Hotel and go on board!' 'Yippeeeee!' shouted <1FG>Grandpa Joe. 'What a brilliant though tummy coming right up into his throat, and <1FG>Grandpa Joe shouted, 'Yippee! Here we go!' an ot possible.' 'Show <1F>him the ticket, Charlie!' shouted <1FG>Grandpa Joe, who was still dancing ar is going to go with Charlie to the factory?' '<1FG>I will!' shouted <1FG>Grandpa Joe, leaping ou ere was a blinding flash. 'The chocolate's gone!' shouted <1FG>Grandpa Joe, waving his arms. He was his, we shall never get through!' 'Through what?' shouted <1FG>Grandpa Joe. 'What have we got to get boys! Up and out!' 'But you don't mean...' shouted <1FG>Grandpa Joe, '... you don't really me out!' 'But... but... but... it's made of glass!' shouted <1FG>Grandpa Joe. 'It'll break into a mill n tiles came from directly above their heads, and <1FG>Grandpa Joe shouted, 'Help! It's the end! up in the sky. 'The lift's gone mad!' shouted <1FG>Grandpa Joe. 'Have no fear, my dear s M>you're getting smaller, <12M>Mother!' 'Josie!' shouted <1FG>Grandpa Joe. 'Hey, Josie! Don't do it oor of the Elevator. 'Starboard a bit, Charlie!' shouted <1FG>Grandpa Joe. 'We're right on top of rt Capsule forward and away! 'Full speed ahead!' shouted <1FG>Grandpa Joe. 'She's going to hold! Sh

Grandpa George (2FG) also collocates with ‘yelled’ (6.75, freq 3) and ‘shouted’ (4.12, freq 2). Grandpa George ‘shouts’ and ‘yells’ when he is demanding his share of the Wonka Vite pills and he ‘yells’ when the old people want the elevator to land. The ‘shouting’ and ‘yelling’ about

the Wonka Vite tablets does come across as childish particularly because they refuse to share the tablets with Mr and Mrs Bucket who have only asked for one each. The first concordance line below gives Grandpa George's 'shouting' while the second set gives his instances of 'yelling'. Grandpa George seems to display the same level of childishness that is expressed by Grandma Josephine and Grandma Georgina (Section 4.5).

us three in the bed. Mr Wonka said so!' '<2FG>I want my share!' shouted <2FG>Grandpa George

*ve us!' yelled <2MG>Grandma Georgina. 'Go down!' yelled <2FG>Grandpa George. 'No, no!' Mr Wonka
my share and no one's going to stop <2FG>me getting it!' yelled <2FG>Grandpa George. '*

Generally grandfathers pattern similarly to fathers in terms of collocating with 'yelled' and 'shouted'. Grandpa Joe is like Danny's father (10F) and Mr Kranky (12F) as 'yelling' and 'shouting' frequently expresses excitement which helps to create the impression of positive and likable characters. Grandpa George uses 'yelled' and 'shouted' in a different way, almost in like a child throwing a tantrum to get their way, something which also occurs with Grandma Josephine and Grandma Georgina. This indicates that although they could be considered inept there is definitely something childlike in their behaviour, particularly in the CGGE when they are in the great glass elevator. Grandpa Joe is the most positive grandfather in the corpus. He is far more capable than Grandpa George and expresses more positive emotions throughout CCF and CGGE.

4.7 Aunts

The Aunts in this corpus most frequently have 'barked' and 'snapped' associated with their speech followed by 'yelled'. Figure 8 shows that these three verbs of speech dominate Aunts' speech with other verbs of speech used more rarely. The verbs of speech that other female characters use most frequently ('screamed' and 'shrieked') either have a very low frequency with the Aunts or are not used by them at all.

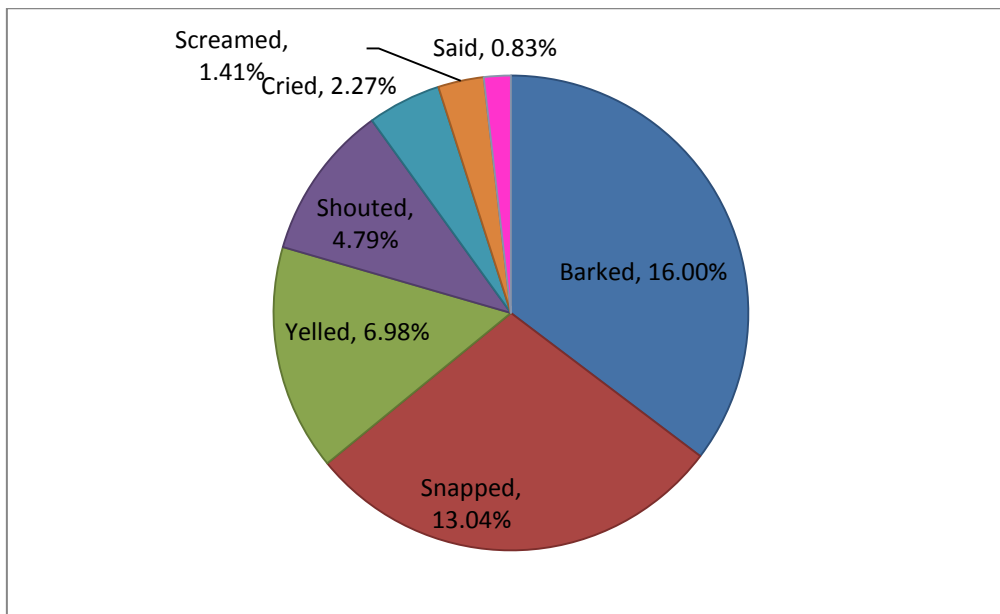


Figure 8: Verbs of Speech associated with Aunts

Table 10 below shows the MI scores of aunts with the verbs of speech that appear on the continuum. While the aunts do use these verbs of speech they also make use of other verbs of speech which are mentioned in this section. All three of the aunts tagged in the corpus collocate with ‘cried’. Aunt Sponge (1A: 5.53, freq 10) shows the most frequent use of ‘cried’ and Aunt Spiker (2A: 4.89, freq 7) shows a significant association with ‘cried’. Miss Trunchbull (3A) does appear with ‘cried’ however it is not a significant and, therefore, will not be discussed.

	Aunt Sponge 1A		Aunt Spiker 2A		Miss Trunchbull 3A	
	MI	Freq	MI	Freq	MI	Freq
Said	3.11	9	3.81	16	3.20	24
Cried	5.53	10	4.89	7	3.70	7
Shouted	5.49	6	5.36	6	4.75	9
Yelled	-	-	7.40	6	4.63	2
Snapped	-	-	7.31	3	6.53	4

Table 10: Collocations with Aunts

Both Aunt Spiker and Aunt Sponge express excitement, which is a positive emotion, through ‘cried’. This occurs particularly when they are talking about the peach and how big it is growing. There are two instances where ‘cried’ is used slightly differently. In one instance Aunt Sponge is telling Aunt Spiker to beat James which suggests anger and once where Aunt Sponge is mocking how bony Aunt Spiker is. The first set of concordance lines below shows Aunt Spiker’s instances of ‘cried’. All but the first instance express excitement with regards to the giant peach. The first line is when Aunt Spiker is mocking Aunt Sponge. The second set of concordance lines show Aunt Sponge’s instances of ‘cried’ all of which express excitement over the giant peach. The last set of concordances lines is also Aunt Sponge’s instances of

‘cried’ but they do not express excitement, but rather emotions like anger or disgust. These emotions are viewed as negative.

'll see my dainty toes." "But don't forget," <2A>Aunt Spiker cried, "how much your tummy shows! you?" <1A>Aunt Sponge demanded. "It's growing!" <2A>Aunt Spiker cried. "It's getting bigger and twice as big again! "Just look at it growing!" <2A>Aunt Spiker cried. "Will it ever stop!" <1A> <1A>Aunt Sponge shouted. "It's stopped growing!" <2A>Aunt Spiker cried. "No, it hasn't!" "Yes gain! "Just look at it growing!" <2A>Aunt Spiker cried. "Will it ever stop!" <1A>Aunt Sponge shout

with the tip of one finger. "It's ripe!" <1A>she cried. "It's just perfect! Now, see oo!" <2A>Aunt Spiker said. "A beauty, a beauty!" <1A>Aunt Sponge cried out. At this point, James uted. "What a peach! What a peach!" "Terrifico!" <1A>Aunt Sponge cried out, "Magnifico! Splendifico "But <1A>I can't wait to eat some!" <1A>Aunt Sponge cried out. <1A>She was watering

The pimple on my chin." "My dear old trout!" <1A>Aunt Sponge cried out, "<2A>You're only ing brute!" <2A>Aunt Spiker shouted. "Beat him!" cried <1A>Aunt Sponge. "<2A>I certainly will!" <2 the ceiling, and <1A>she spotted her. 'A spider!' <1A>she cried. 'A disgusting spider! Quick! Fetch

Aunt Spiker (2A) and Aunt Sponge (1A) use ‘cried’ when they are teasing each other about their appearances. They also use ‘cried’ in excitement when they discover the growing peach. There are frequently exclamation marks at the end of the utterance that is ‘cried’ out which could indicate a louder volume and exclamations of excitement or commands (like “Beat him!”). There is one instance in which Aunt Sponge is encouraging Aunt Spiker to beat James which clearly suggests that these characters are not to be viewed positively, and there seems to be a certain sense of anger attached to this use. This is not something that is present in uses of ‘cried’ by other characters.

All three of the aunts present in the corpus collocate with ‘shouted’ while only Miss Trunchbull (3A) and Aunt Spiker (2A) collocate with ‘yelled’ and only Miss Trunchbull collocates with ‘screamed’. Although the Aunts are female characters, and the data shows a close relationship between ‘shrieking’ and being female, none of the Aunts ‘shriek’. This suggests that Aunts might align with verbs of speech used by masculine characters.

Aunt Sponge (1A) collocates with ‘shouted’ (5.49, freq 6). She ‘shouts’ at the crowd of spectators for the peach and she ‘shouts’ in excitement when the peach is growing. Aunt Sponge ‘snaps’ once, at James when he asks to help with tickets to meet other people, however, this is insignificant. Aunt Sponge collocates significantly with ‘ordered’ (8.57, freq 3) and all the instances involve Aunt Sponge ‘ordering’ James to do manual labour like ‘chopping wood’. Aunt Sponge also collocates with ‘declared’ (9.96, freq 3) and all these instance involve her announcing how lovely and beautiful she is or telling James that the peach has nothing to do with him. She uses ‘declared’ to make statements she believes are true. These instances indicate a degree of power as she is able to ‘order’ James around.

*ng!" <2A>Aunt Spiker cried. "Will it ever stop!" <1A>Aunt Sponge shouted, waving her fat arms and
and further because of the weight. "Standback!" <1A>Aunt Sponge shouted. "It's coming down! The
there it rested. "It can't fall off now!" <1A>Aunt Sponge shouted. "It's stopped growing!"*

"Half price for children under six weeks old!" <1A>Aunt Sponge shouted. "One at a time, please!

her own hideous face. "<1A>I look and smell," <1A>Aunt Sponge declared, "as lovely as a rose!

1A>I possess can only truly shine In Hollywood!" <1A>Aunt Sponge declared. "Oh, wouldn't that be

"It's none of your business!" "That's right," <1A>Aunt Sponge declared. "It's got nothing to

Aunt Spiker (2A) collocates significantly with ‘shouted’ (5.36, freq 6). Both Aunt Spiker and Aunt Sponge ‘shout’ in excitement about the growing peach and they also ‘shout’ at the crowd of spectators who have come to see the peach. The ridiculous prices that the aunts set for the people viewing the peach, like specifying that children under six weeks pay half price and bringing in a camera costs extra, indicates the greed of James’ aunts. This also indicates a degree of power. As they have access to the peach they are able to charge any price they wish to the people who want to see the peach. These concordance lines make up the second and third set of lines below. Aunt Sponge never ‘shouts’ at James. Aunt Spiker does, calling him a “lazy brute” as is evident in the first concordance line below.

"Why, you lazy good-for-nothing brute!" <2A>Aunt Spiker shouted. "Beat him!" cried <1A>Au

is growing!" "It's nearly twice as big already!" <2A>Aunt Spiker shouted. "It can't be true!"

silly things in their excitement. "Hallelujah!" <2A>Aunt Spiker shouted. "What a peach! What a do with you whatsoever! Keep out of it!" "Look!" <2A>Aunt Spiker shouted. "It's growing faster than

'll cost you double to bring in a camera!" <2A>Aunt Spiker shouted. "All right! All right!"

Aunt Spiker's 'yells' pattern in the same way as her 'shouts'. Aunt Spiker 'yells' (7.4, freq 6) at James once (the first concordance line below) and the insult "you stupid boy" indicates that she 'yells' at him out of anger. These instances of 'yell' express a negative emotion and they also demonstrate the power Aunt Spiker has over James as his guardian. Aunt Spiker also 'yells' in excitement about the peach, as is evident in the second set of concordance lines below, and she also 'yells' prices at the crowd of spectators. While these instances are of positive emotion they convey greed which is negatively valued.

"Get away from that tree trunk, you stupid boy!" <2A>Aunt Spiker yelled. "The slightest shake and

"<1A>I am watching it!" "Great Heavens alive!" <2A>Aunt Spiker yelled. "<2A>I can actually see probably just as heavy. "It has to stop now!" <2A>Aunt Spiker yelled. "It can't go on

ging everyone for coming in. "Roll up! Roll up!" <2A>Aunt Spiker yelled. "Only one shilling to see

Aunt Spiker also has a significant collocation with 'snapped' (7.31, freq 3) and these instance involve her 'snapping' that she "most certainly will" beat James and telling James to shut up. These statements reinforce the fact that the relationship between James and his Aunts is not positive and he is helpless to do anything about it as they are his guardians. This suggests that these Aunts are fulfilling a role similar to that of an evil stepmother (Section 2.6). They have become the guardians of a child that they do not care for and they cause the child to suffer. This is compounded by the overt statement that they beat James.

" cried <1A>Aunt Sponge. "<2A>I certainly will!" <2A>Aunt Spiker snapped. <2A>She glared at James, I've ever seen." "Shut up, you little twerp!" <2A>Aunt Spiker snapped, happening to overhear him

Miss Trunchbull (3A) collocates significantly with ‘yelled’ (4.63, freq 2) and ‘shouted’ (4.75, freq 9). This, coupled with her masculine appearance (section 4.1), suggests that she is more masculine than feminine and this suggests she is evaluated more negatively than a completely feminine female character. While Miss Trunchbull ‘screams’ it only occurs once and is not significant, it is, however, interesting as it is a verb of speech that is typically used by female characters in this corpus and the verbs of speech that aunts collocate with most tend to be used more commonly by male characters.

Miss Trunchbull ‘yells’ at the classroom in general when the chalk looks like it is writing on the board by itself and I would suggest this is more out of shock than anger particularly as the reader is told that she is “shaken up”. This is evident in the first set of concordance lines below. When she ‘shouts’ it is at her niece, Miss Honey, as well as the children that Miss Honey teaches. The narrator does tell the reader that Miss Trunchbull “hardly ever spoke in a normal voice” so her ‘shouting’ could be her most neutral verb of speech, although the choice of ‘shouting’ does suggest aggression particularly when coupled with expressions like “exploded” and “not another word” which is commanding. The second set of concordance lines below are instances of Miss Trunchbull ‘shouting’.

*And indeed it was. "What the blazes is this?" yelled the <3A>Trunchbull. It had shaken her to se
<3A>She dropped Wilfred on to the floor. Then <3A>she yelled at nobody in particular, "Who's
<3A>She hardly ever spoke in a normal voice. <3A>She either barked or shouted. "An excellent pe
to swell up like a bullfrog's. "A genius!" <3A>she shouted. "What piffle is this you are
not my reason at all!" "Oh, yes it is!" shouted <3A>Miss Trunchbull. "<3A>I can see right
ench them right off!" "Ears never come off!" the <3A>Trunchbull shouted. "They stretch most marvell
Headmistress, please . . ." "Not another word!" shouted <3A>Miss Trunchbull. "And in any case, <3A
Yes, Miss Trunchbull." "<15F>He's a crook!" the <3A>Trunchbull shouted. "A week ago <15F>he sold
Matilda said. "Clever my foot!" the Trunchbull shouted. "Miss Honey tells <3A>me that you are mea
I said. "My <3A>aunt exploded. 'Rented a house!' <3A>she shouted. 'How can you rent a house*

Miss Trunchbull also collocates with ‘snapped’ (6.53, freq 4) and ‘exploded’ (8.05, freq 2) both of which suggest sudden anger. When looking at the first set of concordance lines below it is

evident that she ‘snaps’ at her niece when Miss Honey is telling her that Matilda can read. Miss Trunchbull also ‘explodes’ at Miss Honey when she told Miss Trunchbull that she was moving out. This suggests that the relationship between Miss Trunchbull and Miss Honey is similar to the relationship between James and his aunts. There is also the suggestion that Miss Trunchbull is being unreasonable. When Miss Trunchbull (3A) responds that she can also read, when compared with Matilda, as well as her saying that she “was never a small person” seem unreasonable. A similar thing occurs with George’s Grandma (4MG) when she suggests that George can decide to stop growing. The response of the other characters clearly expresses disbelief which creates the impression that what Miss Trunchbull is suggesting is unreasonable.

rrot!" "But Headmistress she can read." "So can <3A>I," <3A>Miss Trunchbull snapped. "It is my weren't <3A>you?" "<3A>I was never a small person," <3A>she snapped. "<3A>I have been large all my you get impertinent with <3A>me, Miss Honey!" the <3A>Trunchbull snapped, then <3A>she turned back to t

I said. "My <3A>aunt exploded. 'Rented a house!' <3A>she shouted. 'How can you rent a house

Miss Trunchbull also collocates with more animalistic sounds like ‘bellowed’ (7.25, freq 2), ‘barked’ (8, freq 6) and ‘snorted’ (8.64, freq 3) which could suggest that she is uncivilised. The narrator of *Matilda* states that Miss Trunchbull “either barked or shouted” and she often seems to ‘bark’ at the staff and children at the school. Miss Trunchbull ‘bellows’ at her niece when Miss Honey reaffirms that Miss Trunchbull is in charge of the school. While the idea of snorting a “Ha!” is more natural the idea of ‘snorting’ a statement like “scorched your knickers” seems odd and supports the idea of it being a fairly animalistic sound.

Headmistress." "You're darn right it's up to <3A>me!"<3A>Miss Trunchbull bellowed. "And don't the man who owns Wormwood Motors in the village," <3A>Miss Trunchbull barked. <3A>She hardly ever sp <3A>She hardly ever spoke in a normal voice. <3A>She either barked or shouted. "An excellent pe Surely <3A>you were." "Not for long anyway,"<3A>Miss Trunchbull barked, grinning. "<3A>I became 's learnt a few tables by heart, has she?" <3A>Miss Trunchbull barked. "My dear woman, that d fire to your skirt and scorched your knickers!" <3A>Miss Trunchbull snorted. "No, no!" Miss Honey

*the top form with the eleven-year-olds." "Ha!" snorted <3A>Miss Trunchbull. "So you want to get r
well it might if he doesn't stop wriggling!" snorted the <3A>Trunchbull. "Keep still, you squir*

Generally, the verbs of speech associated with the Aunts are fairly aggressive and have high volume but not the pitch of a verb of speech like 'screamed'. In this way, Aunts seem to pattern more like fathers and grandfathers. While other types of characters tend to have both positive and negative characters the Aunts are all negative characters. It is interesting that in both cases the aunts took guardianship of their niece or nephew and the Aunt's roles in the story they seem to fulfil a similar role to the 'evil stepmother', as was discussed in Section 2.6.

4.8 Verbs of Speech

There are definite trends in the patterning of particular verbs of speech with characters. This section lays out these trends more clearly according to the verbs of speech that were discussed in the above section.

4.8.1 Cried

'Cried' is the lowest verb of speech that is discussed in the continuum (Figure 2). It is –volume and –pitch.

Figure 9 below shows that 'cried' is used by a variety of characters throughout the corpus. While there are three characters who frequently 'cried' it does not tell the reader anything about a particular group of characters. The characters the 'cried' most frequently were Danny's father (10F), Mr Kranky (12F) and Grandmamma (5MG). As discussed in Section 4.4 and 4.5 these characters express excitement rather than distress through 'cried' which is a positive emotion. 'Cried' is used to express negative emotions most often by the mothers in the corpus.

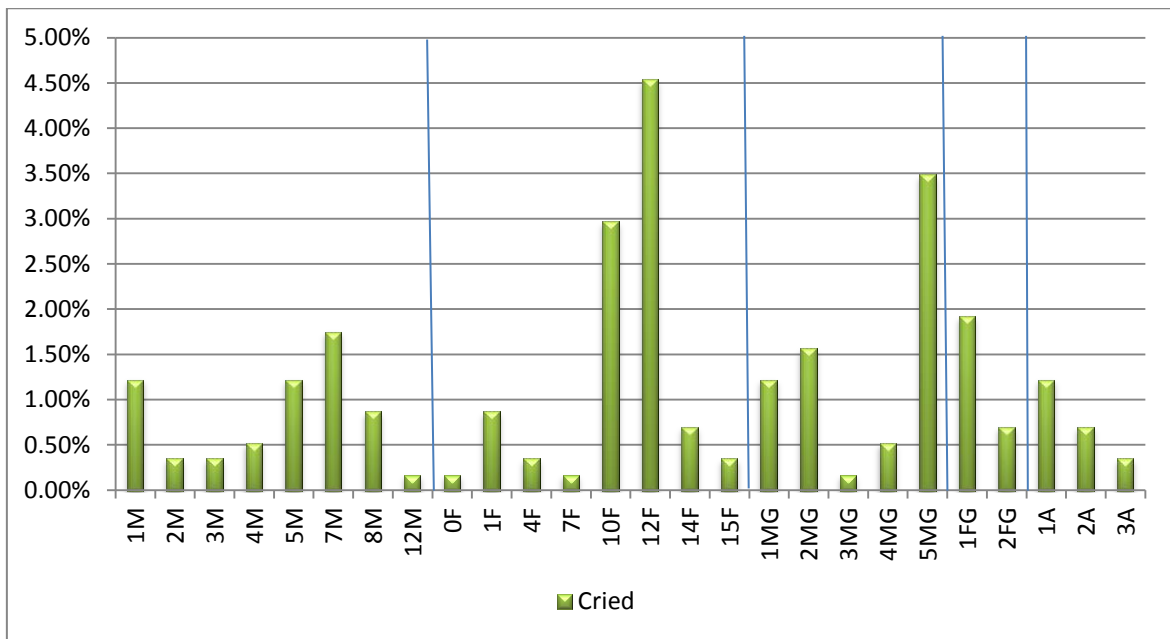


Figure 9: Frequency of 'cried' with adult family members

4.8.2 Yelled

‘Yelled’ is used by a wider variety of characters. It is +volume and –pitch. This verb of speech can represent both positive and negative emotions and the emotions expressed by this verb of speech are less immobilising than those with a higher pitch. It is most frequently used to describe the speech of grandmothers and Aunts. In other research on news reports (discussed in section 2.6) it was found that women were more likely to be described as ‘yelling’ than men and these results suggest that women ‘yell’ more frequently than men but that men can ‘yell’. The data presented in Figure 10 shows that the grandmothers have the highest frequency use of ‘yelled’ although each category of character makes use of ‘yelled’. Grandma (4MG) does skew this slightly as she has an extremely high usage of ‘yelled’ which reinforces her role as a bad character in GMM. In terms of the emotion behind ‘yell’ it can be used to express excitement (like Mr Kranky section 4.3 and Grandpa Joe section 4.5) or fear (section 4.4 and 4.6) or anger (Mr Wormwood in section 4.3). Anger is a demonstration of power, in that the adult is allowed to express anger in this way, while it would be unacceptable for the child. While male characters are able to express positive or negative emotions with ‘yelled’ female characters are limited to expressing negative emotions, like fear, with ‘yelled’.

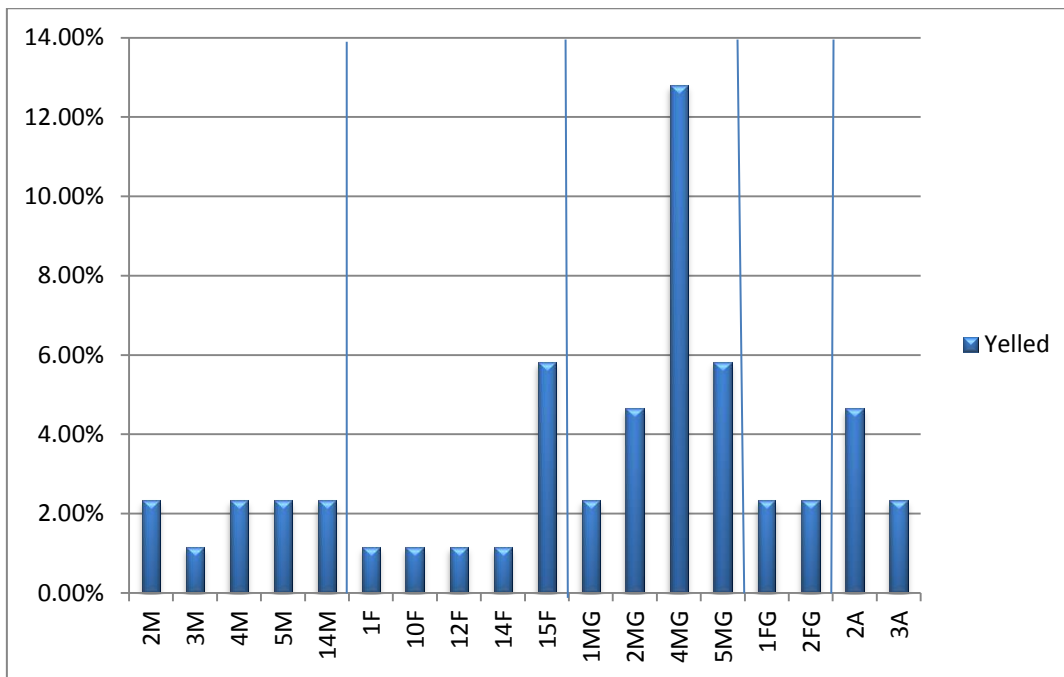


Figure 10: Frequency of 'yelled' with adult family members

4.8.3 Shouted

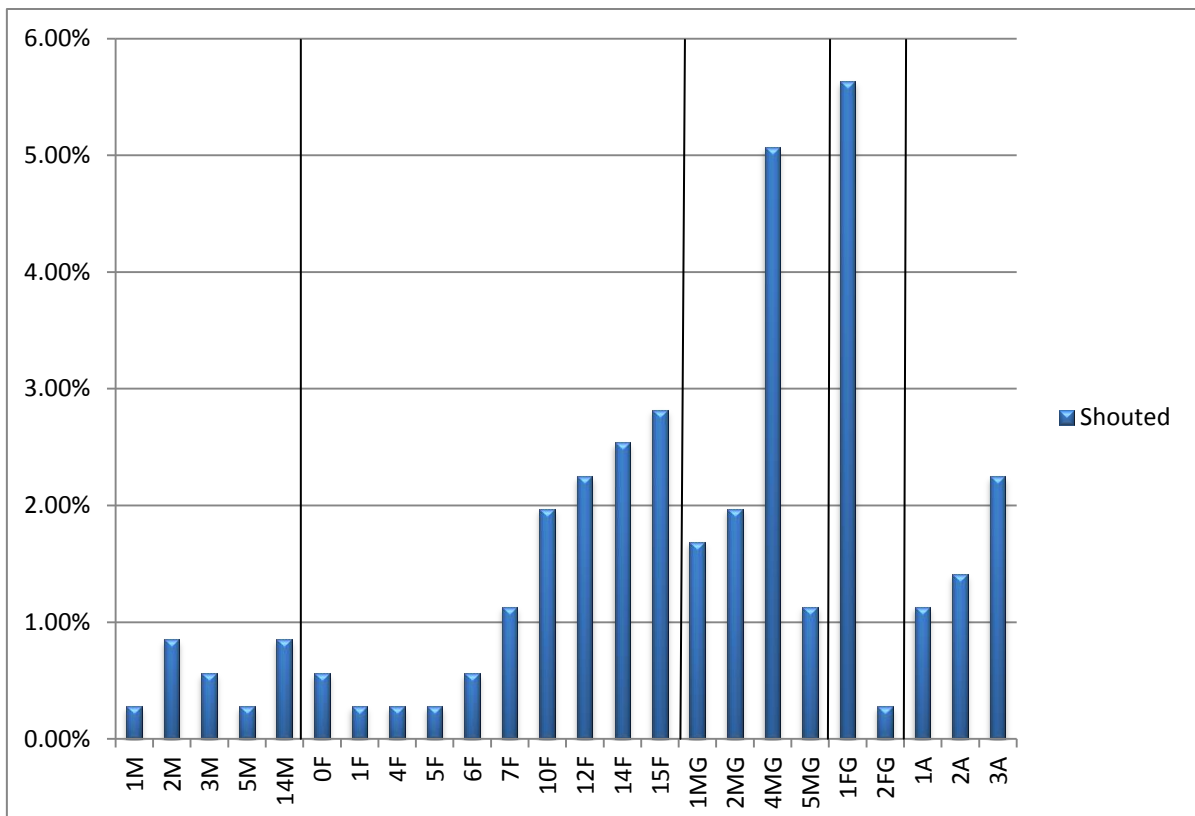


Figure 11: Frequency of 'shouted' with adult family members

'Shouted' also has a wider distribution as shown in Figure 11 and it is also +volume and -pitch. While 4MG and 1FG use 'shouted' frequently it is most commonly used by fathers. 'Shouted' is used least commonly by mothers. 'Shouted', like 'yelled', can express either positive

(excitement) or negative (anger) emotions. 1FG always uses ‘shouted’ positively while 4MG’s uses are generally negative. The Aunts also ‘shout’ and the emotion behind this seems to be dependent on who they are talking to. They most often seem to ‘shout’ at the children in the story in anger and this expresses power in the sense that the adult can ‘shout’ at the child and the child cannot do anything about it. When the aunts express positive emotion with ‘shouted’ it seems to be attributed to outside sources, like a giant peach.

4.8.4 Wailed

‘Wailed’ is used to describe the speech of female characters most frequently in this corpus. It is +volume and +pitch although there is less pitch implied by ‘wailed’ than there is by ‘shrieked’ or ‘screamed’. This verb of speech collocates most strongly with mothers. This suggests that mothers are seen as being more emotional than other types of characters. Two of the grandmothers ‘wailed’ but grandmothers had other verbs of speech they collocated with more significantly. Figure 12 shows that only one male character (1FG – Grandpa Joe) ‘wails’ in the corpus. This is a singular occurrence, as discussed in Section 4.6, and does not indicate a trend for male characters. This aligns with the idea that women are more emotional than men as discussed in Section 2.2.

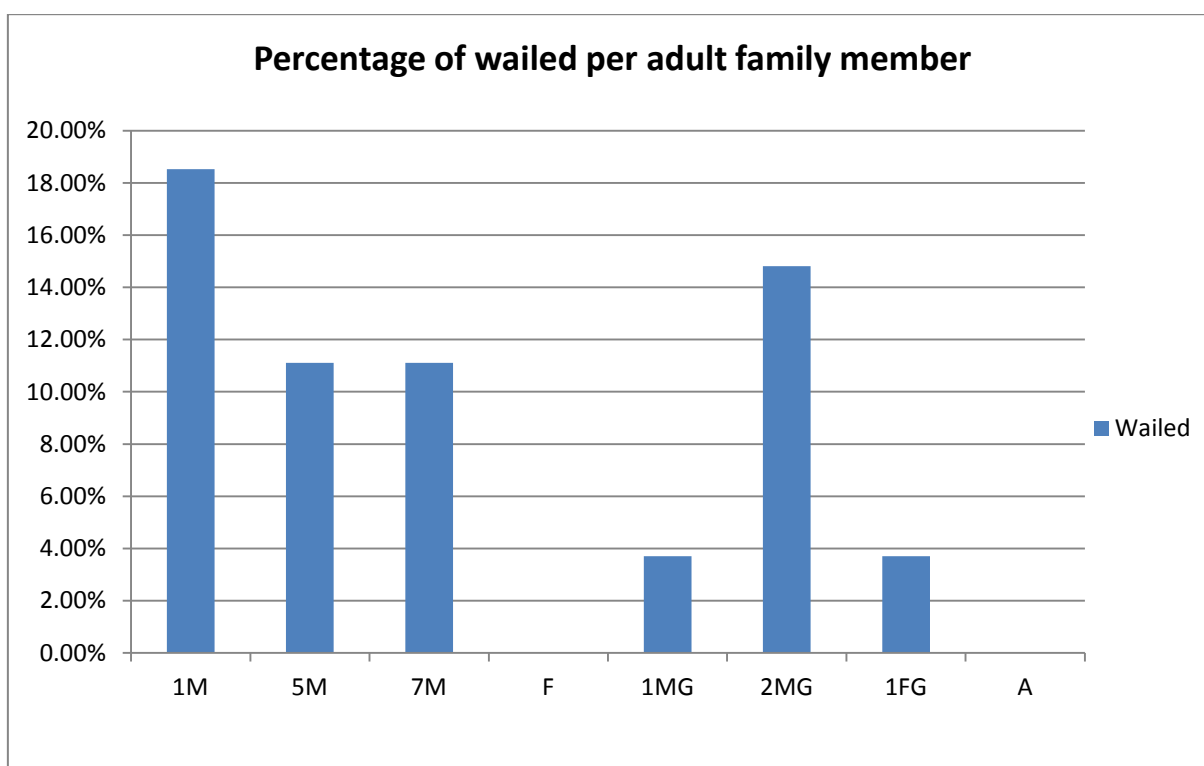


Figure 12: Frequency of 'wailed' with adult family members

4.8.5 Screamed

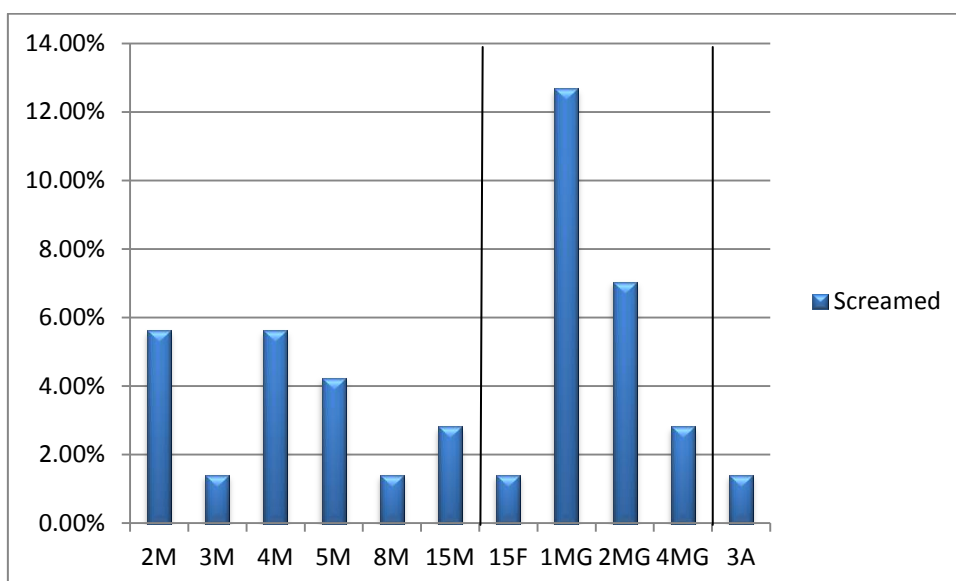


Figure 13: Frequency of 'screamed' with adult family members

'Screamed' is only ever used to describe the speech of female characters, most frequently the speech of grandmothers as shown in Figure 13. This is significant as it is both +pitch and +volume. This reinforces the idea that women experience more uncontrollable emotion than men. The only exception to this is Mr Wormwood (15F) but as this only occurs once it does not indicate a trend. There are only negative emotions, like fear, expressed through this verb of speech. As 'screamed' is predominantly used by mothers and grandmothers but only once by an aunt this suggests that aunts are represented differently in the corpus. 'Screamed', like 'wailed' suggests high emotion and the representation of emotion is more frequently linked to women rather than men. As aunts do not frequently make use of 'screamed' this suggests that they are not being represented as the 'ideal' female character.

4.8.6 Shrieked

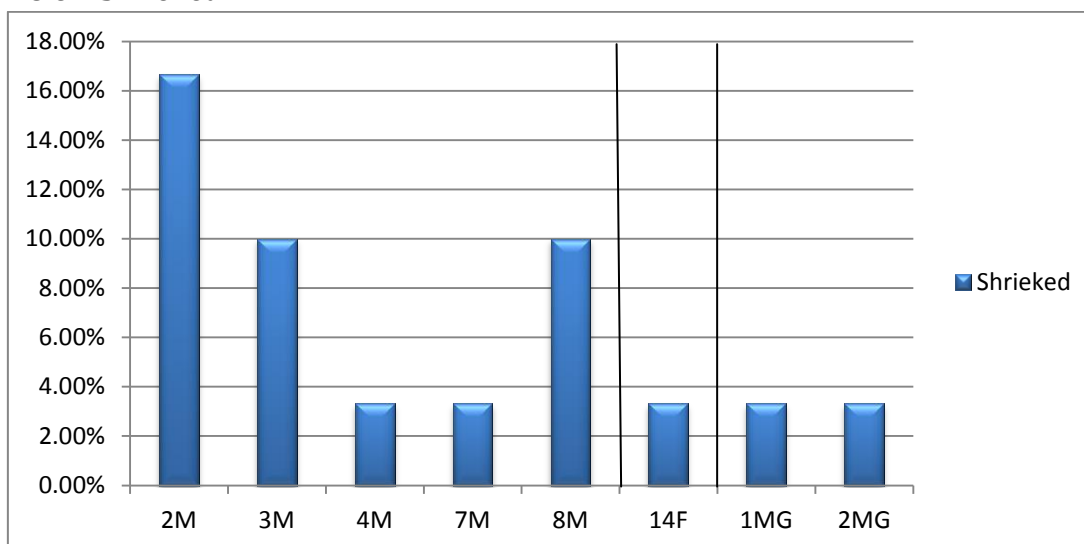


Figure 14: Frequency of 'shrieked' with adult family members

'Shrieked' is also most commonly used to describe the speech of female characters. It is the verb of speech with the highest pitch and volume. There is one instance of 'shrieked' being used to describe a man's speech but this the exception rather than the rule (discussed in Section 4.3). Aunts are the only female characters that do not 'shriek' (see Figure 14). Aunts appear to be an exception to what appears to be the female norm as aunts seem to collocate more strongly with verbs that are more frequently used by male characters.

4.8 Conclusion

The results show that there are clear patterns in terms of the verbs of speech used by the different types of characters. This reinforces the roles that characters play in the story as well as the positive or negative perceptions of the characters. While 20 different mothers are tagged in the corpus they are not the most frequently occurring throughout. This demonstrates the underrepresentation of female characters that has been found in other studies (Section 2.6) although in this corpus it does seem to be mothers that are underrepresented rather than all female characters. This also falls in line with the suggestion that mothers interfere in the action of a story as suggested by Henneberg (2010) (Section 2.6) and, therefore, they are either removed or place on the periphery.

Fathers most frequently have their speech described with 'yelled' and 'shouted'. While these verbs of speech are often used to express anger they are also able to express positive emotions like excitement. Fathers are the characters that appear most frequently in this corpus which

suggests that fathers are more central to Dahl's stories than his other family members. Fathers can also be seen as the more powerful characters in the corpus in that they express anger frequently. While aunts do express anger and exercise power over children they are punished for it. This reinforces the idea that women who fall outside the norm (in this case who behave in what is seen as a masculine manner) are negatively valued and punished for this. Mothers and grandmothers are more likely to express fear or shock than anger.

Grandmothers are the second most frequently occurring characters in this corpus and this seems to be due to their role in the stories they appear in. As discussed in Section 4.4 grandmothers are either a source of conflict (Grandma from GMM 4MG) or help (Grandmamma from Witches 5MG). As these characters are involved in the main story line they are frequently tagged. Aunts appear minimally but this could be due to the fact that two aunts are killed early in JGP. Grandfathers only play a significant role in CCF and CGGE which accounts for the low frequency of grandfathers in the corpus.

Female characters are more likely to have verbs of speak that are both +volume and +pitch to describe their speech. Female characters also have fewer instances of positive emotion shown through the verbs of speech on the continuum in Figure 2. Male characters more commonly have verbs that are +volume and –pitch used to describe their speech. While there are instances of male characters that have +pitch verbs of speech like 'shrieked' these are rare and do not indicate that male characters are overly emotional. Male characters are able to use verbs of speech like 'yelled' and 'shouted' to represent both positive and negative emotions (Sections on fathers 4.3 and grandfathers 4.4). Positive emotions like joy and excitement are more likely to be expressed by positive characters like Danny's father (10F), Mr Kranky (12F) and Grandpa Joe (1FG) while negative character generally express negative emotions like anger. Aunts are the exception to this pattern as they are more likely to use +volume and –pitch verbs of speech which indicates that they are more like male characters than the other female characters in the corpus. Aunts are also able to use verbs of speech to express positive emotions as demonstrated by Aunt Sponge (1A) and Aunt Spiker (2A) when they are excited about the peach growing (Section 4.6).

Chapter 5 Conclusion

This research project aimed to look at how adult family members were represented in a corpus of seven of Roald Dahl's children's books and to answer the research questions detailed in Chapter 1. The theory surrounding the family and the gender roles the family members were expected to fulfil was laid out in Chapter 2. Chapter 3 detailed the methods of analysis that were used and Chapter 4 discussed the results of the project. This section details the answers to the research questions laid out in Chapter 1 and suggests possibilities for future research.

Men and women are represented differently by society and expected to fulfil different roles (Litosseliti 2006). These differing representations spill over into the representation evident in fiction (Wharton 2005). Women are expected to be mother and wives while men are expected to provide for the household economically. This reflects in the image of the ideal Western family – the nuclear family. The nuclear family is seen as consisting of a husband and a wife and children while it is less commonly represented in society it is still seen as the most desirable family structure (Alston 2008). Despite the fact that family structures like single parent families, extended families and blended families are more commonly represented in society these structures are not often represented in children's fiction. When women are represented in fiction they are generally absent, if they are present in the story they are often stepmothers or grandmothers who become a source of conflict for the child. Men are generally more positively, and more frequently, represented in fiction (Grauerholz & Pescosolido 1989).

Mother and fathers are not equally evident in children's fiction. Mothers tend to appear less frequently throughout the story than fathers although mothers do seem to be represented as more capable in a domestic environment. While the role of mothers does not seem to have change it has been found that fathers are now represented as more involved in the life of their child. Despite this, the mother is still viewed as the primary caregiver. While fathers can be present throughout a story the mother is often removed from the story in some way as she seems to be viewed as a character that interferes with the story (Henneberg 2010).

As CDA aims to make the ideologies and power structures in a text more visible, this methodology works well to analyse the ideologies and representations present in the Dahl corpus concerning the adult family members (Fairclough 2001). Corpus Linguistics makes the representations in the text more obvious by establishing patterns evident in the corpus through scores like collocation. Collocation is useful as a way of establishing how meaning is spread through a text as it exposes instances of repeated meaning. These instances remind the reader

how they should be viewing a particular character (Biber 2011). Collocations also expose the possible primings the reader is exposed to through the text. This also reinforces the attitudes representations and ideologies found in the text.

There are patterns and representations clearly evident in the Dahl corpus and these representations are summed up in the following sections. The following sections answer the research questions that were originally presented in Chapter 1.

5.1 How are the adult characters textually represented in the corpus?

Dahl definitely has types of character descriptions that he favours. This aligns with whether Dahl, and the reader, views the character in a positive or negative light rather than what their role is in the family. The only somewhat consistent description is that of the grandparents who are all described as old and wrinkled.

The characters that have the most detailed descriptions are negative characters like Miss Trunchbull, Aunt Spiker, Aunt Sponge, Grandma and Mr and Mrs Wormwood. While other characters have select features described these characters are described in great detail with the reader told about their body and their face and, in the case of Miss Trunchbull and Mr and Mrs Wormwood, their clothing. Other characters who have peripheral roles, like Mr and Mrs Bucket, are given little no description at all. Positive characters, like Danny's father (10F), Grandpa Joe (1FG) and Mr Kranky (12F), while described in some detail, are not given as much description as the negative characters

The size of the character and what their eyes look like seem to be the most important factors in the description of a character. The characters are either much larger than normal which often translates to fat or they are much smaller than normal. The characters that are very small or very large are viewed more negatively than characters than fall more into the middle of the spectrum.

There are several characters described as large in the corpus. Miss Trunchbull, Aunt Sponge and Mrs Wormwood have their size and shape described in great detail. Miss Trunchbull's size is attributed to her musculature, which is negatively evaluated, while Aunt Sponge and Mrs Wormwood are fat. Other characters, like Mrs Salt and Mr Teavee, are not described in the same amount of detail but descriptions like "great fat creature" and "great [and] sweaty" tell the reader that the character is large. The only character who is large but not negative valued is Grandmamma (5MG).

Mr Wormwood and Grandma are the smallest adult characters. While Mr Kranky is a “small man”, the silliness and energy in the rest of his description create a positive perception of him. Grandma is a “very tiny” person with very small facial features. Mr Wormwood is frequently described as “ratty” looking which reinforces the idea that he is not to be trusted. Aunt Spiker is a very thin character but she is quite tall and she is contrasted to the “enormously fat and short” Aunt Sponge. This contrast suggests that dangerous people come in different sizes and shapes although the dangerous characters do seem to have more extreme description whether being very fat, very thin or in the case of Miss Trunchbull, too muscular.

The old people in the corpus are generally described as frail and wrinkled and there is a definite sense of fragility. For Grandpa Joe, this description changes once Charlie finds his golden ticket. While he is still frail and old he comes across as more active and capable throughout the rest of CCF and CGGE. Grandmamma is the most capable grandmother in the corpus. While she is old and wrinkled, she is described as majestic rather than delicate. Her large size and the cigar she smokes as well as the fact that she lives independently suggest that she is more capable than the other grandmothers in the corpus.

The eyes of the characters are described in two different ways. The positive characters, like Danny’s father and Grandpa Joe, have eyes that have a spark dancing inside them. The negative characters have their eyes described as some variation of small. This implies that eyes tell someone whether a person is good or bad. Good people have eyes with life in them that are easy to describe while bad people have small eyes that are difficult to read.

5.2 Are there particular verbs of speech that collocate strongly with the different categories of adult family members?

There are verbs of speech that collocate with particular categories but there is also some overlap. Mothers are most likely to ‘wail’ and ‘shriek’ while fathers and grandfathers are more likely to ‘yell’ and ‘shout’. Grandmothers collocate strongly with ‘yelled’ and ‘screamed’ while aunts collocate strongly with ‘snapped’ and ‘yelled’.

When looking at the continuum mothers collocate strongly with verbs of speech at the top of the continuum – those that are +volume and +pitch. These verbs of speech also tend to represent a highly emotional state. This emotional state generally renders the character immobile and helpless. This reinforces the stereotype of an overly emotional and passive woman. More negative than positive emotions are expressed by mothers, this reinforces the idea that being overly emotional is something that is frowned upon.

Fathers collocate strongly with the verbs of speech that are +volume and –pitch and appear in the middle of the continuum. These verbs of speech commonly express anger or excitement. Male characters are viewed as aggressive (as discussed in section 2.2) and men can express positive or negative emotion neither of which render them incapable of action. This suggests that men are far more in control of themselves and their actions. Excessive and unnecessary anger does seem to be frowned upon particularly in the case of Mr Wormwood. He ‘shouts’ and ‘yells’ frequently in the corpus and he is often punished by Matilda for these outbursts.

The aunts in the corpus are interesting as they collocate with verbs of speech that the male characters in the corpus collocate with. This suggests that this deviation from the norm for female characters is negative and that anger, expressed through verbs of speech like ‘yelled’ and ‘shouted’ is viewed negatively when expressed by female characters. The Aunts also seem to express their anger in a more physical way than the male characters in the corpus. Aunt Spiker beats James, which is encouraged by Aunt Sponge, and Miss Trunchbull throws children around several times in the corpus. While men are expected to be able to control their anger (Flannery Quinn 2009 discussed in Section 2.6) this physical reaction suggests that women are not as capable of controlling emotions like anger. This reinforces the traditional gender roles as a female character who falls outside of these roles is viewed negatively and punished. This also suggests that it is more appropriate for men to hold power as they might be seen as more capable of coping with it. Power is linked to anger in that the expression of anger through ‘shouted’ and ‘yelled’ is more acceptable for a person in power. If the speaker has no power they would need to negotiate the situation more carefully when expressing anger.

Female characters are represented as more emotional than male characters, with Aunts being the exception, conforming to the idea that women are more emotional than men. The fact that men are more likely to express emotions like anger reinforces the perception of men as aggressive. Aunts behave very differently to the other female characters in the corpus. They are also the only group that is entirely negative. This reinforces the fact that female characters who do not fit into the norm are punished and perceived negatively for not behaving as expected.

The findings from this research align somewhat with what Caldas-Coulthard (1995 in Johnson & Ensslin 2007) found in newspapers. Men were found to have their speech frequently described by the verbs ‘shout’ and ‘groan’ women were more likely to have their speech described by ‘scream’ or ‘yell’. I found no instances of ‘groaning’ in this corpus but ‘shout’ did collocate significantly with male characters. ‘Scream’ was commonly used to describe the speech of women in the corpus, but ‘shrieked’ and ‘wailed’ have a stronger relationship with

female characters than ‘yelled’. ‘Yelled’ was more masculine in my corpus but it was used by some female characters and they were generally viewed as negative characters. This indicates that there is some social gender (Motschenbacher 2009) imposed these verbs of speech. ‘Shrieked’, ‘screamed’ and ‘wailed’ are strongly linked to female characters and when a male character has their speech described by these verbs of speech it is marked. The same occurs for the expression of anger and excitement through ‘yelled’ and ‘shouted’ for women. Women express excitement through ‘cried’ and the expression of anger is frowned upon. Men are more strongly linked to ‘shouted’ and ‘yelled’ and it is more acceptable for male characters to express excitement and anger through these verbs.

This suggests the patriarchy is being reinforced in that men are viewed as more capable of having power while it is marked when a female character has power as she becomes represented as evil. This also indicates that Dahl is maintaining traditional, conservative gender roles in part through the verbs of speech assigned to different characters. While being overly emotional is frowned upon, it seems to be more acceptable for women than it is for men. The opposition between men and women is maintained as women are more positively valued when they are passive and remain in the home and men are expected to have a job and provide for their family. The men are also the characters who make decisions throughout the corpus which emphasises their role as the head of the household.

5.3 What kinds of evaluative categories and prosodies are associated with particular groups of family members?

There are some characters who are described as good or bad in the corpus. Danny’s father and Mr Kranky are both described as good fathers while the reader is told that Matilda hates her father, implying that he is not a good parent. Grandma (4MG) is contrasted with what the narrator describes as a proper grandmother (discussed in Section 4.5) which casts her as a bad grandmother. Grandmamma (5MG) is viewed much more positively by her grandson who calls her his “wonderful grandmother” (Witches). The fact that she is described as majestic and often expresses excitement reinforces this idea for the reader.

The parents, excluding Mr and Mrs Bucket, in CCF are generally viewed as bad although this is not directly indicated to the reader. For mothers the frequent use of verbs of speech like ‘shrieked’ and ‘screamed’ reinforces the idea of out of control emotion rather than action which is how Dahl indicates that those mothers are bad characters. Mothers are not openly evaluated in the same way as fathers and grandmothers. This is interesting as fathers and grandmothers

are the most frequent family members found in the corpus. Mothers are absent from the action while fathers and grandmothers are more involved whether in a positive or negative light as support or conflict for the central child character. This aligns with what has been found to happen in fairy tales (Section 2.6).

The fathers in CCF generally express anger when they ‘shout’ and ‘yell’ and this reinforces the impression of them as bad fathers. Other fathers who express excitement through ‘yell’ and ‘shout’ are viewed more positively throughout the corpus. These parents are also collectively blamed for the misbehaviour of their children. Dahl clearly indicates it is the responsibility of the parents to ensure their child is good. This reinforces societal views of the family as the unit that looks after the child and the fact that the family structure is often blamed for societal problems (Cloud 1998 as discussed in Section 2.5).

There is prosody evident in the uses of verbs of speech in the corpus, particularly for the fathers. When fathers use verbs of speech with positive emotions like excitement they are viewed as good characters and when these verbs of speech express negative emotions like anger they are viewed as bad characters. Verbs of speech like ‘barked’ and ‘snapped’ almost always indicate a negative character. Verbs of speech like ‘barked’ and ‘snorted’ are animalistic and seem to indicate that the speaker is uncivilised (this can be seen with Miss Trunchbull and Mr Wormwood). The names Trunchbull and Wormwood also remind the reader of animals which are not necessarily viewed positively. Bull reinforces the aggressive nature of Miss Trunchbull as well as reminding the reader of her size and musculature. Worm suggests the slimy and underhanded nature of Mr Wormwood and his second hand car dealership.

When women have their speech described with verbs of speech that have a high pitch they are viewed more negatively. This +pitch serves to remind the reader of the over emotional state of women and reinforces the idea of women as helpless and passive. Women who use verbs of speech that are +volume and –pitch are also negatively valued. In the case of Grandma Josephine and Grandma Georgina, it is due to their childishness and selfishness, particularly in CGGE, while Grandma is simply a negative character. The reader is reminded of this through her very small and pinched appearance (discussed in 4.1 and 5.1) and the fact that she continually ‘yells’ at George. The verbs of speech in the corpus serve as a way of reminding the reader what role the character is fulfilling in the story. When characters are viewed negatively their appearance is highly detailed and the reader is reminded of aspects of their appearance to highlight their role as a negative character.

5.4 What ideological assumptions are revealed about family and the nature of family?

The most positive mothers in the corpus are mothers who, like Mrs Bucket and Mrs Kranky, fulfil a traditional role in the household. They care for their child and their husband and they look after their parents. Both Mrs Kranky and Mrs Bucket remain in the domestic sphere and their priority is maintaining their home and caring for their children (Johnson & Ensslin 2007, Litosoletti 2006). Mrs Wormwood is the least positive mother in the corpus. This seems to be as a result of her neglect of Matilda, her vanity and her lack of involvement in the home. She does not fulfil the traditional role of woman and mother in the household as she is frequently out playing bingo and never at home to care for her children. While she always makes her husband breakfast she rarely, if ever, cooks dinner because she is too tired from playing bingo. All these aspects make her a poorly regarded mother in the corpus, particularly as her daughter becomes part of another family at the end of *Matilda*. While other mothers in the corpus display more care for their children, they fail to protect their children and this is negatively valued.

All of the fathers in the corpus take a traditional role as the head of the household and economic provider however the most positive fathers also take a significant interest in their child's life. Danny's father and Mr Wormwood are both fathers who provide for their families and are present throughout the story however Danny's father comes across as a more positive father. Danny praises his father throughout *DCW*. Danny's father never expresses anger towards Danny only 'shouting' or 'yelling' in excitement. This reinforces the idea that a child should never fear the anger of their father (Flannery Quinn 2009). Matilda clashes with her father throughout *Matilda* and punishes him for unacceptable behaviour, like tearing up her book. He often 'snaps' at his daughter and the fact that she leaves his family at the end of the book confirms his role as a poor father, particularly as she is leaving a nuclear family and moving to a single parent home.

There seem to be three types of grandmothers in the corpus, and they align with what Henneberg (2010:126) suggests. Grandma Georgina and Grandma Josephine are "ineffectual or demented". They cause some trouble in *CGGE* but it is not malicious or intentional, instead, it seems to result from panic and impulse. George's Grandma (4MG) is a "selfish, evil...crone". George is openly afraid of her and this is what prompts him to make the medicine. She also suggests that she is a witch and alludes to the power this gives her, she disappears at the end of *GMM* and this is punishment for her mistreatment of George. Grandmamma (5MG) does not

fit comfortably into the category of “self-sacrificial women saviour” she does save her grandson several times in *Witches*, but there is no self sacrifice involved.

Grandfathers are underrepresented in the corpus. This ties in with the under representation of older characters as discussed in Section 2.6. Grandpa Joe is seen as more positive than Grandpa George and this is possibly due to his frequent expressions of excitement and the bond he shares with Charlie through story telling. Grandpa George does not appear frequently in the corpus and he is represented in a similar way to Grandma Georgina and Grandma Josephine. All three of these characters are seen as childish and ineffective. While there are no explicit evaluations of grandfathers in the corpus, the contrast between Grandpa Joe and Grandpa George suggests that there are positive and negative representations of Grandfathers. Grandfathers who are fun and capable are viewed more positively while childish and ineffective grandfathers have a negative value.

The aunts in this corpus are interesting as this is the only category in which all of the tagged characters are negative. They are all abusive guardians of their niece or nephew. While there are no studies of aunts in children’s literature this seems to suggest that guardians who have been parents, like Grandmamma, are better guardians. These characters fulfil the role of ‘evil stepmother’ in the corpus (discussed in Section 2.6). They are women who do not seem to want children (which is frowned upon as traditionally women should aim to be mothers) and when they are entrusted with a child they abuse them.

Extended families and nuclear families are present throughout the corpus as is a single instance of a single parent home. The only extended family that is not altered is Charlie Bucket’s. George’s grandma is shrunk and disappears which makes them a nuclear family again. Danny (DCW) is from a single parent home and this seems to be viewed positively, although it is interesting that Danny tells the reader that his father fulfilled the role of both a mother and a father. This reminds the reader that ideally there should be two parents fulfilling separate roles in a family. Nuclear families are most prevalent in the corpus which aligns with the literature indicating that they are the ideal (Section 2.5). There is one instance of a nuclear family being altered and occurs when Matilda moves from her nuclear family to a single parent family with Miss Honey. As the nuclear family is considered ideal it indicates how strongly Dahl feels about the unsuitability of Mr and Mrs Wormwood as parents for Matilda suggesting that the caring treatment of the child is more important than fitting into societal norms. The cases of guardianship are interesting as there is no mention of this family in the literature, a child losing their parents is a bad thing that seems to indicate the child will not have a happy childhood, in

the case of James (JGP) and Miss Honey (Matilda). The two most positively evaluated families in the corpus are both families with a single guardian or parent. Danny's bond with his father is very strong and this relationship is viewed as positive throughout DCW. Grandmamma and her grandson also have a very positive relationship which remains so throughout *Witches*.

Nuclear families are represented most frequently throughout the corpus, although they are not always positively viewed. However, the roles that a nuclear family perpetuates are viewed as the most appropriate and positively evaluated roles for men and women. This reinforces typical gender roles such as the women as the care giver and the men as the breadwinner (Section 2.2) which in turn suggest that the nuclear family is the most stable and ideal family structure which reinforces the ideology of patriarchy.

5.5 How effective is the combination of Corpus Linguistics and Critical Discourse Analysis as a method of analysis to explore representations of adult family members in this context?

I have found this method of analysis to be very effective in exploring the representation of the adult family members. Corpus Linguistics allowed me to look at a large selection of texts than would have been possible if only performing a CDA analysis. Corpus Linguistics made the analysis more effective as it was less time consuming and there was less chance of error in the statistics used. Corpus Linguistics was also useful in focusing the CDA analysis in a relevant and ideologically interesting area which resulted in less sifting through the data. CDA looks specifically at the intersection between language and society and the method of analysis allows the ideologies in the text to be more easily teased out. The concepts of collocation, semantic prosody and lexical priming were particularly interesting and relevant to the analysis of a particular author as they allowed me to see where different evaluations of characters were demonstrated and how Dahl constructed his characters as positive or negative.

While Corpus Linguistics gives concordance lines I found that CDA continually reminded me to consider the context. This allowed me to look at the linguistic choices that were made by Dahl and postulate what a different choice would have done to the text. Collocation was very helpful in narrowing down parts of the text that I evaluated and focused my consideration of the ideologies in the text. As CDA also concerned with power it allowed for focus on aspects of the text where social power, like patriarchy, was demonstrated.

The most difficult aspect of this method was the coding I felt was necessary to focus my analysis on specific characters in the text. While I see the value it added, particularly in making

the data more searchable, it also caused some problems with frequency counts in the collocational scores. It was possible to reflect these frequency scores accurately however it required manual intervention. The coding itself also needed to be done manually and while this was beneficial as it familiarised me with my data it was tedious and open to human error.

5.6 Future Research

Much of the literature about children's literature concerns the representation of mother and fathers in children's literature. There is very little available looking at the roles of family members like grandparents and aunts and uncles so this is an area of study worth some exploration.

I would be very interested to see a study similar to what I have done but focused on a more modern set of children's books. While traditional family structures and values are still ideal in children's books it would be interesting to see if there are other family structures that are represented and if a similar pattern emerges with the verbs of speech associated with the different character groups. This would help to establish whether or not there are changes occurring in the representation in children's book. These changes are happening in society but they appear to be slow in reflecting in children's fiction.

Another avenue of future research would be the comparison of this corpus with Dahl autobiographies to see if the autobiographies follow similar trends to his story books, or if he represents characters differently. It would also be worth comparing this corpus to a reference corpus of children's fiction to see what differences and similarities are presented in terms of the verbs of speech used.

5.7 Conclusion

This research project made use of CDA and Corpus Linguistics to establish how adult family members are represented in selected books of Roald Dahl's children's fiction. The analysis found that representation of the characters followed the fairly traditional, and conservative, representations discussed in Section 2.6. This includes the frequent representation of nuclear family structures despite the fact that other family structures are more commonly evident in society. Women were represented as either overly emotional mother and wives and those that did not fulfil these roles, like aunts, were viewed negatively. Grandparents are not commonly discussed in the literature however there does seem to be a negative perception of age as most

of the grandparents in the corpus are a source of conflict or mischief. Fathers are able to be more involved in the lives of their children. This is clearly demonstrated by Danny's father. There is also the indication that fathers who ignore their children (like Mr Jenkins and Mr Wormwood) and provide no affection are viewed negatively suggesting that they are not a good example of a father.

Dahl reinforces the traditional, conservative representations of adult characters throughout the stories in his corpus. While fathers are able to be more affectionate and involved than was previously seen they still fulfil traditional masculine roles in the household. Women are viewed in an extremely conservative light. Women are expected to remain in the home to look after the children and perform domestic duties like cooking and cleaning. Some women are employed however they are in stereotypical roles like a school teacher and a librarian. When women demonstrate power (as a headmistress or in terms of punishment) they are viewed in a negative light and punished. While Miss Trunchbull is the Head Teacher there is chaos in both Matilda's life and her school. Once Miss Trunchbull leaves and Mr Trilby becomes the Head Teacher things calm down. This suggests that women are incapable of handling power (and high emotion as this renders them helpless too). There is also a negative representation of age and this could be linked to the loss of power and the loss of the ability to fulfil traditional roles. The negatively viewed grandmothers are not longer seen as capable of looking after the domestic sphere and grandfather are described as frail which suggests a lack of power in the body which seems to translate to a lack of power in society. Patriarchy is reinforced throughout this corpus through both the representation of men and women and their roles in society as well as through the representation of the family.

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Dahl, R. 1961. *James and the Giant Peach*. Knopf: New York.

Blurb: "James Henry Trotter's parents have been eaten by a rhinoceros, so now he lives with his two repulsive aunts.

One hot day something peculiar happens and an enormous peach grows in their garden. Soon James and the Giant Peach are rolling away from his horrible aunts, towards a most marvellous and wonderful place.."

Dahl, R. 1964. *Charlie and the Chocolate Factory*. Knopf: New York.

Blurb: "The famous story of Charlie Bucket and his Golden Ticket, and Willy Wonka and his amazing chocolate factory. Mr Willy Wonka, the most wondrous inventor in the world, opens his gates of his amazing chocolate factory to five lucky children. Gobstoppers, wriggle sweets and a river of melted chocolate delight await - Charlie needs just one Golden Ticket and these delicious treats could all be his!"

Dahl, R. 1975. *Charlie and the Great Glass Elevator*. Viking: London.

Blurb: "Charlie Bucket has won Willy Wonka's chocolate factory and is on his way to take possession of it - in none other than a great glass elevator! But when the elevator makes a fearful whooshing noise, Charlie and his family find themselves in splendid orbit around the Earth. A daring adventure has begun, with the one and only Mr Willy Wonka leading the way."

Dahl, R. 1975. *Danny the Champion of the World*. J. Cape: London.

Blurb: "Danny thinks his dad is the most marvellous and exciting father any boy ever had - but Danny's dad has a very big secret.

This secret leads them both into the strangest adventure of their lives, and a daring plot that makes Danny the champion of the world."

Dahl, R. 1981. *George's Marvellous Medicine*. J. Cape: London.

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And when Grandma's finished drinking George's marvellous medicine, she'll *really* have something to grumble about."

Dahl, R. 1983. *The Witches*. Farrar, Straus & Giroux: New York.

Blurb: "THE WITCHES by Roald Dahl is the story of a detestable breed of Witches. **BEWARE.**

Real witches dress in ordinary clothes and look like ordinary women. But they are not ordinary. They are always plotting and scheming with murderous, bloodthirsty thoughts - and they hate children. The **Grand High Witch** hates children most of all and plans to make every single one of YOU disappear. Only one boy and his grandmother can stop her, but if their plan fails the Grand High Witch will frizzle them like fritters, and then what..."

Dahl, R. 1988. *Matilda*. J. Cape: London.

Blurb: "Cheat! Stupid! Ignorant! Liar! Matilda's parents have called her some terrible things. The truth is, she's a genius and they're the stupid ones. Find out how she gets the better of them and her spiteful headmistress, Miss Trunchbull, as well as discovering that she has a very special power."

All blurbs taken from www.puffin.co.uk (accessed 25 November 2015)

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Table of Appendices

Appendix A: Primary sources – sizes and codes

Appendix B: Mothers – tags and frequencies

Appendix C: Fathers – tags and frequencies

Appendix D: Grandmothers – tags and frequencies

Appendix E: Aunts – tags and frequencies

Electronic Appendices

Appendix F – Word List

Appendix G – Mothers Collocations

Appendix H – Fathers Collocations

Appendix I – Grandmothers Collocations

Appendix J – Grandfathers Collocations

Appendix K – Aunts Collocations

Appendix L – Mothers Concordances

L1 – 1M

L2 – 2M

L3 – 3M

L4 – 4M

L5 – 5M

L6 – 7M

L7 – 8M

L8 – 15M

Appendix M – Fathers Concordances

M1 – 1F

M2 – 4F

M3 – 5F

M4 – 6F

M5 – 7F

M6 – 10F

M7 – 12F

M8 – 14F

M9 – 15F

Appendix N – Grandmothers Concordances

N1 – 1MG

N2 – 2MG

Appendix O – Grandfathers Concordances

O1 – 1FG

O2 – 2FG

Appendix P – Aunts Concordances

P1 – 1A

P2 – 2A

P3 – 3A

Appendix A – Primary Sources – Sizes and Codes

Primary Text	Size (with code)	Size(without code)	REF
Charlie and the Chocolate Factory	32936	31093	CCF
Charlie and the Great Glass Elevator	33638	31300	CGGE
Danny the Champion of the World	42833	40109	DCW
George's Marvellous Medicine	13185	12126	GMM
James and the Giant Peach	27014	26082	JGP
Matilda	42325	40184	Matilda
The Witches	38862	36976	Witches
Total Corpus	230793	217870	

Appendix B – Mothers – Tags and Frequencies

Mother	Code	Book/s	Frequency	Percentage
General Mothers	0M		18	2.50%
Mrs Bucket	1M	CCF & CGGE	123	17.08%
Mrs Gloop	2M	CCF	38	5.28%
Mrs Salt	3M	CCF	33	4.58%
Mrs Beauregarde	4M	CCF	24	3.33%
Mrs Teavee	5M	CCF	43	5.97%
Danny's Mother	6M	DCW	44	6.11%
Mrs Kranky	7M	GMM	82	11.39%
Mrs Wormwood	8M	Matilda	125	17.36%
Grandmamma (Witches)	9M	Witches	1	0.14%
Boy in Witches' mother	10M	Witches	5	0.69%
Grandma Josephine	11M	CCF & CGGE	4	0.56%
Grandma Georgina	12M	CCF & CGGE	97	13.47%
Danny's Dad's Mother	13M	DCW	3	0.42%
Mrs Kranky's Mother (Grandma)	14M	GMM	40	5.56%
Mrs Jenkins	15M	Witches	28	3.89%
Amanda's Mother	16M	Matilda	7	0.97%
Nigel's Mother	17M	Matilda	1	0.14%
Rupert's Mother	18M	Matilda	1	0.14%
Miss Honey's Mother	19M	Matilda	1	0.14%
Eric's Mother	20M	Matilda	2	0.28%

Appendix C – Fathers – Tags and Frequencies

Father	Code	Book	Frequency	Percentage
General Father	0F		17	0.89%
Mr Bucket	1F	CCF & CGGE	96	5.02%
Grandpa Joe	2F	CCF & CGGE	5	0.26%
Grandpa George	3F	CCF & CGGE	14	0.73%
Mr Gloop	4F	CCF	17	0.89%
Mr Salt	5F	CCF	62	3.24%
Mr Beauregarde	6F	CCF	5	0.26%
Mr Teavee	7F	CCF	23	1.20%
Error double tagged	8F		N/A	#VALUE!
Goldie's father	9F	CCF	1	0.05%
William	10F	DCW	1223	63.96%
William's Father	11F	DCW	47	2.46%
Mr Kranky	12F	GMM	148	7.74%
Boy's Father	13F	Witches	8	0.42%
Mr Jenkins	14F	Witches	102	5.33%
Mr Wormwood	15F	Matilda	102	5.33%
Fred's Father	16F	Matilda	1	0.05%
Lavender's Father	17F	Matilda	6	0.31%
Nigel's Father	18F	Matilda	5	0.26%
Mr Ink	19F	Matilda	2	0.10%
Mr Honey	20F	Matilda	28	1.46%

Appendix D – Grandmothers – Tags and Frequencies

Grandmother	Code	Book/s	Frequency	Percentage
Grandma Josephine	1MG	CCF & CGGE	161	8.93%
Grandma Georgina	2MG	CCF & CGGE	309	17.15%
Granny	3MG	CCF	20	1.11%
Grandma	4MG	GMM	402	22.31%
Grandmamma	5MG	Witches	910	50.50%

Appendix D – Grandfathers – Tags and Frequencies

Tag	Character	Book/s	Frequency	Percentage
0FG	General		1	0.25%
1FG	Grandpa Joe	CCF & CGGE	323	79.95%
2FG	Grandpa George	CCF & CGGE	75	18.56%
3FG	Danny's Grandfather	DCW	5	1.24%

Appendix E – Aunts – Tags and Frequencies

Aunt	Code	Book/s	Frequency	Percentage
Aunt Spiker	1A	JGP	87	21.80%
Aunt Sponge	2A	JGP	95	23.81%
Miss Trunchbull	3A	Matilda	217	54.39%