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Analysis of Selected Linguistic Aspects of  
Simplified Fiction as against the Originals

Diploma thesis

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I hereby declare that I have worked on this thesis independently, using only the primary and secondary sources listed in works cited.

Prohlašuji, že jsem diplomovou práci vypracovala samostatně s použitím uvedené literatury.

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Elena Romanenko

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## **Abstract**

The thesis presents a multi-aspectual analysis of simplified fiction at the B2 and C1 levels and their original counterparts. It aims to explore the simplification and language transformation performed on authentic texts to adapt them to particular CEFR levels. The thesis also endeavors to provide an insight into whether there are common linguistic features that characterize authentic and adapted texts of different levels, thus helping teachers and learners justify their choice between original and simplified texts. Based on the theoretical framework, the thesis provides an analysis of a specialized corpus of six texts which is comprised of the first chapters of the two original novels and their simplified versions adapted to the B2 and C1 levels by two different publishers. Each sample was subjected to scrutiny of selected linguistic features, thus unveiling the tendencies in the language, discourse, and information control in the graded readers. Consequently, the results of the text analysis were contrasted with CEFR to compare the actual text complexity with its assigned CEFR level. The results of the analysis seem to indicate certain discrepancies in this respect.

**Keywords:** CEFR, specialized corpus, graded readers, authentic texts, simplification, language control, discourse control, information control.

## **Abstrakt**

Tato diplomová práce představuje mnohvrstevnou analýzu zjednodušené beletrie na úrovni B2 a C1 a jejích originálních, nezjednodušených protějšků. Práce zkoumá způsob zjednodušení a jazykovou transformaci, která byla na autentickém textu provedena za účelem jeho přizpůsobení jednotlivým úrovním CEFR. Dále se snaží určit, zda existují obecné jazykové rysy, které by charakterizovaly autentický text a jeho adaptace pro jednotlivé úrovně a které by tak vyučujícím a studentům ulehčily volbu mezi zjednodušeným a originálním textem. Na základě teoretického rámce poskytuje práce analýzu specializovaného korpusu šesti textů, které sestávají vždy z první kapitoly dvou autentických románů a jejich zjednodušených verzí adaptovaných v obou případech pro úrovně B2 a C1, a to dvěma různými vydavateli. Každý úryvek byl podroben analýze vybraných jazykových jevů, čímž byly odkrývány tendence ve zjednodušování jazyka, diskursu a obsahu v adaptované četbě. V závěru byly za účelem určení skutečné komplexity textu porovnány výsledky textové analýzy s definicemi úrovní CEFR. Výsledky srovnání ukazují na určité rozpory v tomto ohledu.

**Klíčová slova:** CEFR, specializovaný korpus, adaptovaná četba, autentické texty, zjednodušení, adaptace jazyka, adaptace diskursu, adaptace obsahu

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## 1 Introduction

*“The best way to improve your knowledge of a foreign language is  
to go and live among its speakers.  
The next best way is to read extensively in it”  
(Nuttall 168).*

Reading has established its position as one of the most effective strategies in language teaching. However, reading of authentic texts is not accessible for all students, as their low proficiency level can hinder comprehension. Dawson places great importance on comprehension in the process of language acquisition: “comprehension, in all its forms, is now widely recognized as a key process in acquiring language. Learners who read extensively achieve greater fluency in English and gain confidence and pleasure in learning the language (Dawson, “Penguin Readers Teacher’s Guide” 2). Nevertheless, students of lower levels are usually unable to process an authentic text written by native speakers for native speakers, and thus they are deprived of the possibility to enjoy reading literature in its original language. To compensate for their lack of exposure to a substantial amount of comprehensible input in the target language, as well as for motivational purposes, graded readers were developed.

Despite the benefits of simplified texts, not all second language teaching theorists agree on their use; some doubt the value of adapted literature because it “presents a pale imitation of the original, which lacks the linguistic, emotional, and aesthetic qualities that mark good literature” (Tickoo 19). Supporters of this point of view advocate for the use of authentic texts as an input for language learners. Beginner and advanced level students, however, should not be expected to be able to process texts of equal complexity and length, perform the same tasks on the text, nor reach the same level of comprehension.

Advocates of both approaches provide the use of linguistic features, syntax, and discourse structures in simplified and authentic texts to support their argument; as a result, a significant portion of literature has been written on this topic. The

research that has been carried out so far focuses mainly on the investigation of graded readers' influence on vocabulary acquisition, vocabulary retention, and fluency development rather than on the linguistic features of these texts. Those researchers who do analyze the linguistic features generally examine a broad corpus of adapted and authentic texts by comparing and contrasting the original and simplified texts while focusing their attention on the quantitative outcomes of the analysis.

The present thesis aims to fill this gap by analyzing the simplification and language transformation across simplified texts of different proficiency levels according to CEFR, and contrasting the simplified texts with their originals. A multi-dimensional and in-depth analysis of selected linguistic features of shorter passages was preferred to one-sided quantitative study of an extensive corpus of texts. The primary interest of the research lies in investigating the alterations made to the grammar and vocabulary of the authentic texts for them to be accessible to learners of different levels of language proficiency. This thesis also endeavors to make an insight into whether there are common linguistic features across adapted texts of a particular level. The results of this research can help teachers and learners in justifying the choice of reading the simplified or original fiction and evaluating these texts more accurately.

There are several hypotheses that have arisen after having stated the aims and premises of the thesis:

- 1) There are particular linguistic features that characterize a text intended for a particular level. There are also particular linguistic features of authentic texts that tend to be omitted during the process of adaptation.
- 2) As the difficulty of the text increases within the series, the diversity of language means employed simultaneously rises.
- 3) The extensive reading of unaltered, authentic texts can be justified only for students whose level of language proficiency is C1 or higher, as students of

lower levels do not possess a sufficient repertoire of grammatical and lexical phenomena at their disposal to process complex authentic texts.

## 2 Theoretical section

### 2.1 Historical overview

The pioneer of fiction simplification was West, a colonial educator in Bengal. He developed the New Method reader series based on his works that were concerned with the readability principle (Dawson, "Jogging to Language Competence"). He published his first graded reader of Robinson Crusoe in 1926, which became the first abbreviated book retold within a limited vocabulary (Tickoo 14). West developed the concept of a "supplementary reader," which is the analogue of a modern graded reader and "gives extra practice in reading" (Tickoo 18). He addressed the elements of language that required attention when designing and evaluating a simplified text:

- **Vocabulary:** West warned the simplifier against transferring the language that contained variations from Standard English into the simplified text (Tickoo 18).
- **Grammar:** the use of uncontrolled grammar was an obvious faux pas. West considered the excessive use of reported speech to be one of the greatest stumbling blocks for the foreign reader (Tickoo 18).
- **Style:** West discussed the sentence length, the unnecessary use of pronouns, and veiled sentences that often caused miscomprehension (Tickoo 18).

Not long after West's debut, the renowned linguist Palmer produced a similar book in Asia. Palmer and West shared the common concern that the majority of readers used in Japan and West India for teaching English contained "an ill-conceived mixture of the simplest and the very straightforward with the strangest and the most outlandish and unfamiliar in words as in style and structure" (Tickoo 14).

Together with his colleagues, Palmer explained his approach and shared his experience in "The Grading and Simplifying of Literary Material." He discussed

such devices of simplification as replacement, omission, and addition, which made the adapted/rewritten book suitable for the particular readers (Tickoo 15).

However, the doubts and criticism of the value of simplified literature appeared simultaneously with the emergence of the very first graded readers. The pedagogical and linguistic advantages of graded readers were called into question when literature teachers criticized the simplified titles on the grounds that their authors attached more importance to the needs of the reader than to the linguistic value of the texts (Tickoo 15). Carter and Long pointed out that “the literary language which was unique to the original was ‘translated’ into something else,” and therefore, the learners were exposed to inauthentic texts and acquired unnatural language (146). The controversy of graded readers is discussed in greater detail later in the work.

## **2.2 Graded Readers**

Graded readers are defined as “short books of fiction and non-fiction that are graded structurally and lexically – and occasionally in other ways” (Bamford 218). Dawson also particularizes the concept, saying that “the language in graded readers is controlled so that it matches the language competence of the learners reading the books” (“Penguin Readers Teacher’s Guide” 2).

Graded readers are classified according to the level of difficulty, ranging from beginner to advanced level. The authors adapting the texts usually simplify the syntax and lexis, abridge the plot, and adjust the amount of headwords. Doing this, they rely on the CEFR as the only unifying framework when the necessity of grading arises; in most cases publishers present their scale of grading along with the corresponding CEFR scale.

*The Longman Dictionary of Language Teaching and Applied Linguistics* includes in the definition of graded readers not only the books adapted for second language learners, but also literature written for children learning their mother tongue; thus, it is important to differentiate between these two distinct concepts. This thesis deals exclusively with the literature intended for foreign readers. Graded

readers find their place among the learning aids aimed at exposing the learners to “quantities of material within their linguistic competence” (Grabe and Stoller 259). Crossley et al. divide the graded readers intended for foreigners into two categories: abridged versions of the original texts and texts written for teaching specific grammar and linguistic forms (Crossley et al, “Text Simplification and Comprehensible Input” 93). However, these authors claim that “all simplified texts share the same goal: increased comprehensibility and reduced cognitive load” (Crossley et al, “Text Simplification and Comprehensible Input” 93).

The language transformation that original literature undergoes must facilitate the learners’ fluency of reading a particular text, which in turn enhances the readers’ motivation and confidence. Nation and Wang claim that the restrictions imposed upon the original language are concerned with controlling of lexis, grammatical structures, and also matching the length of text to the vocabulary and grammar controls (356). Additionally, the publishers take elements of the text into consideration, such as “the subject matter of the text, the cultural and background knowledge needed to understand the text, the learner, and the literary merit of the text” (Crossley et al, “Text Simplification and Comprehensible Input” 93).

### **2.3 Publishing houses producing graded readers**

It is important to introduce the most prominent producers of graded readers. Claridge admits that the production of graded literature is a great business, which can be illustrated by the constantly growing number of new titles adapted and published, new publishing houses releasing graded readers, and a constant increase in the number of catalogues for adapted literature (“Graded Readers” 106). Graded readers were previously defined as books of both fiction and non-fiction, which entails a great diversity of genres, as graded readers include adaptations of classic and contemporary literature, film adaptations, and original stories written for specific levels and age groups. The abundance of existing graded reader series has been recorded into a database developed by EPER (Edinburgh Project on Extensive Reading), which, as *Promoting Extensive Reading in English as a Foreign Language* states, consists of approximately 3,500 titles, both in- and out-

of-print. These titles are divided amongst approximately 42 in-print series and 26 out-of-print series. In his survey of graded readers, Hill lists several publishers that hold the leading positions among those offering rewritten original stories of classic and contemporary literature (“Survey: Graded Readers” 300). The giants of graded reader production are Pearson Books, Oxford University Press, Macmillan, and Cambridge University Press; the same publishers dominate the Czech market. All four publishers are represented in Hill’s surveys of graded readers (1997, 2001, 2008, and 2013).

### **2.3.1 Pearson Books**

Penguin Books was founded in 1935 by Sir Allen Lane; in 1970, it was bought by the conglomerate Pearson, which later absorbed Longman (Claridge, “Graded Readers” 109). As a result of such amalgamations, the graded reader series were united as Penguin Readers under the umbrella company Longman Pearson (Claridge, “Graded Readers” 109). Dawson claims that Penguin Readers series includes a wide range of readers suitable for any reader’s taste (“Penguin Readers Teacher’s Guide” 3). According to the catalogue, there are hundreds of titles to select from an impressive assortment of genres: biography, drama, comedy, crime, science-fiction, horror, fantasy, and short story, to name a few. The mentioned genres are available in both classic and contemporary literature adaptations, as well as in original graded stories. The collection spans over seven proficiency levels: from the beginner level (Easystarts stage) to the advanced level, corresponding to the CEFR levels A1-C1.

### **2.3.2 Oxford University Press**

Oxford University Press is one of the oldest publishing houses in Europe. It printed its first book in 1478, and only two years later, Caxton opened his first printing press in England (Claridge, “Graded Readers” 108). Since the 1960s, the publishing house has become a major producer of ELT materials, including a graded readers’ series established in 1988 (Claridge, “Graded Readers” 109). Hill states that Oxford Bookworms library’s titles “have been very carefully thought out, are of a consistently high standard, represent a huge amount of work, and go furthest of all

publishers” (“Survey: Graded readers” 316). The collection is comprised of simplifications of both classic and modern fiction, as well as simple originals (Hill, “Survey: Graded readers” 315). The series, which has 284 original and adapted texts, caters for secondary and adult students and spans seven reading levels from A1 to C1. According to the publisher’s website, comprehension is augmented by illustrations, photos, and diagrams.

### **2.3.3 Macmillan Heinemann**

The Macmillan publishing house was founded in 1869; since then, it has published many prominent figures in literature including Kingsley, Arnold, Carroll, and Yeats (Claridge, “Graded Readers” 109). Its graded reader series was released over 25 years ago and includes both adapted classic and contemporary literature. This graded readers series also differs from the two mentioned above in that it offers adapted titles whose highest level is upper-intermediate. This means that the readers who manage to comprehend the last level of difficulty in this series cannot immediately proceed to reading authentic literature as the gap between them is quite substantial.

### **2.3.4 Cambridge University Press**

Cambridge University Press started publishing academic and educational works in 1534 (Claridge, “Graded Readers” 109). It also established its own series of graded readers in 1999, which caters for the 16+ age group; it was set up in 1999. The rich assortment of genres includes: thriller, romance, comedy, adventure, and mystery. The highest-level books in its grading system contain up to 3,800 headwords; they are the most demanding C1 level titles, and provide a much needed “bridge” between adapted books and authentic literature (Hill, “Survey: Graded Readers” 314). Cambridge readers offer neither adaptations of classic nor modern literature, and produce the original titles specially devised for a particular level.

## **2.4 Controversy**

There are just as many supporters of simplified readers as there are opponents. The supporters claim that “the linguistic modifications common in simplification

increase the text's comprehensibility and hence the reader's ability to understand and interact with a text" (qtd. in Crossley et al, "Text Readability and Intuitive Simplification" 85). This was confirmed by several empirical studies; it was concluded that simplification positively influenced text comprehension of language learners, since a simplified input resulted in more comprehensible language (Long and Ross 50; Yano 218; Tweissi 199). Responding to the most frequent argument in favor of authentic texts, Carter and Long say that "the resulting language is good and useful English and the simplified book keeps much of the charm and flavor of the original (146)." Proponents of simplified readers, such as Day and Bamford (1998) and Hill (1997), rely on the theories of comprehensible input in the second language acquisition developed by Krashen. He claims that the learner can only develop his or her language proficiency and acquire the language providing that he or she is focused on the meaning, not the form of the message, bearing in mind that the learner needs a "comprehensible input" in order for language acquisition to take place (81).

Opponents of simplified readers often justify their position with the argument of questionable authenticity of the adapted texts. According to the critics of simplified literature, "texts produced by and for those who speak the target language are the only true representations of L2 discourse" (qtd. in O'Donnell 512). Many language theorists are concerned that language learners are deprived of exposure to authentic language and the opportunity to learn its natural form (Long and Ross 33). At the same time, the concept of authenticity remains a subject of discussion; as Day and Bamford put it, "in spite of the widespread acceptance of the use of authentic materials, there is no consensus as to the meaning of authentic" (54). Another argument advocated against the use of simplified texts, as provided by Widdowson, claims that the original message can be even more incomprehensible after modifications are done, as the authors may need to use the elaboration method to explain their point (142).

Hill deeply disagrees with the emerged cult around the use of authentic texts. He insists that authentic texts do not help the students who need the input to be

comprehensible and this type of text only makes the reading process slow and arduous, as the learners constantly encounter unfamiliar words and complex sentences (“Graded Readers” 89). Widdowson agrees, saying that “authenticity, I argue, is not inherent in language, but is a function of appropriate response and is realized when sender and receiver engage in interaction mediated by the language” (148).

Publishers have now developed and implemented the appropriate strategies of adaptation. They focus their efforts on preserving the message and keeping the adapted text as enticing as the original. Dawson corroborates this, saying that “graded readers today are of such variety and quality that more and more teachers are keen to use them” (“Penguin Readers Teacher’s Guide” 2).

Hill’s survey of graded readers illustrates the great assortment of graded readers available on the market today (“Graded Readers” 86). At the time of this research, there were 68 series of graded readers published within Europe and America. Certainly, each publisher employs their own distinct approach to the text adaptation, which will be discussed in the next subchapter.

## **2.5 Approaches to simplification**

Hedge contends that “if the purpose of graded readers is to introduce students gradually to increasing levels of difficulty in text, then each level must achieve a controlled balance between familiar and unfamiliar language. The language of a graded reader therefore demonstrates one or more types of control” (2).

Several methods exist for making the authentic text more accessible to learners (Young 350). Crossley et al. articulate three methods of simplification depending on whether or not the authors rely on intuition, readability formulas, or word and structure lists, thus dividing the approaches into two larger groups: a structural and intuitive approach (“Text Readability and Intuitive Simplification” 85). Simensen adheres to the same distinction, and the present thesis is in compliance with such a division (48).

## **2.6 Intuitive approach**

Allen refers to the intuitive approach as follows: “the author’s experience as a language teacher, language learner, or materials writer (or any combination of these) guides the process of simplification and allows the authors to rely on their own subjective approximations of what learners at a particular level should understand” (qtd. in “Text Readability and Intuitive Simplification” 86). The author’s intuition is influenced by their personal beliefs and simple anticipation of what makes a text more readable (qtd. in “Text Readability and Intuitive Simplification” 86). According to Young’s research, an intuitive approach may enter the process of adaptation, even if the author simplifying the text is equipped with structural guidelines (352). Hill, in turn, is opposed to a purely intuitive approach; he says that while “the resulting texts may read well and be thought more authentic [...], they do not help the student who is perplexed by word and sentence structures beyond his or her competence” (“Graded Readers” 89).

## **2.7 Structural approach**

In contrast with the intuitive approach, the structural approach seems to appear more apprehensible. It is characterized by the use of standards that were designed for each level of text difficulty. It encompasses several strategies, namely the readability formulas and pre-defined structure and word lists (Crossley et al, “Text Simplification” 94). Despite that these formulas have proven effective in predicting the difficulty of authentic texts, their application to simplified texts has been heavily criticized. In a lot of research, the readability formulas are considered to be weak indicators of readability in respect to the adapted texts (Davison and Kantor 1982; Crossley et al. 2014).

Young mentions several ways of implementing strategies other than readability formulas within the structural approach to simplification: making the sentences shorter, deleting idiomatic expressions, avoiding low and specialized vocabulary, and revising complicated syntax (350). Other techniques include “shortening the length of the text, eliminating paragraphs or sections of it, and providing a simpler account of authentic literary piece” (Young 351). Hill notes that the primary

methods of attaining easier comprehension include modifying lexicon and syntax (“Survey review” 57). Crossley et al. also point out that simplified texts may demonstrate less part of speech density than authentic texts, as the publishers encourage the authors to use lexical constraint when adapting texts (“A Linguistic Analysis of Simplified and Authentic texts” 20). According to Simensen, the simplification is manifested through the three principles of “control”: control of information, control of language, and control of discourse (45).

### **2.7.1 Information control**

Simensen suggests the two main types of information control are the reduction of information and the supply of information (46-47).

The reduction of information is most commonly referred to as “abridgement”. It imposes restrictions on irrelevant, marginal, or peripheral information; it mostly concerns subplots which are not vital to the main plot (Simensen 46). Petersen and Ostendorf state that the rationale for eliminating some passages is more likely to be content-based than syntactic-based (4). The information which is considered to be irrelevant and is therefore abridged most frequently includes descriptive passages, minor or confusing characters, and parts of dialogues (Simensen 46). Hedge formulates several principles of abridgement which include reducing the number of characters and the depth of their description, controlling the complexity of the background (omitting episodes, if possible), and keeping chapters brief (15). Petersen and Ostendorf also point out that the simplified texts are normally shorter than the originals, so “extractive summarization, which selects a subset of sentences to form a summary is a potential step in the simplification process” (1).

Simensen describes the supply of information principle as adding or enunciating the extra details that are indispensable for a reader of a different culture to interpret the text; this usually includes adding preliminary notes to explain the background information and adding a list of the characters and the relationships between them (47).

### **2.7.2 Discourse control**

Simensen states that not all publishers have concerns about the discourse control, thus it is normally not included in the documentation that deals with the standards of simplification (53). However, those publishers who do deal with discourse usually focus their attention on particular elements including the use of pronouns, a clear manifestation of relationships between the sentences in the text, and organizing the events in the text chronologically (Simensen 54).

Crossley et al. present the most exhaustive research on the relationship between sentences in authentic and simplified texts. Their criticism of the simplified texts is based on the argument that the adapted texts do not demonstrate a “natural cause-and-effect relationship” and present “stilted and unnatural language,” which is noticeable in the amount of connectives that these texts use (“A Linguistic Analysis of Simplified and Authentic Texts” 25). This is usually explained by the fact that simpler texts avoid linking and developing ideas through a longer stretch of text. Simplified texts are said to eliminate the use of complex connectives, such as modifiers and logical connectors, and they depend on using more common connectives such as *and*, *or*, and *but* (Crossley et al, “A Linguistic Analysis of Simplified and Authentic Texts” 25).

### **2.7.3 Language control: vocabulary**

From the beginning, West, the creator of the first graded readers’ series, was “concerned with the density of unknown vocabulary in reading texts and developed a principle of readability based on lexical distribution” (Dawson, “Jogging to Language Competence”). The principle of readability is based on the list of predefined words and structures for each difficulty level as established by the publisher, to which authentic texts are adapted accordingly (qtd. in Crossley et al, “Text Readability and Intuitive Simplification” 87).

#### **2.7.3.1 Number of headwords**

The level of difficulty of the text is expressed in the number of headwords. The Extensive Reading Foundation suggests that a headword should be defined as something similar to a dictionary entry, where a group of words share the same

basic meaning; for instance, help, helpless, helping, and helpful (“Promoting Extensive Reading”). Different publishers set different amounts of headwords for each level. The average amount of words for the beginner level ranges from 200 to 300 headwords and can go up to 2,000 to 3,000 words for advanced levels (Nation 12). As the learner’s language proficiency improves, the number of headwords correspondingly increases so the learner can proceed to higher difficulty levels of graded readers. This progression is based on the principle of gradation, which is “the arrangement of a language course or a textbook so that it is presented in a helpful way” (Richards and Schmidt 251). The order of presenting new words, meanings, tenses, structures, and skills is determined in accordance with the gradation principle (Richards and Schmidt 251).

For each difficulty level of a graded reader, publishers ascribe a particular CEFR level. However, significant discrepancies can be identified amongst different publishers. This follows from the table below, which presents the levels of difficulty and CEFR levels that publishers ascribe to them depending on the number of headwords (see Figure 1).

<b>CEFR</b>	<b>Oxford Bookworms</b>	<b>Cambridge Readers</b>	<b>Macmillan Guided Readers</b>	<b>Penguin Readers</b>
<b>A1</b>	250	250	300	200
<b>A1</b>	400	400	600	300
<b>A2</b>	400	-	1100	600
<b>A2</b>	700	800	1400	1200
<b>B1</b>	700	-	-	-
<b>B1</b>	1000	1300	1400	-
<b>B1</b>	1400	-	1600	1700
<b>B2</b>	-	1900	-	-
<b>B2</b>	1800	2800	2200	-
<b>B2</b>	2500	-	-	2300
<b>C1</b>	2500	3800	-	3000

Figure 1. Publisher’s wordlists according to CEFR (Claridge, “Graded Readers” 112; “Welcome to Penguin Readers”)

Texts of a lower difficulty level are characterized not only by the lower amount of headwords contained in the text, but also according to the results of the recent survey by Crossley et al.: “the beginning levels are less lexically complex, namely, they demonstrate lower lexical diversity, contain more frequent, familiar, and concrete words in comparison with the advanced levels” (“What’s So Simple about Simplified Texts” 95).

### **2.7.3.2 High and low frequency words**

As was already mentioned, West relied on a list of the 2,000 most frequent essential words (General Service List of English Words) in English when he developed the first graded readers’ series. He believed that the relative frequency of a word indicated its usefulness in language learning and teaching (Tickoo 13). It was observed that the 2,000 most frequent headwords accounted for at least 85% of the words on any page in any book, regardless of the subject matter (Coady and Huckin 238). The words used in the text can be divided by their frequency into ranges with the help of a vocabulary profiler.

### **2.7.3.3 Lexical density**

Ure refers to lexical density as the “lightness or heaviness of vocabulary” used in speech or writing (qtd. in McCarthy 71). It can be calculated by “expressing the number of content carrying words in a text/sentence as a proportion of all the words in the text/sentence” (Eggins 97). Eggins classifies nouns, main parts of verbs, adverbs, and adjectives as content words, whereas function words include prepositions, conjunctions, auxiliary verbs, and pronouns (97). It is logical to expect that the higher the lexical density, the more difficult the text will be.

#### **2.7.3.3.1 Word-tokens and word-types**

It is essential to define the concept of a “word”, “word-token”, and “word-type”. According to the definition of ‘word’ as a sequence of sounds, syllables, and letters, the words *die* and *died*, for instance, are two separate words; however, on a deeper level, these different forms belong to the same abstract unit (*die*) (Lipka 88). To avoid such an ambiguity, Mathews draws attention to the important distinction between word-types and word-tokens: the total occurrence of words in a novel

including the different forms of the same word will be defined as word-tokens, whilst the total number of different words will be referred to as word-types (qtd. in Lipka 88).

#### **2.7.3.4 Collocations and idiomatic expressions**

Hill reports that “up to 70% of language is made up of fixed expressions, with the number of collocations by far outnumbering the number of single-word items” (qtd. in Webb et al. 92). Farokh states that comprehending and producing collocations in unanalyzed chunks is inevitable for achieving native-like proficiency (56).

Collocations and idiomatic expressions of low frequency may inhibit a reader’s comprehension and require adjustment. Long and Ross report the less frequent occurrence of idiomatic expressions as one of the most recurrent adjustments (30). Young corroborates this, saying that one of the most frequent adjustments is deletion of idiomatic expressions (350). Crossley et al. also state that the restrictions of lexical control are often applied to idiomatic speech (“A Linguistic Analysis of Simplified and Authentic Texts” 21). If collocations and idioms are given special attention during the process of simplification, it is important to define these two concepts.

Firth’s famous explanation the nature of collocations states that “you shall judge a word by the company it keeps” (11). Idiomatic expressions are defined as “conventional linguistic units which are not predictable simply by knowing grammar ‘rules’ and vocabulary of the language;” they are ‘non-compositional’ and have to be learned as a whole (Evans 105). Deletion of idiomatic expressions can often result in marked use of a lexical item, for instance *have money* instead of *earn money* (Long and Ross 30).

#### **2.7.3.5 Synonyms**

One tool that linguists have at their disposal when simplifying a text is the substitution of difficult vocabulary. This is often done using synonyms, which help to conveniently avoid using difficult vocabulary and substitute it with a word that

learners should already know. The choice of vocabulary is usually based on common word frequency lists, which are *A General Service List of English Words* (West 1953) and *A Teacher's Word Book of 30,000 Words* (Thorndike and Lorge 1944); most publishers use both lists to justify their grading (Simensen 49).

Synonyms in *Merriam – Webster's Dictionary of Synonyms* are defined as words that “have the same or very nearly the same *essential* meaning”. Crossley et al, however, note that reliance on high-frequency vocabulary may lead to even less comprehensible texts, as more common words are more likely to have multiple meanings than less common words (“A Linguistic Analysis of Simplified and Authentic Texts” 20).

#### **2.7.3.6 Rewording (paraphrase)**

Another aspect of simplification which arises from vocabulary control and the use of synonyms is the rewording of certain words. Honeyfield claims that “since a word list will offer few exact synonyms for original words and phrases, the simplifier must paraphrase,” which undoubtedly leads to “expansion (a word is replaced by a phrase)” (433). Rewording in text simplification is akin to the term “paraphrase” in linguistics. Bhagat and Hovy define paraphrases as “sentences or phrases that convey the same meaning using different wording” (463). The term paraphrase is generally, used more frequently; in this thesis, the term rewording will be employed as it refers specifically to text simplification.

#### **2.7.4 Language control: syntax**

Syntactic control goes hand in hand with lexis control, commonly resulting in the control of sentence length, sentence complexity, and complexity of grammatical structures. Generally speaking, linguists agree on the particular elements learners most often perceive as difficult; those elements are the first simplified. Bassett claims that each level of graded readers must preferably follow course books' grammar advancement (23).

Simensen outlines several aspects of language structure that must be given special attention; she divides them into three groups according to how they must be dealt

with when simplifying the text: the “to be avoided” group, the “to take care with” group, and the “to be encouraged” group (50). In general, Simensen encourages the verbal explicitness of the language allowing for the unambiguous interpretation of the message (52). The following subchapters present some syntactic features that may potentially be difficult for a learner and should undergo simplification in greater detail.

#### ***2.7.4.1 Sentence complexity***

Long and Carter observe that the most common alteration of syntax in adapted texts is that “long sentences and patterns have been simplified” (146). To put it more precisely, “the authors may drop whole sentences or phrases, split long sentences, [or] shorten long descriptive phrases” (Petersen and Ostendorf 1).

Bassett, however, warns against not only excessive complexity, but also compression (24). Harrison explains that the text may appear structurally complex if “it puts too great a load on short term memory and information processing capacity. The text can be difficult if it is too compressed, and the learner has too few clues to allow him to reconstruct the intended message quickly and correctly” (22).

Syntactic complexity normally arises due to different syntactic features. That is the reason why it is also important to describe a clause structure of the English language. This will help to determine which clause elements and structures are optional, since it is possible that the sentence elements or structures eliminated first are usually those which are not obligatory.

#### ***2.7.4.2 Clause structure***

Quirk et al. distinguish the following elements of clause structure: subject, verb, object, complement, and adverbial (49). The two central clause elements are the verb and the subject; the most peripheral clause element is the adverb (Quirk et al. 50). The “centrality” of an element affects not only its possible position in a clause, but also its indispensability in terms of a clause structure. Thus, the verb is crucial,

while the adverbial is frequently optional (despite the clause types in which adverbials are obligatory) (Quirk et al. 53).

#### **2.7.4.3 Adverbials as optional clause elements**

It has already been mentioned that adverbials as a category are less heterogeneous in what concerns their centrality: not all adverbials are a priori peripheral. In this thesis, however, only the peripheral adverbials are addressed.

The adverbials can be realized by a great variety of linguistic structures: adverb phrases: *She telephoned **very recently***, noun phrases: *She telephoned **last week***, prepositional phrases: *She telephoned **in the evening***, verbless clauses: *She telephoned **though obviously ill***, nonfinite clauses: *She telephoned **hoping for a job***, and finite clauses: *She telephoned **after she had seen the announcement*** (Quirk et al. 489).

Adverbials can be subdivided into four categories depending on the measure of their integration into the clause structure: disjuncts, conjuncts, adjuncts, and subjuncts. Disjuncts and conjuncts comment on the form or content of the clause, or connect the sentences, while adjuncts and subjuncts are more closely integrated into the clause structure and include such familiar categories as manner, place, and time to name a few (Quirk et al. 52).

#### **2.7.4.4 Amount of words and clauses per sentence and amount of words before the main verb**

Other aspects of sentence complexity are mentioned in the research of Long and Ross, who point out that linguistic adjustments addressing syntax include using “fewer words and clauses per utterance” (30). That can be done to make the sentence structure less loaded with information, or as Claridge explains it, “a difficult structure can be altered in order to reduce the number of subordinate clauses and to make the main verbs easier to identify” (“Simplification in Graded Readers” 150). In connection with this, the amount of words before the main verb is occasionally calculated and then reduced (Crossley et al, “A Linguistic Analysis of

Simplified and Authentic Texts” 17). Such modifications should improve the quality and speed of text interpretation.

Kantor and Davison doubt the direct correlation between sentence length and text complexity, as the need for paraphrasing or rewording infrequent vocabulary is in conflict with the injunction to shorten sentences (4). Despite this, sentence length remains one of the most frequent constraints applied to the graded texts, hence making it impossible to ignore.

In order to count the number of words preceding the main verb, it is vital to define the concept of a main verb, which is a constituent of a verb element in a sentence. Quirk et al. claim that the verb element is the most central in a sentence and it is vital to sentence structure (50). There are verbless clauses, but they constitute an insignificant category (Quirk et al. 50).

Verb elements are expressed by verb phrases in sentence structure; they are composed of auxiliaries and a main verb (Quirk et al. 60). Verb phrases may contain a main verb alone, or the main verb can be preceded by up to four verbs in an auxiliary function, for instance: The ship *must have been sinking* (Quirk et al. 62). The position of a verb element is medial rather than initial or final, and it normally cannot be moved to a different position within a clause (Quirk et al. 50). Considering centrality of the verbal element in a sentence, it is logical to assume that the amount of information preceding it can interfere with the comprehension of the potential reader if it is not regulated.

#### **2.7.4.5 Word order**

Long and Ross warn against awkward inversions and recommend the retention of canonical word order (30). Simensen also considers inversions as a category that should be avoided or taken care of (51).

Quirk et al. describe the English language as a “fixed word-order language” (51). However, deviations from the canonical word order do occur; this kind of a non-canonized arrangement is labeled as inversion. Quirk et al. distinguish two types of inversion: subject-operator and subject-main verb.

Subject-operator inversion, which is frequent in interrogative clauses, involves the change in place of the subject-noun phrase and the auxiliary, for instance: *Will she come?* (Quirk et al. 124). The subject-operator type of inversion also appears in sentences with introductory negatives or semi-negatives, to illustrate: *At no time was the entrance left unguarded* (Quirk et al. 124). Quirk et al. also point out that subject-operator inversion occurs in older version of English when any element is fronted (not necessarily negative in form or meaning); these types of structures continue to be used in very formal English, for example: *Often had she intended to speak of this* (1383).

The subject-verb reversal constitutes the second type of inversion and often occurs in reporting clauses in which the object represents the direct speech, for example: *"Please, go away," said one child* (Quirk et al. 1380). Quirk et al. also remark that this type of inversion is frequent when the reporting verb is *said* and the subject is not a pronoun; it is unusual and archaic when the subject is a pronoun and inversion occurs, as in: *said he* (1022). The fronting of the third element in clause patterns SVC and SVA always entails inversion, for instance: *Especially remarkable was her oval face* (Quirk et al. 1380).

#### **2.7.4.6 Direct and indirect speech**

As was indicated in the introduction, West was concerned with the use of indirect speech in simplified texts as it impedes comprehension (Tickoo 18). Simensen also states that indirect speech should be treated carefully and should be simplified, whilst direct speech must be encouraged (51-52). She also claims that most publishers prefer direct to indirect speech: "it is useful to add a direct reference to the speaker when who is speaking is implicit" (Simensen 52).

Quirk et al. state that the most explicit mode of reporting the language of others is introduced by a reporting clause referring to the speaker and the act of communication, such as in: *Caroline said* (1020). A reported clause refers to the utterance itself and may be in the form of direct or indirect speech (Quirk et al. 1021). Quirk et al. determine the main purpose of direct speech as "giving the exact words that someone utters or has uttered," while indirect speech conveys "what

has been said or written by the original speaker in the words of a subsequent reporter” (1021).

Direct speech is signaled by quotation marks; the reporting clause may occur before, within, or after the direct speech (Quirk et al. 1022). The reporting clause can frequently be omitted when introducing the conversation in fiction when the identity of the speakers is obvious from the context (Quirk et al. 1022).

Indirect speech commonly introduces a paraphrase or summary of what has been uttered, which prevents the reader from recovering the original speech or writing (Quirk et al. 1021). Nevertheless, it can be helpful when the authors of adaptations need to summarize long and tedious original dialogues. Indirect speech, however, also entails some changes in wording due to the change in situation in which the reporter and the speaker make their utterances; these changes affect the use of deictic features relating to the time, place, and the people involved in the utterance (Quirk et al. 1025).

When the time of the original utterance is no longer applicable to the time when this utterance is being reported, the change in the verb tenses is necessary. This type of a change is termed as backshift, and the resultant relationship of verb forms in the reporting and reported clauses is called sequence of tenses (Quirk et al. 1026).

#### **2.7.4.7 Verb forms**

Simensen claims that verb forms are dealt with most consistently in the standards designed for the different levels of graded readers. She also claims that most publishers follow a similar pattern in the way they introduce verb forms in their texts (50). If at lower levels only present tenses can be found, then at higher levels, readers can encounter future continuous, past perfect continuous, future perfect, and future perfect continuous tenses (Simensen 50).

## **2.8 Reading and Common European Framework of Reference for Languages (CEFR)**

CEFR (The Common European framework of Reference for Languages) is a document composed by the Council of Europe between the years 1989 and 1996. It provides a common reference point for a unified and structured assessment of learners' language proficiency. Its six reference levels are widely used for the standardized evaluation of language proficiency.

Brown stresses the importance of reading, claiming that we, as members of a literate society are “dependent on twenty-some odd letters and a handful of other written symbols for significant, even life-and-death, matters in our lives” (298). CEFR defines reading as a visual reception activity that involves the reader in receiving and processing the input in the form of written texts produced by one or more writers (68). Reading for pleasure or extensive reading, in its turn, is categorized as one of the many examples of reading activities along with reading for general orientation, and reading for specific information (Common European Framework of Reference 68). While reading extensively, learners become acquainted with examples of aesthetic and creative language uses. The aesthetic and artistic uses of language are important both educationally and in their own right (Common European Framework of Reference 68).

CEFR level descriptors of overall reading comprehension outline the learners' levels of skills in the form of can-do statements helping the teachers; learners then determine the text types that are appropriate for their level of language proficiency. The chart below reflects the descriptors characterizing the overall reading comprehension skill (see Figure 2).

A1	Can understand very short, simple texts a single phrase at a time, picking up familiar names, words and basic phrases and rereading as required.
A2	Can understand short, simple texts on familiar matter of a concrete type which consist of high frequency every day or job-related language.
	Can understand short, simple texts containing the highest frequency vocabulary, including a proportion of shared international vocabulary items.
B1	Can read straightforward factual texts on subjects related to his/her field and interest with a satisfactory level of comprehension.
B2	Can read with a large degree of independence, adapting style and speed of reading to different texts and purposes, and using appropriate reference sources selectively. Has a broad active reading vocabulary, but may experience difficulty with low frequency idioms.
C1	Can understand in detail lengthy, complex texts, whether or not they relate to his/her own area of specialty, provided he/she can reread difficult sections.
C2	Can understand and interpret critically virtually all forms of the written language including abstract, structurally complex, or highly colloquial literary and non-literary writings. Can understand a wide range of long and complex texts, appreciating subtle distinctions of style and implicit as well as explicit meaning.

**Figure 2. Descriptors of Overall Reading Comprehension Skill (Common European Framework of Reference 24-25)**

CEFR also contains a self-assessment grid reporting on the way learners perceive their own degree of skills' development at different levels. The table containing the self-assessment of reading comprehension skill is presented below (see Figure 3).

A1	I can understand familiar names, words and very simple sentences, for example on notices and posters or in catalogues.
A2	I can read very short, simple texts. I can find predictable, specific information in simple everyday material such as advertisements, prospectuses, menus, and timetables and I can understand short simple personal letters.
B1	I can understand texts that consist mainly of high frequency every day or job-related language. I can understand the description of events, feelings, and wishes in personal letters.

B2	I can read articles and reports concerned with contemporary problems in which the writers adopt particular attitudes or viewpoints. I can understand contemporary literary prose.
C1	I can understand long and complex factual and literary texts, appreciating distinctions of style. I can understand specialized articles and longer technical instructions, even when they do not relate to my field.
C2	I can read with ease virtually all forms of the written language, including abstract, structurally or linguistically complex texts such as manuals, specialized articles and literary works.

Figure 3. Self-assessment grid of Reading Comprehension Skill (Common European Framework of Reference 26-27)

The two charts above are by no means exhaustive in terms of the text types which learners are able to comprehend at a particular level; nevertheless, the common “repertoire” of comprehensible texts is clearly illustrated. Having analyzed the descriptors, it appears that C2 learners do not require any special alternations in the text as they can process any level of complexity, while A1-A2 learners comprehend only predictable information in very short and familiar texts. However, the absence of fiction among the texts that beginners can comprehend does not deny their capacity to successfully read adapted literature. Due to the well-developed strategies of simplification, publishers have made adapted original titles suit any reader, so A1 learners have the opportunity to read classic titles in their adapted version as well. It is logical to assume, however, that the graded versions mostly present retellings, are greatly abridged, and are deprived of their original stylistic and linguistic features.

### **3 Practical section**

#### **3.1 Choice of graded readers' levels and genres**

Adapted novels are one of the most popular resources on which teachers rely when introducing extensive reading. Garies et al. suggest several advantages of using novels for extensive reading, including motivation, a compelling plot and characters, and a rich cultural context (136). Due to the mentioned reasons, a specialized corpus of original and simplified novels was created for the purposes of the analysis.

Having analyzed CEFR level descriptors of reading comprehension, it becomes apparent that learners with A1, A2, and B1 proficiency levels are not expected to read novels. Nevertheless, adapted literature that caters for A1, A2, and B1 levels does exist. Upon closer examination of these adapted titles, however, these readers exhibit few similarities with the originals, mainly that these books are dramatically abridged and deprived of most of the original linguistic features of authentic titles. This conclusion led to the selection of B2 and C1 levels of graded readers for the analysis and comparison with the original novels.

#### **3.2 Book market analysis**

The bookshop catalogues of the four major publishers mentioned in Hill's survey of graded readers show that some titles tend to be adapted more often than the others. Generally speaking, classic titles are adapted more frequently and are even duplicated across different collections of graded readers. Contemporary literature is also popular, but no titles were shared by different series. A small part of the classic titles featured by different publishing houses is listed in the table below to illustrate the tendencies of the book market (see Figure 4).

<b>Title</b>	<b>Oxford Bookworms Library</b>	<b>Penguin Readers</b>	<b>Macmillan</b>	<b>Cambridge Readers</b>
<b>Jane Eyre</b>	C1	A2 and B2	A1	-
<b>Hound of the Baskervilles</b>	B1	B2	A2	-
<b>Great Expectations</b>	B2	C1	B2	-
<b>The Great Gatsby</b>	B2	B2	B1	-
<b>Wuthering Heights</b>	B2	B2	B1	-
<b>Oliver Twist</b>	C1	B1	B1	-
<b>The Woman in White</b>	C1	C1	-	-
<b>The Picture of Dorian Grey</b>	B1	B1	A2	-
<b>Pride and Prejudice</b>	C1	B2	B1	-
<b>Grapes of Wrath</b>	-	B2	B2	-
<b>Sense and Sensibility</b>	B2	A2	B1	-
<b>Vanity Fair</b>	C1	A2	B2	-
<b>Robinson Crusoe</b>	B1	A2	B1	-
<b>Gulliver's Travels</b>	B2	A2	A1	-
<b>Persuasion</b>	B2	A2	B1	-

Figure 4. Adaptations of Classic Titles by Different Publishers (*Extensive Reading Foundation*)

The abundance of classical titles that are repeatedly simplified by different publishing houses may be attributed to the absence of the copyright constraint; however, this is not the only factor. To explain the attractiveness of classic titles, Claridge interviewed the publishers and asked why it was appealing to adapt the

classics. Oxford Bookworms, Penguin Readers, and Macmillan Guided Readers all advocated for adapting the classics, since, according to one of Oxford Bookworms' fundamental tenets, a good story is one that will stand the test of time; this is certainly the case for classical literature ("Graded Readers"111). Furthermore, the classics "have the certain cachet and respectability, which are both good marketing ploys" (Claridge, "Graded Readers" 111). On the contrary, Cambridge Readers strongly supports obligatory information control, which can never be done well in classical stories; even if the syntax and lexis are controlled, the content is not, which makes the story difficult to comprehend for readers of foreign cultures (Claridge, "Graded Readers" 111). Thus, rather than collections of adapted classics, Cambridge Readers publishes only graded originals.

### **3.3 Rationale for choice of publishers and adapted titles**

Regarding the selection of the publishing houses whose graded readers would be examined, it was necessary to analyze their range in terms of offered titles, levels, and the titles' recurrence across the series. Cambridge Readers, which did not contain any adaptations of the originals, was deleted from the list; Macmillan, offering adaptations only up to B2 level, could not be considered either, since this research focuses on the B2 and C1 levels. The two publishers satisfying the above-mentioned criteria were Pearson Books and Oxford University Press; these two publishing houses have several collections of graded readers offering the various types of titles within the series which are suitable for target groups of different age and overall level of language proficiency. Two series suitable for the analysis were found in Pearson Books publishing house and Oxford University Press; the series being Penguin Readers and Oxford Bookworms Library.

To establish a set of eligible titles for the analysis, several selection criteria were devised: first, the chosen titles must be available in the two publishers' collections of readers at the B2 and C1 levels; next, the original texts must be of the same genre and written in approximately the same period of time; finally, the selected literature must cater for the readership of the same age, which made it possible to

exclude the age variable from the analysis. As a result, the present research focuses on classical novels.

*Jane Eyre* by Charlotte Brontë and *Great Expectations* by Charles Dickens appeared to be the optimal titles for the analysis, for both are classical novels written in the second half of the 19<sup>th</sup> century. Their adaptations are available at B2 and C1 levels in the chosen series (see Figure 5).

	<b>Penguin Readers</b>	<b>Oxford Bookworms</b>
<i>Jane Eyre</i>	B2	C1
<i>Great Expectations</i>	C1	B2

Figure 5. Analyzed Graded Readers

### 3.4 Analysis of English textbooks

It is impossible to compile a list containing grammatical structures by simply looking at CEFR level descriptors. This is due to the fact that CEFR does not enumerate the grammatical phenomena that learners are obliged to know at a particular level since the framework's main goal is to develop their communicative competence. Communicative competence is comprised of three components, and the linguistic constituent is only one of them (Common European Framework of Reference 13). The linguistic component includes lexical, phonological, and syntactic knowledge, as well as other dimensions of language as a system (Common European Framework of Reference 13). Thus, the authors of English textbooks and graded readers are given significant freedom in deciding which grammatical structures to assign to a particular level. However, it is fair to point out that the majority of grammatical syllabi at the same level in different textbooks do coincide.

To trace the progress in a learner's knowledge of structures across various levels, the most commonly used English textbooks in the Czech Republic at the B2 and C1 levels were analyzed. The textbooks were taken as an eligible source containing the lists of grammatical structures which should be learned at a particular level. To enable the creation of a list containing the scrutinized structures and the levels at

which these structures should be learned, several textbooks were chosen. The selection of textbooks was based on the list of recommended and approved textbooks for secondary schools by the Ministry of Education of the Czech Republic. Obviously, not all schools follow the recommendations, but the textbooks from the list are the go-to choice for a majority of Czech teachers. Coincidentally, books published by the Oxford University Press are strongly represented in the list of the approved textbooks; as a result, two of the selected textbooks come from the Oxford Publishing House, while the other is by Macmillan. Other publishing houses, including Pearson and Cambridge University Press, were also taken into consideration, however, the series of the approved textbooks finish at the upper-intermediate level and cannot be analyzed at the B2 and C1 levels, which is a critical component of this research. The chart below presents the selected textbooks and their respective levels that were taken into consideration (see Figure 6).

<b>B2 level</b>	<b>C1 level</b>
<p><b>New English File</b> Upper-Intermediate (Oxford University Press) by Christina Latham-Koenig, Clive Oxenden</p>	<p><b>New English File</b> Advanced (Oxford University Press) by Christina Latham-Koenig, Clive Oxenden, Jerry Lambert</p>
<p><b>Straightforward</b> Upper-Intermediate (Macmillan) by Roy Norris</p>	<p><b>Straightforward</b> Advanced (Macmillan) by Roy Norris</p>
<p><b>Maturita Solutions</b> Upper-Intermediate (Oxford University Press) by Tim Falla, Paul A Davies</p>	<p><b>Maturita Solutions</b> Advanced (Oxford University Press) by Tim Falla, Paul A Davies</p>

Figure 6. Analyzed textbooks

### 3.4.1 The grammatical syllabus of textbooks and CEFR levels

The content of the selected textbooks was analyzed in terms of the grammar topics that were scrutinized in the graded readers to compile an approximate grammar repertoire of the learners at the B2 and C1 levels. These grammar topics, as well as

their treatment in the selected textbooks, are presented in the charts which can be found in the appendix (see Figure 22, Figure 23, Figure 24).

After the grammatical syllabi of the three English textbooks were analyzed, it was possible to create a general overview of grammar covered at each level and determine which structures learners should be familiar with.

All textbooks unanimously agree on verb tense: the narrative tenses are covered in the B2 level and are only revised at the C1 level, which clearly entails that the learners of both levels should be capable of comprehending all verb tenses. The passive voice is also exhaustively covered at these two levels: textbooks suggest the revision of all passive verb forms on the B2 level. Such findings heighten the expectation that the adapted texts will not be simplified in regards to verb form usage and will retain the passive voice.

Inverted word order is consistently covered in all the textbooks of the C1 level, which leads to the conclusion that inversion caused by the fronted negative adverbial element should be present in the C1 graded readers, while the B2 level learners apparently should not be familiar with such structure, as only one textbook mentions it. Inversion caused by fronting is presented in two textbooks of the C1 level; the text analysis of the adaptations will determine whether the authors consider it is the structure that should be simplified.

Direct speech is considered to be commonplace and is widely used in textbooks at both the B2 and C1 levels. However, this is not the case with indirect speech. A certain tendency is apparent in all textbooks: the B2 level introduces reporting verbs other than *say* and *tell* to the learners, including *accuse*, *beg*, *agree*, and *ask*, while the C1 level textbooks familiarize the learners with indirect speech by utilizing reporting verbs in the past tense, which requires the backshift. Thus, it is possible to assume that the indirect speech with the backshift will be avoided in B2 level adaptations, but will be embraced at higher levels; at the same time, both levels may demonstrate diversity in the use of reporting verbs.

Adverbials represent a very broad topic, as it includes various aspects of their use, such as their position in a sentence, their semantics, and the possible linguistic means serving as adverbials. However, it is impossible to embrace all aspects of adverbial use, and therefore only certain features will be highlighted. Certainly, the textbook authors focus their attention on the disjuncts that comment on the content of the sentence. Disjuncts, and occasionally subjuncts, are introduced at the C1 level, while adjuncts of different types are regarded as a familiar subject-matter by the time learners are proficient at the B2 level. The authors accentuate and revise several types of adjuncts on both levels, gradually introducing the different linguistic forms the adjuncts can take, such as an adverb, a nonfinite clause, or a subordinate finite clause.

The data gathered from the textbooks will be compared against the results of the analysis of certain grammatical aspects of the texts. This subsequently facilitates a comparison between the manifestation of CEFR levels in the textbooks and graded readers in respect to their grammar.

### **3.5 Methodology of the analysis**

In total, six texts were analyzed, namely, the two original novels: *Jane Eyre* and *Great Expectations* (hereinafter *JE* and *GE*) and their adapted versions at both B2 (hereinafter *JE/B2* and *GE/B2*) and C1 levels (hereinafter *JE/C1* and *GE/C1*). Only the first chapter of each volume was subjected to scrutiny for manageability reasons. Simultaneously, a qualitative analysis was prioritized over quantitative: instead of analyzing a broad corpus or longer texts with a brief focus on merely few aspects, a multi-aspectual in-depth analysis of shorter passages was opted for. No similar scrutiny was found in the secondary literature, which became an additional stimulus for such choice of methodology.

It was shown above that graded readers of various publishers seem not to always agree in the number of headwords or interchangeable grammatical structures within the same level. The fact that publishers do not adhere to the same strategies of simplification stimulates interest in the way in which CEFR is employed in

different adapted texts of the same CEFR levels; this will become one of the primary foci of the present thesis. Comparing the ways different publishers treat the same CEFR proficiency level in their texts may offer a more systematic insight into what is adapted and how exactly simplification is done within particular levels.

The main interest of the research rests in the investigation of the particular linguistic patterns that represent the nature of simplified texts at two different levels, as opposed to the originals. This type of comparison sheds light on the linguistic structures and features of the advanced and authentic texts that are considered to be too complex for the potential readers at lower levels. First, each text was analyzed individually, and then a contrastive analysis of the originals and respective adaptations was performed. For the purposes of the contrastive analysis, the original texts and their adaptations were hand-aligned to contrast individual original and simplified sentences. It is important to note that not every original sentence necessarily corresponded with a simplified one. Thus, the original sentences that were eliminated in the adapted versions were not taken into consideration for the comparative analysis. However, in case of analyzing the original and adapted texts as a whole, no sentences were disregarded. Furthermore, the possible reason for the elimination of some passages is a subject of discussion in a separate chapter. The aligned original and adapted texts can be found in the appendix, where a large part of the analysis is also presented (see Figure 43, Figure 44).

The thesis seeks to investigate the authentic and simplified texts and uncover the linguistic patterns and structures which characterize authentic texts and texts at the upper-intermediate and advanced levels. The gathered quantitative data are expected to numerically illustrate the linguistic differences between the authentic and graded texts, while the qualitative data should unveil the tendencies in the application of simplification strategies. The analysis of the texts will not only be carried out manually, but two automatic tools will be also used for lexical and syntactic analysis. The two tools are further described in the following chapters.

### **3.5.1 Computational linguistics tools: Compleat Lexical Tutor v.8**

A vocabulary profiler is a tool which enables the words of a text to be sorted according to their frequency in a language in general. The Compleat Lexical Tutor is an example of such a tool used to decompose a text into four categories of words in accordance with their frequency. The algorithm used in the Compleat Lexical Tutor is based on Laufer and Nation's Lexical Frequency Profiler. Words are classified into four groups: the first 1 to 1,000 most frequent words in English, the second 1,001 to 2,000 most frequent words, academic vocabulary words, and words from the list which do not fit any of the previous categories, or a category of the "off-list" words.

Vocabulary profilers not only analyze the lexical composition of a text in terms of word frequency, but can also help to achieve other calculations. They also scrutinize the following aspects of texts: lexical density, the amount of word-tokens and word-types, and type-token ratio.

### **3.5.2 Computational linguistics tools: Coh-Metrix 3.0**

The syntactic complexity of a text may be inspected not only manually, but also with the help of special computational tools that enable the researcher to more efficiently explore the language of the text. One such tool is the Coh-Metrix 3.0, a computational tool that produces the markers of the linguistic and discourse representations in the text. It is used to measure cohesion, language, and readability (Graesser et al. 1). The Coh-Metrix returns measures that require analysis. The tool offers an immense list of variables that can be analyzed, but due to volume constraints, only values relevant to this thesis were retrieved and described. The table below presents the examined linguistic aspects and a short description in accordance with the Coh-Metrix 3.0 website (see Figure 7).

<b>Variable</b>	<b>Description</b>
Words before main verb: SYNLE	This is the mean number of words before the main verb of the main clause in sentences. This is a good index of working memory load.
Mean number of words (length) of sentences: DESSL	This is the average number of words in each sentence within the text, where a word is anything that is tagged as a part-of-speech by the Charniak parser. Sentences with more words may have more complex syntax and may be more difficult to process.

Figure 7. Coh-Metrix - analyzed values (*Coh-Metrix 3.0*)

### 3.6 Analysis of lexis control

The following sections deal with the adjustment of lexical features in the original texts that, according to the observed surveys in the theoretical part, most frequently become the focus of the simplifiers' attention. Each of the following sections presents the calculations along an interpretation of the results.

#### 3.6.1 Number of headwords

The feature which most readily lends itself to analysis is the number of headwords in the whole text, which is clearly stated for both publications. Penguin Readers' *JE/B2* contains 2,300 headwords, and *GE/C1*, available in the same series, has 3,000 headwords. *JE/C1* published by Oxford Bookworms Library has 2,500 headwords, while *GE/B2* includes 1,800 headwords. For the sake of orientation, the chart below presents the number of headwords and the pertinent levels, along with the graded readers' series (see Figure 8).

<b>Level:</b>	<b>Oxford Bookworms:</b>	<b>Penguin Readers:</b>
B2	1,800	2,300
C1	2,500	3,000

Figure 8. Number of headwords

It is apparent from the chart that there are great disparities between the number of headwords contained in the titles assigned to the same CEFR level. It can be concluded that, with regard to the number of headwords, essentially what Penguin Readers series considers B2 level, Oxford Bookworms takes for C1 level.

It is also vital to note that *JE/B2* in Penguin Readers' adaptation gives the impression of a text that is closer to the original after the preliminary comparative reading. This implies that considerable discrepancies are to be expected between the two publishers in regard to the way the same CEFR levels are interpreted.

### 3.6.2 Vocabulary profiler analysis

All six texts underwent the *Compleat Lexical Tutor v. 8* Analysis - the frequency of the words in the texts was identified with the help of this vocabulary profiler. As was mentioned in the theoretical part, every word in the output text has its own color coding according to one of four assigned frequency groups. The tool also offers a more detailed calculation of other lexical aspects of a text which are to be discussed. The word frequency analyses of the first chapter of *JE* and its adaptations can be found in the appendix (see Figure 25, Figure 26, Figure 27).

The first chapter of *JE* text contained 1,956 word-tokens and 824 word-types in total; this accounted for a 0.42 type-token ratio. The lexical density was 0.50. Together, the two K1 and K2 groups accounted for 85.99% of words in the first chapter. Since the analyzed text was not of an academic genre, it, naturally, contained only 1.33% of academic words. Conversely, the percentage of words that did not belong to any of the groups mentioned above was quite considerable, representing 12.68% of all words. This group of the off-list words was comprised of the vocabulary that did not belong to the range of the 3,000 most frequent words, out of which all proper names were eliminated beforehand.

*JE/B2* consisted of 1,244 word-tokens, of which 500 were word-types. Type-token ratio was comparable with the original text and was negligible, reaching 0.40 value. In relation to the word frequency, the original and the B2 version differed considerably. The striking difference was manifested in the proportion of words categorized as K1 and "off-list" groups, which constitute 89.79% and 2.01%, respectively. In comparison with the original passage, the amount of frequent words was higher by approximately 10%, while the amount of "off-list" words was reduced by the same percentage. This calculation allowed us to deduce that the author of the adaptation replaced the words from the "off-list" category with their

more frequent synonyms. The comparison of the total sum of words from the K1 and K2 spans in both the original and the adapted texts clearly illustrated the grading: 97.83% of words in the B2 version belong to one of the groups containing first 2,000 most frequent words, as opposed to 85.99% of words belonging to the same groups in the original.

Generally speaking, *JE/C1* was found to be very close to *JE/B2* in terms of the amount of words that belong to the first 2,000 frequent words. However, *JE/C1* happened to be the shortest of all texts, which is a surprising finding. However, this was also due to the forced constraints that were applied to the adapted passage: its length was cut for the purpose of a balanced and objective analysis. The author of *JE/C1* amalgamated the first two original chapters into one; since the second chapter was not analyzed, its relevant passages were dispensed.

There were 937 word-tokens in *JE/C1*, while word-types making up to 363 words. Type-token ratio was the lowest of all the three texts with a value of 0.39. Lexical density was almost identical with *JE/B2*, being 0.45. Despite the anticipated great difference in the percentage of words belonging to the K1 and K2 ranges, the text comprised 97.65% of such words, which was hardly distinguishable from *JE/B2* percentage of 97.83%. Such results of the calculations were in line with the conclusions drawn in the chapter analyzing the amount of headwords assigned to the same CEFR levels by the two publishers: C1 level in the Oxford Bookworms collection appeared to be very close to the B2 level in Penguin Readers collection. This was also shown by nearly identical amounts of AWL words and “off-list” words.

The complete calculations of the vocabulary profiler analysis of the first chapter of *GE* and its adaptations can be found in the appendix (see Figure 28, Figure 29, Figure 30).

The total amount of word-tokens in *GE* was 1,847, the amount of word-types, however, accounted only to 597. The type-token ratio was calculated at 0.32, with 0.46 lexical density. The words belonging to the K1 and K2 groups made 91.23%

together. The “off-list” words constituted 8.07% of all. After comparing both original novels, it can be concluded that *JE* had a higher amount of the “off-list” words by almost 4%. Therefore, this novel may conceivably be considered a more difficult text for foreign learners since it contained a greater amount of less frequent words which foreign speakers may have difficulties with.

Analyzing *GE/B2*, only a part of the first chapter was taken into consideration and as a result, the length of the text and the amount of words it contained were not comparable with the amount displayed in the original version. The first chapter of the adapted version had 535 word-tokens and 240 word-types. Type-token ratio was calculated as 0.45, and lexical density had a 0.45 value. Together, the K1 and K2 bands accounted for 95.89% of all words in the text. A considerable decrease in the amount of AWL and “off-list” words could be detected: academic words decreased by half, accounting only for 0.19% of all words, while “off-list” words were reduced to 3.93%, as opposed to the 9.31% in *GE*.

As for the analysis of *GE/C1*, it is vital to note that the first chapter in this adaptation was twice as short as *GE*; furthermore, it was almost the same length as *GE/B2*. The reduction followed from the condensation of the descriptions: the total amount of word-tokens in *GE/C1* was 611, with the total amount of word-types being 275. Type-token ratio was 0.45, and lexical density was of a similar 0.46 value. In comparison with *GE/B2*, this text had an insignificantly lower percentage of frequent words. The difference between the proportions of the “off-list” words was also marginal.

The following two charts present all essential calculations gained from the vocabulary profiler text analysis (see Figure 9, Figure 10). The texts are arranged in columns from left to right according to their increasing difficulty, or from the B2 level to the originals.

	<b><i>JE/B2</i> (Penguin Readers)</b>	<b><i>JE/C1</i> (Oxford Bookworms)</b>	<b><i>JE</i></b>
word-tokens	1,244	937	1,956
word-types	500	363	824
lexical density	0.46	0.45	0.50
K1	89.79%	88.37%	79.5%
K2	8.04%	9.28%	6.49%
K1+K2	97.83%	97.65%	85.99%
AWL	0.16%	0.21%	1.33%
off-list	2.01%	2.13%	12.68%

Figure 9. Selected aspects of the vocabulary profiler analysis of *JE* and its adaptations

	<b><i>GE/B2</i> (Oxford Bookworms)</b>	<b><i>GE/C1</i> (Penguin Readers)</b>	<b><i>GE</i></b>
word-tokens	535	611	1,847
word-types	240	275	597
lexical density	0.45	0.46	0.46
K1	88.79%	89.85%	85.33%
K2	7.10%	6.87%	5.90%
K1+K2	95.89%	96.72%	91.23%
AWL	0.19%	0.33%	0.70%
off-list	3.93%	2.95%	8.07%

Figure 10. Selected aspects of the vocabulary profiler analysis of *GE* and its adaptations

The two original chapters were practically the same length, but their adaptations were always considerably shorter. Judging by the total amount of word-tokens, *GE* was abridged to a greater extent than *JE*, independent of the level it was adapted to. *JE* demonstrated the highest total amount of word-types in comparison with the rest of the texts. *GE*, in its turn, contained the second highest amount, followed by *JE/B2* which implied an interesting discovery: *JE/B2* appeared to be more lexically diverse than *GE/C1*.

It was noticed that the great gaps between the different amounts of words from the K1, K2, and off-list categories were traced only between the originals and their adaptations; the differences between the B2 and C1 adaptations were less

substantial. The resulting percentage of high-frequency words belonging to the K1 and K2 groups was approximately the same in all adapted versions without regard to the level or title: all four adapted texts were found to contain 95-97% of words belonging to the 2,000 most frequent words.

The off-list words exhibited another interesting tendency: *JE* adaptations revealed approximately 3% of low-frequency words, while *GE* reached the mark of almost 4%. In connection with these observations, it is possible to presume that the resulting amount of “difficult” words in the abridged texts depends less on the level of adaptations than it does on the initial values: *GE* possessed less difficult vocabulary compared to *JE*, so, presumably, the authors of the adaptations intuitively felt less need to substitute difficult vocabulary, which finally resulted in a greater amount of “difficult” words in *GE*.

The expected pattern of the increasing amount of “off-list” words and the simultaneous decrease in the number of K1 and K2 words as the levels progress did not prove to always be the case, as *GE/B2* displayed higher values of the number of off-list words than both C1 adaptations. Furthermore, the negligible differences between the proportions of the K1 words and “off-list” words in the B2 and C1 adaptations and the lack of consistency in the way the texts’ length expands also lead to the conclusion that assigning the CEFR level to the graded text may be rather arbitrary.

### **3.6.3 Synonyms**

The next step in the analysis lay in the examination of the original vocabulary that was substituted by synonyms in the adapted versions; it was assumed that the substitution took place in those cases when the author regarded a particular word to be of a lower frequency or not particularly crucial for learning. Thus, the original word and its alternative were put side by side in the chart and their frequency was consulted with the *Longman Dictionary*.

The charts tracing the substitution of the original words with the synonyms in the adaptations can be found in the appendix (see Figure 31, Figure 32). The charts

include three columns, featuring the original variant of the word withdrawn from the original text and its alternative found in the B2 or C1 adaptation. Some of the words were altered in only one of the adaptations and were retained in the other; in that case, the word can still be found in both columns (containing B2 and C1 variants), but it is different only in the column containing its altered version. In other cases in which the word was replaced in only one of the adaptations, it can still be found in the chart, but the column of the adaptation where the word was missing is empty. As was mentioned before, each word was found in the dictionary and its frequency was identified, thus in the chart each word is presented along with the following acronym labels (or none): S1, S2, S3, W1, W2, W3. The first group marked with the 'S label' includes the most frequent words from 1 to 3,000 used in speaking; the same applies to the words marked with the 'W label', but in writing. The words which do not display any of the labels are considered to be beyond the span of the most frequent 3,000 words according to the *Longman Dictionary*. Enlisting words from the original texts along with their synonyms from the adaptations demonstrates what kind of words tend to be replaced and what kind of words replace them.

Generally speaking, *JE* adaptations contained more synonymic replacements than the adaptations of *GE*. The most frequent alternative option which the authors of adaptations selected was a word bearing S1, W1 labels. The words in the middle of the charts (containing the original words) usually bore no acronym labels, which advocated for their substitution with more common words.

Having analyzed the charts, in each of the adapted versions, the authors relied on the frequency word lists and changed the vocabulary they considered to be too difficult for the learners at the particular level. Usually, the words used in the adaptations were at least one range higher from the original words; for instance, if *dreadfully* did not belong to the first 3,000 of the most frequent words, then its equivalent used in the B2 version fell into the S3, W3 category. In some cases, words that were taken as alternatives did not display characteristics of high-frequency words either, but due to their morphology, they were easier for a

learner to comprehend. This can be illustrated by such examples as: *ice-cold* instead of *nipped*, *in fact* used instead of *indeed*, or *all the time* instead of *continually*.

There was one example of text-specific synonyms identified: in *JE*, Jane said that she was happy “*with Bewick on my knee*,” while *JE/C1* contained the word *book* instead, perhaps, so as the reader was not overloaded with unnecessary information concerning the book’s title.

Some words were replaced by seemingly more difficult words since the frequency of the new words was the same or lower; however, this can be attributed to the role which the context played in the interpretation of the meaning, or also to the several meanings that words may potentially have. The word *teach* was replaced with the word *warn*, marked by a lower frequency, perhaps due to the necessity of transferring the negative nuance of the word *teach* in this context which a learner might otherwise miss.

It is also worth noting that some words were identified as difficult for both B2 and C1 levels, but were replaced with different equivalents: *nipped* – *frozen* – *ice-cold*, whereas a great part of difficult vocabulary was substituted with the same items at both levels: *trickle down* – *run down*, *impression* – *memory*, *fling* – *throw*, *muse on* – *think about*, and *volume* – *book*. Hence, the less frequent vocabulary is apparently substituted with identical synonyms regardless of the level of the adaptation.

Quantitative results of the scrutiny of synonyms in the texts are expressed in the table below; it displays the amount of the most frequent words (bearing the S1W1 labels) and the least frequent words (bearing no labels or S3W3 labels) in the text (see Figure 11).

<b>Text</b>	<b>Amount of S1W1 words</b>	<b>Amount of S3W3 words</b>	<b>Amount of words without labels</b>
<i>JE</i>	10	8	35
<i>JE/C1</i>	15	2	7
<i>JE/B2</i>	24	9	5
<i>GE</i>	1	0	10
<i>GE/C1</i>	5	0	1
<i>GE/ B2</i>	2	1	2

Figure 11. Quantitative results of the analysis of synonyms

The purpose of the above calculations was to quantify the changes that synonyms caused in the text and compare the results of the analysis with the output provided by the Vocabulary profiler. Naturally, both of the original texts contained the highest amount of words with no labels and the lowest amount of words bearing the S1W1 label, which indicated their highest level of text complexity; this was also the finding of the Vocabulary Profiler analysis. Simultaneously, one would assume that the values demonstrated by the adaptations were distributed in such a way that the least complex text would be of the B2 level. Indeed, the *JE/B2* had the lowest amount of the words not belonging to the 3,000 range, and thus was the least complex. Such a gradual decrease in text complexity from the original text to the B2 level text was also determined through the Vocabulary Profiler analysis. However, a discrepancy in the distribution of the most frequent words was found in *GE* and its adaptations: here, the amount of the S1W1 words was higher in *GE/C1* than in *GE/B2*, thereby making the C1 adaptation a less complex text. The conclusion that *GE/C1* is easier was also made after the Vocabulary Profiler analysis.

Principally, the results of the Vocabulary Profiler analysis and the analysis of the synonyms reaffirm one another: consistency in grading the levels of text adaptations was determined only in *JE*, with the even grading from the B2 level to

the original, while *GE* displayed certain disparities, as the C1 level proved to be less complex than the B2 level in terms of the lexical composition.

#### **3.6.4 Idiomatic expressions and collocations**

As was indicated in the theoretical section, collocations and idioms are subjected to change in graded readers since only some collocations and idioms are familiar to learners. Collocations and their usage was also a subject of analysis: the texts were examined to detect which collocations were eliminated from the original or substituted with the equivalent expressions in the adapted versions.

It is vital to note that a great part of the analyzed synonyms constituted collocations with the word surrounding them, thus these words were also included into this stage of the analysis. The fact that these collocations were altered in terms of one constituent, when the less frequent item was substituted by a more frequent item, testifies to the authors' reliance on the frequency word lists.

The charts demonstrating the way in which the collocations were altered in the adapted texts can be found in the appendix (see Figure 33, Figure 34). The collocations and idioms were selected from the text and are preserved in their original form in the below chart. These charts do not claim to present the exhaustive analysis, but rather illustrate the general tendencies.

Several tendencies in the use of idioms and collocations in the adapted texts can be determined: only a few idioms were identified in both the adapted and the original texts; the Penguin Readers series, be it the B2 or C1 level, retains a greater amount of collocations (very often altered), while the Oxford Bookworms series is prone to eliminate sentences, and thus, collocations, in greater quantities, regardless of the text levels.

The most frequent method of altering the collocations is the substitution of a less frequent collocate for a more frequent one, as in: *profoundly/deeply interested*, *sombre/dark clouds*, *poise/balance the book*, *dreadfully/badly frightened*. The length of the collocations also play a significant role: longer collocations tend to be shortened by changing the long elements: *ate ravenously/hungrily*,

*penetrating/heavy rain*. The stylistic change is obvious in many altered expressions: more neutral items are prone to be used in the adaptations: *raw/cold afternoon, thick lineaments/unattractive features, thrusting out/putting out his tongue, bellowed out/screamed loudly*, etc.

As for idiomatic expressions, they are used infrequently in both the original and the adapted versions. Furthermore, the idioms that are used are transparent and unambiguous in their meaning; hence, they are usually not altered in the adaptations: *made the best use of my legs, keep still*. Interestingly enough, *keep still* is retained in *GE/B2*, but is paraphrased in *GE/C1*.

There is an example of rewording included into this section dedicated to the collocations and idiomatic expressions, since the word *fervently* was substituted by the cliché *with all my heart*, which is, certainly, more straightforward.

### **3.6.5 Rewording**

At this stage of the analysis, the expansion induced by the paraphrasing of difficult words which did not have a precise one-word synonym, or which the authors of the adaptations considered necessary to elaborate on was addressed. The charts in the appendix feature the instances of rewording and the original variants of the words presented in the authentic texts (see Figure 35, Figure 36).

The analysis of rewording as a simplification strategy in all the texts showed that it was usually applied when the original word was of a low frequency, more precisely out of the span of the first 3,000 used words. It is, however, apparent that rewording as a simplification strategy is less prominent than synonyms; its share is especially low in the adaptations of *GE*. The marginal use of rewording can be attributed to the general strategy of the authors of simplified versions, who advocate for brief sentences that will not overload the short-term memory of a reader; rewording, naturally, is not in line with such a strategy. Interestingly enough, the Oxford Bookworms series seems to use rewording to a much lesser extent than Penguin Readers, regardless of the level of the adaptation.

### **3.7 Analysis of syntax control**

Unlike the analysis of the text, in which the scrutinized elements were established beforehand (the amount of headwords, synonyms, collocations, etc.), syntactic analysis was performed on the basis of contrasting the originals with the adaptations. After, those syntactic features which were altered or eliminated were interpreted. The adoption of a different approach to the analysis was motivated by the absence of a list of the grammatical structures which learners should know at a particular level; thus, before the analysis, the elements were not defined. Furthermore, the contrasting scrutiny was performed first, and the resulting findings were interpreted and compared with the English textbooks to determine whether there was an underlying system of adapting syntax to a particular level.

The most frequently occurring elements of structure requiring adjustment were mentioned and defined in the theoretical part; these elements were given special attention during the contrastive analysis, and the following subchapters present the findings.

#### **3.7.1 Word order**

It can be concluded that inversion is always given special attention by the authors of graded readers. The passages containing the non-canonical word order were nearly always either rephrased to reach direct word order, or eliminated; in some cases, however, inversion was retained. The charts in the appendix feature all instances of inversion identified in the original texts, excluding the passages that were eliminated in the adapted versions, and present the alternative variant found in the graded texts (see Figure 37, Figure 38).

The most frequent and most trivial examples of inversion can be identified in different types of questions. Since this is required by English grammar, the subject-operator type of inversion was always retained in the adaptations, as in: *Did you hear [...]?*

The second most frequent case in which inversion was found was the reporting clauses accompanying direct speech. In the original versions of both novels, there

were numerous cases of non-canonical word order which at the B2 level were transformed back into direct word order as in: *said he – he said, etc.* It was done, most probably, due to the archaic and nonconventional nature of these reporting clauses in Modern English, which was certainly acceptable when both novels were written. However, on a closer inspection, it was concluded that the Penguin Readers series considered inversion in reporting clauses too difficult only at the B2 level and consequently altered it, but left it unchanged at the C1 level. The Oxford Bookworms series consistently turned the inverted word order into the canonical counterpart in the reporting clauses at both the B2 and C1 levels, except for one case in *GE*. In accordance with the textbooks' analysis, such type of inversion was neither covered at the B2 nor the C1 level, which rather indicates that the Penguin Readers series that retained the inverted word order was not in line with the CEFR levels. It is vital to note, however, that such irregularity may not inhibit comprehension considerably, but may rather lead the learner to question the unusual sentence structure.

The other type of inversion, which is less frequent and less trivial, occurred when an element in a sentence was fronted; both *JE* and *GE* contained one such example: *Dreadful to me was coming* and *Ours was the marsh country*. In both instances, the inversion belonged to rather marginal and archaic uses, so the authors of the graded readers eliminated the irregularities and rephrased the structure to form sentences with direct word order, except for in *GE/C1* by Penguin Readers. However, this seems in line with the tendency noticed before: the series no longer treats inversion as an obstacle at this level. Furthermore, fronting and consequent inversion in a sentence were among the grammatical aspects covered in most English textbooks at the C1 level, which indicates that Penguin Readers follows the trend, while the Oxford Bookworms series opts for eliminating such type of inversion on both levels, removing the structure that should be familiar to the learners.

The chart below features the total amount of instances of indirect word order (excluding the subject-operator inversion) which can help to determine the level of complexity of each text (see Figure 12).

<i>JE/B2</i> (Penguin Readers)	1
<i>GE/B2</i> (Oxford Bookworms)	1
<i>JE/C1</i> (Oxford Bookworms)	0
<i>GE/C1</i> (Penguin Readers)	7
<i>JE</i>	6
<i>GE</i>	13

Figure 12. Instances of non-canonical word-order (excluding the subject-operator inversion)

According to the chart above, *GE* contains the greatest amount of sentences with non-canonical word order. Naturally, the second highest amount of instances of inversion can be identified in *GE/C1*, while *GE/B2*, however, displays only one case of inversion. *JE* contains six instances of inverted word order, but, as seen in the chart, inversion is almost always eliminated in its adaptations. Such distribution of inverted word order instances can be attributed to the simplification strategies that are applied by the different publishers: Penguin Readers, being in line with the CEFR, does not eliminate inversion at the C1 level, as it belongs to the repertoire of structures that the learners should know at this level, but does eliminate it at the B2 level. The Oxford Bookworms series, in turn, is prone to eliminate inversion at both levels, even though it is not necessary at the C1 level according to the trends displayed by textbooks. This finding only confirms the general conclusion made so far: it seems that there is no underlying system of standardized simplification strategies for particular levels between the series.

### 3.7.2 Amount of words before the main verb and amount of words per sentence

Language teaching theorists agree on the fact that a great role in creating the sentence complexity may be attributed to the amount of words per sentence. The difference between the sentence length in the adapted and original texts was

apparent already during the preliminary tentative analysis of the texts. In connection with this, the next step of the analysis involved the calculations.

Initially, the amount of words per sentence was calculated with the help of the Coh-Metrix 3.0 tool, which automatically gathered the data from the text and returned the resulting value in the output file. Next, the amount of words before the main verb in the main clause was calculated to determine whether the amount of information preceding the main verb is regulated in the adaptations. Thus, it is possible to see what is usually done to facilitate the comprehension of a potential reader. The amount of words before the main verb was also calculated automatically by means of the Coh-Metrix 3.0.

The chart below features the average values obtained from *JE* and its adaptations (see Figure 13).

<b>Coh-Metrix analysis of <i>JE</i> and its adaptations</b>			
<b>Value</b>	<b><i>JE/B2</i> (Penguin Readers)</b>	<b><i>JE/C1</i> (Oxford Bookworms)</b>	<b><i>JE</i></b>
Average amount of words before the main verb (SYNLE)	1.811	2.55	2.214
Average amount of words per sentence (DESSL)	13.126	11.75	23.143

Figure 13. Coh-Metrix analysis of *JE* and its adaptations

*JE/B2* possesses the lowest average amount of words before the main verb, while *JE* enjoys the highest value. This partially ensures that these two texts can respectively be considered the least and the most complex. However, it is evident from the chart that the amount of words per sentence/before the main verb does not always follow the gradual text complexity increase, nor does it correspond with the assigned level of text difficulty. The B2 levels are expected to have the minimal values, while the original texts are supposed to display the highest ones, which is not always to be the case. For instance, *JE/C1* has a higher SYNLE value than *JE*, which may indicate that the simplification principle in respect to this

aspect was not adhered to. However, when looking at the DESSL value, it is obvious that the previous discrepancy was compensated for by shortening sentences in *JE/C1*. In fact, the DESSL value in *JE/C1* appears to be the lowest among all levels of difficulty.

The results of Coh-Metrix analysis of *GE* and its adaptations are presented in the chart below (see Figure 14).

<b>Coh-Metrix analysis of <i>GE</i> and its adaptations</b>			
<b>Value</b>	<b><i>GE/B2</i> (Oxford Bookworms)</b>	<b><i>GE/C1</i> (Penguin Readers)</b>	<b><i>GE</i></b>
Average amount of words before the main verb (SYNLE)	1.56	2.106	3.79
Average amount of words per sentence (DESSL)	10.74	13.043	18.48

Figure 14. Coh-Metrix analysis of *GE* and its adaptations

It can be concluded that sentence complexity in *GE* and its adaptations increases gradually as the text proceeds from the B2 level to the original version. The simplification in this case was performed in accordance with the simplification principle. The values reflecting the total number of words per sentence and the number of words preceding the main verb grow as the text's level progresses from the B2 to the original. Thus, *GE* and its adaptations demonstrate an absolute compliance with this particular simplification principle: the lower the level, the less words per sentence/preceding the main verb there are.

The fact that sentence length plays a major role in determining the text difficulty is confirmed by both the original texts containing significantly longer sentences on average than their simplified counterparts. However, the logical assumption that the lowest levels would also demonstrate the lowest DESSL and SYNLE values was not confirmed: even though *JE/C1* displayed the lowest value of sentence length, it still had the highest value of words preceding the main verb. It is possible to

conclude that these two factors can balance each other and negate the extreme values.

### 3.7.3 Direct and indirect speech

According to the claims presented in the theoretical section, passages containing indirect speech should be revised as not to confuse the reader on the matter of who is speaking. The texts were analyzed to determine whether the authors of adaptations consistently converted indirect speech into direct speech, and whether this is done on all levels of proficiency. The second aspect subjected to analysis was the sequence of tenses, or the backshift.

The charts in the appendix contain all instances of direct and indirect speech in the original texts and illustrate its counterparts in the adaptations (see Figure 39, Figure 40). The passages of direct speech present in the original text but absent in both adaptations were disregarded, as at this stage of the analysis, the changes were the main focus.

The comparison of the treatment of direct speech in the adapted titles shows several tendencies. In both *JE* and *GE*, both direct and indirect speech are present; the former type prevails, which is apparent from the charts below that feature the number of direct and indirect speech instances in all six analyzed samples of text (see Figure 15, Figure 16).

<b>Number of instances of direct and indirect speech in <i>JE</i> and its adaptations</b>			
	<b><i>JE/B2</i> (Penguin Readers)</b>	<b><i>JE/C1</i> (Oxford Bookworms)</b>	<b><i>JE</i></b>
Instances of direct speech	20	20	22
Instances of indirect speech	3	0	1

Figure 15. Instances of direct and indirect speech in *JE* and its adaptations

<b>Number of instances of direct and indirect speech in <i>GE</i> and its adaptations</b>			
	<b><i>GE/B2 (Oxford Bookworms)</i></b>	<b><i>GE/C1 (Penguin Readers)</i></b>	<b><i>GE</i></b>
Instances of direct speech	17	14	28
Instances of indirect speech	0	5	1

Figure 16. Instances of direct and indirect speech in *GE* and its adaptations

Both of the original texts display a higher total amount of direct and indirect speech instances, as some of them were eliminated in the adapted versions. Furthermore, the amount of direct speech cases in all texts, regardless their level, is considerably higher than the rate of indirect speech occurrence, which can be attributed to the dialogical nature of the texts.

Moreover, a general tendency of shortening longer sentences in direct speech by dividing them into independent, shorter sentences was observed, as, for example: *"You have no business to take our books; you are a dependent, mama says; you have no money;"* is transformed into the alternative variant: *"You have no right to take our books. You are a poor relation, Mama says. You have no money; your father left you none."*

The theoretical section also referred to the adjustments that converted indirect speech into direct speech because direct speech is more favorable. It does not involve backshift and has a more straightforward structure, owing to the quotation marks. Both analyzed originals displayed only one example of indirect speech since they contained longer dialogues with a frequent speakers' turn-taking. Due to the marginal occurrence of indirect speech, no adjustments of this type were identified; both cases were retained in the adaptations.

Direct speech accompanied by a reporting clause that clearly indicated the speaker generally remained unchanged since it did not inhibit comprehension: *"Wicked and cruel boy!" I said.*" However, in case of an unclear reference to the person

speaking or a robust sentence structure, the two strategies were used to facilitate comprehension: discourse control and reduction of information.

### **3.7.3.1 Discourse control in direct speech**

Such cases of direct speech, in which reporting clauses were absent, were usually changed by the authors of the adaptations. This was visible in the results of the comparative analysis: *"Where's your mother?" - "So where are your father and mother?" he asked;* *"I was reading." - "I was reading," I answered.* The change involved the extension of the original sentence by adding the reporting clause to indicate the producer of the utterance. This was done at both the B2 and C1 levels, and it appears to be the most frequent adjustment performed on direct speech. Such an alternation is in line with the findings of the theoretical section.

Another alternation of a similar kind could be observed in sentences where the reporting clause was present, but was potentially misleading: *"Say, 'What do you want, Master Reed?'" was the answer.* The example taken from the original text did not clearly refer to the producer of the answer, so a personal pronoun was added to clarify it: *"Say, 'What do you want, Master Reed,'" he answered, sitting in an armchair.* A similar example could also be found in the C1 level adaptation of *Great Expectations*; in this case, the reference to the addressee of the utterance was supplied: *"O! Don't cut my throat, sir," I pleaded in terror - "Oh! Don't cut my throat, sir," I begged him in terror.* These alternations were displayed only in the C1 level adaptations, while at the B2 level, the text of the sentence remained unchanged.

Discourse control was not always concerned with the reporting clauses; it was also applied to the content of direct speech itself, again to make the references clear. Such examples were found in both B2 and C1 level adaptations: *"Show the book." - "Show me the book".* and *"Wicked and cruel boy!" I said. - "You wicked, cruel boy!" I cried.* Apart from the personal pronouns facilitating the potential readers' comprehension, the demonstrative pronouns were used for the same purposes as is clear from the chart. More specifically, such original sentences as: *"What were you doing behind the curtain?" he asked,* and *"Pint out the place!"* which contained a definite article, were adjusted in the C1 level adaptations; the adjustment included

the replacement of the definite article “the” with the demonstrative ‘that,’ as in: *“What were you doing behind that curtain?” he asked, and “Pint out that place!”*

In both the reporting clauses and the direct speech, the supply of personal and demonstrative pronouns fulfilled a similar function: clarifying references to the addressers and addressees of the utterances to facilitate the readers’ comprehension; this was done, as it was shown, at both the B2 and C1 levels, which leads to the conclusion that discourse control is applied even on higher proficiency levels.

### **3.7.3.2 Reduction of information in direct speech**

Similarly to discourse control, the reduction of information fulfills the function of a comprehension facilitator and also serves for motivational purposes since it helps not to overwhelm the reader of lower proficiency level with excessive amount of information. However, the principle of its effectiveness is of an opposite nature. Reduction of information aims to eliminate the unnecessary details which can potentially overload the readers’ working memory. Several examples of reduction were found in the reporting clauses of the direct speech; in these cases, the reduced information usually presented the optional adverbial of manner, as in: *“What do you want?” I asked, with awkward diffidence – “What do you want?” I asked; or “Oh!” said he, coming back. – “Oh!” he said.* The first instance of reduction consistently occurred in both B2 and C1 levels, while the second was altered only at the B2 level. The optional adverbial used with the reporting verb was covered in the C1 level of Maturita Solutions textbook, however, the subject matter was not discussed in other textbooks and cannot be considered a part of the traditional grammar repertoire of the learners. Nevertheless, it can explain the retention of such adverbials in the C1 level of graded readers.

Although the conversion of indirect speech into direct speech was not registered, the conversion in the opposite direction was present in *GE/C1*. Such conversion can be classified as an extractive summarization of the particular subset of sentences according to the theoretical section. In this instance, the longer dialogue between Pip and a stranger with repetitive utterances was transformed into two

sentences with indirect speech: *He took me by both arms and ordered me to bring him, early the next morning at the old gun placements, a metal file and some food, or he would cut my heart out. I promised to bring him the file, and what bits of food I could, and wished him goodnight.* Such transformation explains the relatively high amount of indirect speech instances in the C1 level adaptations. This factor is not attributed to hindering comprehension or increasing the complexity of the text as the motivation of indirect speech use in this case is of a different nature: it summarizes and delivers the main messages of several direct speech instances in a more concise manner. The resulting succinctness of the message compensates for the necessary backshift (*will-would*).

To summarize the general tendencies of the way direct speech is dealt with in the adaptations: regardless of the level, the authors tend to make clear references to the producers of the utterances; the optional adverbials contained in the reporting clauses tend to be eliminated; the longer sentences in the direct speech are usually broken into shorter ones; the longer dialogues of the direct speech may be summarized in several sentences with indirect speech.

When comparing the results of the textbooks analysis with the analysis of the graded readers, it becomes apparent that the backshift is not avoided at either level since it is usually introduced at the level B2, and should not become an inhibiting factor. The diversity of different reporting verbs is also used at both levels, on the grounds of their presentation at the B2 level and revision at the C1 level in most textbooks.

#### **3.7.4 Verb forms**

At this stage, the cases of passive and active voice were scrutinized along with the verb tenses that were used by the authors of the adaptations. The analysis of verb tenses mainly took interest in whether there were any tenses that were still considered inaccessible for B2 and C1 learners, therefore requiring alteration in the adapted texts. During the analysis, it became clear that both series of graded readers treated verb tenses as a matter that the learners should already know and therefore did not change the verb forms used in the originals.

However, examples of change in the use of passive voice were still identified: *We were parted: I heard the words [...] - They pulled us apart and I heard them say [...]*, and *the volume was flung [...] - he threw the book [...]*. Such alternations must have been done to make the agents stand out, thus helping the reader orientate in the text. Nevertheless, the two examples of changing the passive voice into active voice cannot be considered a tendency, and it can be assumed that such adjustments at these levels are done rather arbitrarily.

The verb tenses and passive voice raised no questions in terms of the level at which they should be introduced: all of these structures are considered to be covered by the time the learners reach the level B2, and are only revised and practiced at the C1 level of the analyzed textbooks. Furthermore, at this level, the tenses are discussed in the context of narration, which certainly facilitates the learners' preparation for reading and understanding longer pieces of fiction.

### 3.7.5 Optional adverbials

Due to the limited scope of the scrutiny, not all optional sentence elements could be addressed, but adverbials became a subject of interest since during the tentative analysis it seemed that they were extensively eliminated by the authors of graded readers. The chart below shows the total amount of optional adverbials and their average amount per sentence in *JE* and its adaptations (see Figure 17).

<b>Analysis of optional adverbials in <i>JE</i> and its adaptations</b>			
	<b><i>JE/B2</i> (Penguin Readers)</b>	<b><i>JE/C1</i> (Oxford Bookworms)</b>	<b><i>JE</i></b>
Total amount of optional adverbials	102	83	139
Average amount of optional adverbials per sentence	0.88	0.82	1.09

Figure 17. Optional adverbials in *JE* and its adaptations

As indicated in the chart, the original version of the novel contains the greatest amount of optional adverbials of all the texts; however, their amount does not gradually decline from the original to the level B2. The lowest amount of the

optional adverbials is demonstrated by *JE/C1*, which also contains the lowest amount of adverbials per sentence.

According to the chart below, *GE* features the highest total amount of optional adverbials similarly to *JE*, while *GE/C1* contains the lowest amount (see Figure 18). *GE/C1* also contains the lowest amount of adverbials per sentence, which indicates it being the least complex text overall in this respect.

<b>Analysis of optional adverbials in <i>GE</i> and its adaptations</b>			
	<b><i>GE/B2 (Oxford Bookworms)</i></b>	<b><i>GE/C1 (Penguin Readers)</i></b>	<b><i>GE</i></b>
Total amount of optional adverbials	35	26	81
Average amount of optional adverbials per sentence	0.614	0.49	1.62

Figure 18. Optional adverbials in *GE* and its adaptations

Despite the expectation that the B2 levels will demonstrate the lowest values in this part of the analysis, it was the C1 level adaptations that did. Furthermore, each C1 level text was from a different publisher so no correlation can be drawn between the specific strategy of the publisher and the resulting values. Such a discrepancy may indicate that some aspects of text complexity are sometimes overlooked or ignored. On the other hand, it must be noted that it is clear from the charts that the values of the simplified texts heavily depend on the initial values born by the originals: *JE* and its adaptations, in general, appeared to be richer in adverbials than *GE* and its simplified versions.

The most frequently eliminated types of adverbials in both texts were the adverbials of manner and time. The elimination of specific types of adverbials was not due to the learners' unfamiliarity with them. The reason probably was that such adverbials bring the additional details which were sometimes not so vital for the global meaning of the text. This was also confirmed by the fact that there were plenty of adverbial types that the learners had been introduced to by the time they

reached the level B2, and the rest was either presented or being practiced at the B2 and C1 level textbooks according to the textbooks' analysis.

### 3.8 Miscellaneous

It is clear from the theoretical section that not only lexis and grammar are adjusted. There are some relevant aspects of change in stylistic features and information control which should be included in the analysis. The following subchapters deal with such aspects and present their interpretation.

#### 3.8.1 Selected stylistic features of the originals and their treatment in the adapted versions

The charts below display various stylistic features that were either eliminated or changed in the adapted versions (see Figure 19, Figure 20). The stylistic peculiarities identified in the originals are presented alongside their counterparts found in the adapted versions. The charts do not intend to be exhaustive, but rather display some of the most glaring adjustments. The stylistic peculiarities identified can be divided into three sections according to the language system they are concerned with: grammar, lexis, and pronunciation.

<b>Stylistic changes in <i>JE</i> and its adaptations</b>		
<b><i>JE/B2</i> (Penguin Readers)</b>	<b><i>JE</i></b>	<b><i>JE/C1</i> (Oxford Bookworms)</b>
I hated	dreadful to me	I used to hate
you should not	there is something truly forbidding	it is not polite
in such a way	in that manner	in that way
"Where in the world is she?"	"Where the dickens is she!"	-

Figure 19. Stylistic changes in *JE* and its adaptations

Stylistic changes in <i>GE</i> and its adaptations		
<i>GE/B2</i> (Penguin Readers)	<i>GE</i>	<i>GE/C1</i> (Oxford Bookworms)
-	twenty miles	20 miles
"Don't say a word"	"Hold your noise,"	"Hold your noise,"
-	"Pray don't do it, sir."	"Please, don't do it sir."
-	"Give it mouth!"	"Speak out."
-	"Pint out the place!"	"Point out that place."
-	"what fat cheeks you ha' got."	"What fat cheeks you've got!"
Well, who do you live with, if I let you live, which I haven't decided yet?"	"Who d'ye live with - supposin' you're kindly let to live, which I han't made up my mind about?"	He asked me who I lived with.
food	wittles	food
"Now look here.	"Now lookee here,"	-
"I travel with a young man, a friend of mine	I ain't alone	I'm not alone
-	pecooliar	particular

Figure 20. Stylistic changes in *Great Expectations* and its adaptations

In general, it can be observed that the novel *GE* is a richer source of stylistic features that require adjustment. In the original version, they can mainly be found in the speech of the stranger, wherein nearly all features were simplified or eliminated in the adapted versions. The following sections deal with particular language systems that were involved in the stylistic change in the adaptations.

### 3.8.1.1 Grammar

The examples of stylistic changes concerning grammar were observed in the adaptations of *JE* at both levels of proficiency. One example of a sentence from *JE* contained inversion due to fronting: *Dreadful to me was the coming home [...]*, neither of the adaptations retained the original word order, but opted for a more regular structure: *I used to hate coming home [...]/I hated coming home [...]*. Interestingly enough, the same meaning at different levels was expressed with the

help of different structures: using the Past Simple tense and using the verb 'used to'. Both of these linguistic means are familiar to the learners of the B2 and C1 levels. A second example presented the sentence with an empty 'there' subject, which was as follows: *there is something truly forbidding*; the structure was transformed into the sentence with the regular 'you' subject on the B2 level: *you should not*, and on the C1 level, the sentence contained an empty "it" subject, but with the more frequent words: *it is not polite*. The adjustment of the archaic expression *I ain't alone* was also performed at both levels, as its archaism and infrequency in everyday language may have been an unnecessary obstacle for the readers.

It is apparent that certain grammatical features are eligible for simplification at both proficiency levels; however their alternative is slightly different at each level. This is due to the different repertoire of grammatical structures that the learners are expected to master at the B2 and C1 levels.

### **3.8.1.2 Lexis**

The other most frequently observed change was performed on the vocabulary. The words and expressions chosen to replace the original ones were more neutral and unmarked: *in that manner* – *in such a way/in that way*; *wittles* – *food*. These alternations which concerned a different word choice were performed similarly at both levels. For instance, the word *wittles* presented the author's neologism derived from the words *victuals* and *vittles*, which was by no means transparent to the foreign-language learners, thereby it became the first candidate for an adjustment. The Oxford Bookworms series traditionally eliminated potentially difficult words and phrases rather than replaced them. Its adaptation of *GE/B2* contained no alternatives to such expressions as "*Give it mouth!*" and "*Pray, don't do it,*" as opposed to the Penguin Readers series which contained the more neutral counterparts for the mentioned expressions: "*Speak out!*" and "*Please, don't do it.*"

### **3.8.1.3 Pronunciation**

As can be seen from the presented charts, the most conspicuous stylistic changes were concerned with the speech of a stranger in *GE*. His speech represented its

phonetic realization with the irregularities. As a result, a great share of alternations was concerned with reflecting the stranger's speech without such phonetic irregularities: "What fat cheeks you ha' got." - "What fat cheeks you've got!", or "Pint out the place" - "Point out that place".

Generally speaking, the Oxford Bookworms series displayed a tendency to eliminate stylistically peculiar features rather than change them, while the Penguin Readers series adapted them in such a way that potential readers of that level should understand; this happens regardless of the level the original text is being adapted to. Furthermore, in terms of stylistics, the features that were considered to be difficult were usually difficult for both levels, so they were adapted or eliminated.

### 3.8.2 Information control: alternations of chapters' titles and chapters' rearrangement

The chart below presents the chapters' titles in all analyzed originals and adaptations. The interpretation of the performed modifications can be also found below (see Figure 21).

	<b>Original</b>	<b>C1 adaptation</b>	<b>B2 adaptation</b>
<i>JE</i>	Chapter 1	1 The red room	Chapter 1 Gateshead
<i>GE</i>	Chapter 1	Chapter 1 I am told to steal	1 Pip meets a stranger

Figure 21. Chapters' titles

The chapters of the original novels were not given titles which would disclose further content, but were instead numbered according to their order in the book. The adapted texts, however, were given a title which reflected their content; they were also abridged, and sometimes rearranged.

All the adaptations obtained such a title that partly introduced the reader to the chapter's content: in *GE* adaptations, the chapter's title embraced the main events of the text, while the titles in *JE* revealed the location. In both cases, the chapters' title assisted the readers' anticipation and gave them a general idea of the content.

Here, the authors of adaptations did not discriminate between B2 and C1, and they gave the chapters a more transparent title at both levels in both graded readers series. Straightforward chapter titles can be considered a supply of information strategy, as they provide additional information for the readers' better orientation.

It is also important to note the authors' reorganization of the original chapters: the chapters' order was retained, but both Oxford Bookworms' titles exhibited a certain tendency to merge the first two chapters into one. The purpose of such alternation may have rested in the authors' intention to make the transition between parts of the text smoother and reduce the likelihood that a readers' short-term memory would be overloaded. The Penguin Reader's series did not apply a similar simplification strategy.

### **3.8.3 Information control: eliminated passages**

It was already mentioned that among other strategies, simplification includes "eliminating the passages of a text" or reduction of information strategy; due to this, the graded texts were inspected on the subject of passages' elimination.

The fact that some passages were omitted in the adapted versions is undeniable. The adapted texts seem considerably shorter than the originals. The examples which can be found in the appendix illustrate the passages that were discovered only in the original versions of the novels and were omitted from one or both adapted versions (see Figure 41).

The provided examples of passages were not necessary for comprehension of the text as a whole. The example 1 and example 3 were the descriptive text types, the former describing the nature condition and the content of the book that Jane was reading, and the latter giving information about what Pip's parents looked like. Both descriptions had only local importance; globally, they did not play a major role in the text, thereby allowing for the authors of the adaptations to consider them disposable. The example 2 presented a similar case, as the details provided there were largely irrelevant in the global context: John Reed was compared to the evil emperors, which was retained in the adaptations, but the fact that Jane read

about the concrete emperors and made her opinion about them was omitted since it did not significantly contribute to the global meaning of the text. The example 4 was not completely eliminated, but its content was retold within indirect speech since it displayed recurrent elements, including Pip's answers and the stranger's questions. These parallel structures caused the dialogue to appear tedious and did not further the communication further, so the passage was retold in two sentences.

In conclusion, the particular passages of the original text are eliminated in the adaptations regardless their level, which is expected as the adaptations are generally a much shorter version of the original. The characteristics of the eliminated passages at different levels of adaptations are also similar: they are most commonly descriptions, not crucially important for the overall text meaning, or repetitive sequences which can be selectively summarized in shorter passages.

## 4 Discussion

The data obtained from the analysis of each linguistic aspect were interpreted individually in the previous sections of this thesis, however, in order to draw conclusions it is necessary to provide a comprehensive overview of the results acquired.

The quantitative and qualitative data were collected. An overview of the collected qualitative data can be found in this section and the chart in the appendix features the complete numerical results of the completed analysis and their subsequent interpretation is available below (see Figure 42). The chart illustrates the text complexity which is expressed by colors ranging from the minimum to the maximum levels. This presentation format enables the reader to visualize the discrepancies between the texts of the different publishers and certain imbalances between the assigned CEFR levels and the actual linguistic characteristics of the text. The overview of the qualitative data will allow for a clear depiction of the major trends and strategies used in text simplification.

### 4.1 Overview of the quantitative data:

Analyzing the number of headwords, it seems that what the Penguin Readers series considers to be B2 level, Oxford Bookworms considers to be C1 level. However, the C1 levels of both publishers contain more headwords than the B2 levels. In respect to this aspect, it can be concluded that generally, Penguin Readers series has higher standards than Oxford Bookworms.

In this thesis, the number of word-types was included in the list of parameters according to which the text complexity was evaluated, as this value indicated the level of lexical diversity of the text, as opposed to the amount of word-tokens, which merely showed the length of the text. According to this value, the two original texts are the most complex ones, with *JE* displaying a considerably higher value. *JE/B2* by Penguin Readers series follows the two originals with a slightly lower index of lexical diversity. This means that this particular graded-reader presents a more complex text than both C1 level adaptations. This also highlights

the discrepancies within the simplified readers from the same publisher: the B2 level of one novel is more complex than the C1 level of the other novel. However, it is also vital to note that both *JE/B2* and *JE/C1* levels numerically demonstrate greater lexical diversity than the adaptations of *GE*. This can be attributed to the fact that the original text of *JE* is more diverse in terms of lexical build-up than *GE*, and as a result, significance should be given to the original variants of the texts which have an influence on the resulting values of their graded versions.

The results of the vocabulary profiler analysis show that the original versions contain the highest amount of off-list words and the lowest amount of the high-frequency words, which is in line with the expectations. The percentage demonstrated by the adaptations, however, is rather surprising: *GE/B2* by Oxford Bookworms seems to have a significantly more complex lexical build up than *JE/C1* by the same publisher; it is also more complex than *GE/C1* by Penguin Readers. The discrepancy between the two publishers in this case is not as remarkable as the fact that the B2 adaptation of the same publisher is more complex than its C1 level. However, as was previously indicated, there is a high probability that the complexity level of the original text strongly influences the parameters of the texts' simplified versions. In this case, the justification for *GE/B2* being more difficult than both adaptations of *JE* may lie in the fact that "the original text of *GE* possessed less difficult vocabulary compared to *JE*, and so, presumably, the authors of the adaptations intuitively felt less need to substitute difficult vocabulary, which finally resulted in a greater amount of "difficult" words in *Great Expectations*.", as was explained in section 3.6.2.

The value revealing the lexical density is considerably higher only for *JE* (as many other values); the remaining texts display values of 0.46 and 0.45 which cannot be considered a sufficient difference to judge the logic of text-difficulty level assignments. For this particular corpus of texts, this aspect may be disregarded.

Average number of words per sentence also plays a significant role in judging the texts' complexity. The original texts display the highest values, while the adaptations of the Oxford Bookworms series display the lowest values of all texts.

Hence, *JE/C1* from Oxford Bookworms appears to be even less complex than *JE/B2* from Penguin Readers. The described results support the general conclusion that the Oxford Bookworms has sometimes lower standards than Penguin Readers.

In regard to the average number of words before the main verb, *GE* displays the highest value, while the second highest value belongs to *JE/C1*. The texts which demonstrate lower values are *JE* and *GE/C1*, while the B2 adaptations of both novels appear to be at the end of the list. It is logical to consider that, in respect to this parameter, the grading was not performed properly since *JE/C1* displays a higher value than *JE*. However, it is vital to note that *JE/C1* is simultaneously one of the least complex texts according to the number of words before the main verb. Thus, it is possible to infer that these two values may neutralize one another and should consequently be analyzed together.

Due to the dialogical nature of the texts, the richest sources of inverted word order are *GE* and *GE/C1*, respectively. *JE* also displays a relatively high amount of such instances. However, in the rest of the adaptations, no or only one case of inverted word order can be identified. The justification for retaining half of the inverted word order instances in *GE/C1* by Penguin Readers can be attributed to the fact that inversion caused by fronting is covered in most English textbooks at the level C1. In accordance with this, *JE/C1* must supposedly retain the inversion as well: however, the Oxford Bookworms series tends to eliminate inversion in all texts regardless of the level. Thus, this parameter clearly illustrates that the absence of the list with enumerated grammatical structures that should be known at a particular level will cause discrepancies in the way CEFR is interpreted by different graded readers' publishers.

Total amount of adverbials in the text demonstrates the frequency of their occurrence in the texts. Adverbials, being optional, supply additional information and animate the descriptions, however, since the information they provide is not crucial to the overall meaning of the text, so they are often disposed. *JE* is more descriptive than *GE*, and hence it holds the leading position in terms of the total amount of optional adverbials. Its adaptations display decreased values, yet *JE/B2*

bears a higher value than *JE/C1*. Similarly, *GE* does not demonstrate a gradual decline in the number of adverbials from the original to the B2 level; *GE/C1* contains the lowest amount of optional adverbials. Similarly, as was the case with some of the lexical parameters, this aspect confirms the assumption that some values depend heavily on the initial text characteristics.

*JE* and its adaptations demonstrate a gradual increase in the average amount of adverbials per sentence from the B2 level to the original, which is not the tendency displayed by *GE*. Adverbials of manner and time can be identified as those which are most frequently disposed of, due to their optional and less crucial nature in terms of the overall meaning of the text. This parameter also reinforces the conclusion made above: not only does the assigned CEFR level define the text complexity of the adaptation, but the original text also plays a major role in the simplification process: the adaptations of the text originally bearing the highest values will also contain a higher amount of adverbials regardless of the publisher.

#### **4.2 Overview of the qualitative data:**

The most glaring tendency observed in the use of synonyms is that the most frequently replaced words do not belong to the range of the most frequent 3,000 words in English, regardless of the level of the simplified text. Another notable trend is that the *JE* adaptations reveal more substitutions than do *GE* adaptations. A significant amount of the difficult vocabulary in the original is replaced with the equivalent words in adaptations, regardless of the level. Thus, it is possible to conclude that adjustments to the lexical composition of authentic texts are necessary even at higher proficiency levels, including the C1 level. Furthermore, the differences in the publisher's approach to simplification manifest themselves as follows: the greater amount of synonymic substitutions are identified in the adaptations of the Penguin Readers series, reinforcing the conclusion that Oxford Bookworms tends to eliminate rather than simplify potentially difficult aspects.

The alternations in the collocations mostly involved the substitution of a less-frequent collocate for a more frequent one, which indicates the authors' reliance

on the word frequency lists. Long collocations are often subjected to shortening by replacing a long collocate with one of fewer syllables. As for idiomatic expressions, due to their infrequent use in the originals, no tendencies of their simplification can be revealed. In regard to the strategies that particular publishers employ, the Penguin Readers series is apparently more inclined to retaining and simplifying collocations, while the Oxford Bookworms series eliminates them in greater quantities.

Rewording being a strategy that goes against one of the principles of the simplification process that advocates for keeping sentences brief can be considered a marginal tool of simplification in this corpus. Despite the fact that it is sometimes necessary to replace a difficult word with a paraphrased structure, rewording is not frequently applied. Of the two analyzed publishers, the Oxford Bookworms series displays a considerably less frequent application of rewording strategy in the adapted texts.

The degree of direct and indirect speech occurrence within the texts was calculated, and then the adjustments performed were reviewed. In general, the original texts, logically, contain more instances of both direct and indirect speech; simultaneously, it was noticed that throughout all of the texts more instances of direct speech are present. The expected tendency of converting indirect speech into direct speech was not registered since both original texts contain only one example; as a result, adjustment was unnecessary. Two strategies seem to be employed when approaching potentially difficult direct and reported speech instances: discourse control and reduction of information strategy. The former is concerned with the supply of clear references to the addressers, addressees of messages, and the objects referred to by speakers. Discourse control is realized through, for instance, substituting definite articles with demonstrative pronouns, or supplying personal pronouns in case they are absent. Such strategies facilitate readers' comprehension by clarifying the references; they are applied at both the B2 and C1 proficiency levels. The reduction of information strategy functions in an opposite manner: it facilitates comprehension by eliminating some passages,

usually those which are not crucial to the overall meaning of the text. This helps to mitigate the potential overload of the readers' working memory, for example when adverbials of manner are eliminated from the reporting clauses. Additionally, the application of this strategy can be identified in those cases when repetitive utterances are retold and briefly summarized using reported speech. The reduction of information is widely employed, regardless of the level and the publisher, as is discourse control.

Verb forms can be considered one of the most unequivocal aspects of simplification: no discrepancies were found between publishers nor between the assigned CEFR levels and the textbooks' curriculum. In the simplified texts, no adjustments were made on verb tenses due to the revealed CEFR tendency that all verb tenses, including the passive forms, are covered once learners reach the B2 level of proficiency.

Both types of information control can be found in the scrutinized corpus of texts. The supply of information manifests itself through the authors' attempt to provide chapters with more transparent and straightforward titles that hint at further content, the aim being to activate readers' schemata and facilitate comprehension. The eliminated passages illustrate the opposite strategy of information control, namely the reduction of information. Various passages from the texts are eliminated at all proficiency levels; they most frequently present detailed, descriptive information of the events or characters which are not crucial for the overall meaning of the text.

As it is impossible to comprise all the stylistic changes in the analysis, only the most glaring ones were taken into account. Such changes were divided into three groups, including the changes concerning grammar, lexis, and pronunciation. The dominant lexical adjustments replaced marked expressions with more neutral equivalents. Changes in grammar involved the replacement of archaic expressions and altering non-canonical word order, to name a few examples. However, the most interesting transformations were concerned with pronunciation. This was especially visible in *GE* since the speech of the stranger presented its phonetic

realization with all the irregularities. The Oxford Bookworms series displayed a tendency to eliminate potentially difficult elements, while Penguin Readers retained and simplified them.

To conclude, the hypothesis regarding the expected gradual increase of language diversity, as well as the increase in text complexity from the B2 level to the original, was not confirmed. Furthermore, only the gaps between the resulting values of the original and the adapted texts were large, in contrast with considerably less significant differences between the two levels of adapted texts which seem to be almost interchangeable. It is evident that the absence of a list featuring the exact grammatical structures that learners should master at a particular CEFR level gives the authors of the adaptations more freedom in interpreting the proficiency levels. Obviously, the two analyzed series by the two publishers abide by a certain standard according to which the texts are adapted, however, these standards are not entirely congruent with one another, despite some shared characteristics. The standards of the publishers seem to differ not only in the list of grammatical structures that they consider characteristic of a particular proficiency level, but also in the extent to which the original texts must be simplified to reach a particular level. As was illustrated above, the texts adapted by Penguin Readers frequently revealed higher values than the texts simplified by Oxford Bookworms. Furthermore, the two publishers seem to adopt a different approach to potentially difficult aspects of the original texts: Penguin Readers is prone to retain and simplify, while Oxford Bookworms eliminates the difficult elements. Another discovery regarding the nature of text simplification is concerned with the fact that the crucial role in this process belongs not only the strategies adapted by the publisher to achieve the desired level of a graded reader, but also to the parameters of the original text.

## 5 Conclusion

Amongst the language teaching theorists, the extensive reading of simplified fiction has its advocates and opponents, with both sides employing linguistic arguments to support their particular viewpoint. The opponents of simplified fiction claim that it deprives the original text of its linguistic and stylistic qualities, therefore suggesting the use of authentic texts in extensive reading. On the contrary, the supporters stress the importance of comprehension in language acquisition. The present thesis endeavors to look at the authentic and simplified texts from the linguistic point of view in an attempt to unveil the linguistic features that characterize each level and to potentially determine the differences between the nature of the original and simplified texts of different proficiency levels. Such comparative analysis allows for disclosing several aspects about simplified fiction, namely: determining the linguistic features and structures that are used at particular levels of graded readers; understanding the language transformations that should be performed on the original text for it to be adapted to a particular CEFR level of graded readers; and justifying the use of authentic or simplified fiction at a particular CEFR level of proficiency.

The book market analysis showed that there is currently a wide selection of adapted titles of various levels from different publishers. However, the inspection of CEFR showed that learners are capable of reading longer pieces of fiction starting from the B2 level. This certainly does not exclude the possibility of creating adaptations at lower levels, however, such adaptation will bear little to no resemblance to the original linguistic features and will rather present a re-telling of the original plot. The specialized corpus of the analyzed texts was delimited as follows: the first chapters of the two original novels and their simplified versions at the B2 and C1 levels. The novels chosen, *GE* and *JE*, were written in approximately the same period of time and both tell the story of an orphan. Adaptations of both novels exist at the upper-intermediate and advanced levels in the Penguin Readers and Oxford Bookworms series.

The specialized corpus of the six texts was analyzed mainly in terms of language control applied in the adaptations, with the occasional appeal to the analysis of discourse and information control. Certain lexical and syntactic aspects were analyzed with the help of computational linguistic tools, such as the Compleat Lexical Tutor v.8 and the Coh-Metrix 3.0; the remaining aspects were analyzed manually. The quantitative data served as an instrument to evaluate and compare text complexity, while the qualitative data revealed certain tendencies in simplification of the texts of particular CEFR levels.

The analysis of language control was divided into the separate inspections of the lexical and syntactic aspects of the texts. The lexical analysis included the scrutiny of: the total number of headwords in the text, amount of high and low frequency words, lexical density, the use of synonyms in the adapted versions instead of low-frequency words in the originals, the use of idiomatic expressions and collocations, and the rewording strategy. The syntactic analysis focused on: the amount of words per sentence and the amount of words preceding the main verb, the number and use of adverbials, word order, direct and reported speech, and the use of verb forms. The most conspicuous stylistic changes were also scrutinized, in addition to the eliminated passages and changes in the chapters' names and order.

The results of the analysis did not confirm any of the initial hypotheses. First and foremost, the gained quantitative results revealed a wide gap between the values displayed by the original texts and their adaptations; this leads to the conclusion that authentic texts must be considerably simplified to be processed by learners, even at the highest C1 level. Secondly, there were no indications of the specific linguistic nature of the texts of a particular level: numerous parameters were more frequently dependent on the publisher's internal standards or the original characteristics of the authentic text than on the desired level of simplification; thus, no uniform description of the B2 or C1 levels of the simplified texts was devised. Nevertheless, a general inference can be made that the linguistic nature of the B2 and C1 texts is frequently analogous. Simultaneously, the linguistic nature of the originals is comparable because these texts mostly display the highest values

in both syntactic and lexical analysis. Thus, the choice between the B2 and C1 levels does not need to be as strongly justified as the choice between the original and adapted versions. Thirdly, the expected increase in the text complexity with the rising text proficiency levels did not always materialize, as in some cases, the B2 adaptations were more complex than the C1 level texts. The reasons for this disparity were explained in more detail in the practical and discussion sections.

As it was mentioned above, the analysis exposed glaring discrepancies between the graded readers series, as well as inconsistencies within a series itself. On the other hand, the differences between text complexity at the B2 and C1 levels are sometimes so minor that it is possible to interchange the texts. Such minor differences are concerned with the lexical aspect of the texts: the values reflecting lexical diversity or the amount of off-list words were frequently close and the differences were negligible. This, however, was not the case with some of the grammatical structures: judging by the passages scrutinized, the Penguin Readers series was consistent with the tendencies displayed in the textbooks of the B2 and C1 level, while Oxford Bookworms was not due to its tendency of eliminating difficult passages. Furthermore, Oxford Bookworms displayed the tendency of eliminating rather than simplifying lexical and stylistic aspects of the text.

### **5.1 Methodological recommendations for foreign-language teachers and learners**

Having analyzed and compared the values displayed by the original texts, it becomes clear that it is difficult to rely on authentic texts for the purpose of language acquisition. This is supported by the numerical data from the chart (see Figure 42) where sizable gaps exist between the values of the original texts and their adaptations. The numerous strategies for text simplification described above are meant to facilitate comprehension and be beneficial to the learners, however, the absence of a unified and consistent system of simplification of graded readers indicates that even the tentative CEFR level assignment to the texts cannot be fully trusted. There were numerous instances in which the Penguin Reader series demonstrated a greater adherence to the general tendencies of CEFR level

interpretation, as well as its tendency to rather retain and simplify difficult phenomena, as opposed to the Oxford Bookworms series. While it is obvious that more text samples must be analyzed to draw more general conclusions, all of the characteristics mentioned above make Penguin Readers the preferred series for extensive reading, as its ambition to preserve the original features, although simplified, has a greater potential to introduce classic literature to readers.

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## 7 Appendix

<b>New English File</b>		
<b>Linguistic features</b>	<b>B2 level</b>	<b>C1 level</b>
Verb forms	<ul style="list-style-type: none"> <li>• Present Perfect Simple and Continuous</li> <li>• Narrative tenses</li> <li>• Past Perfect Simple and Continuous</li> <li>• Future Perfect and Continuous</li> <li>• Passive voice: all forms</li> <li>• Use of “used to” and “would”</li> </ul>	<ul style="list-style-type: none"> <li>• Narrative tenses</li> <li>• Use of “used to” and “would”</li> </ul>
Word order	Does not deal with inversion	<ul style="list-style-type: none"> <li>• Inversion after negative adverbial expression in the beginning of the sentence (not only, never etc.)</li> </ul>
(In)Direct speech	<ul style="list-style-type: none"> <li>• Reporting verbs: tell, admit, deny, ask, accuse, suggest, etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Reported speech and backshift</li> </ul>
Adverbials	<ul style="list-style-type: none"> <li>• Position of adverbials in the sentence</li> <li>• Adverbs and adverbial phrases of time, manner, frequency, degree (adjuncts) or comment (disjuncts)</li> <li>• Adverbial clauses of contrast and purpose</li> </ul>	<ul style="list-style-type: none"> <li>• Adverbial clauses of result, reason, purpose, comparison</li> <li>• Disjuncts and subjuncts (in fact, actually, frankly)</li> </ul>

Figure 22. Linguistic features in New English File

<b>Straightforward</b>		
<b>Linguistic features</b>	<b>B2 level</b>	<b>C1 level</b>
Verb forms	<ul style="list-style-type: none"> <li>• Present Perfect Simple and Continuous</li> <li>• Past perfect Simple and Continuous</li> <li>• Future Perfect and Continuous</li> <li>• Narrative tenses</li> <li>• Use of “used to”</li> <li>• Passive voice: all forms</li> </ul>	<ul style="list-style-type: none"> <li>• Review of narrative tenses</li> <li>• Passive voice: all forms</li> </ul>
Word order	Does not deal with inversion	<ul style="list-style-type: none"> <li>• Fronting of certain sentence elements</li> <li>• Inversion after negative adverbial expression in the beginning of the sentence (not only, never etc.)</li> </ul>
(In)Direct speech	<ul style="list-style-type: none"> <li>• Reporting verbs: ask, tell, say</li> <li>• Reported speech and backshift</li> </ul>	<ul style="list-style-type: none"> <li>• Reported speech and backshift</li> <li>• Reporting verbs: advise, claim, accuse, etc.</li> </ul>
Adverbials	Does not focus on adverbials	<ul style="list-style-type: none"> <li>• Adverbial clauses of comparison</li> <li>• Intensifying adverbials</li> <li>• Disjuncts and subjuncts (sadly, unfortunately, certainly, surely)</li> </ul>

Figure 23. Linguistic features in Straightforward

<b>Maturita Solutions</b>		
<b>Linguistic features</b>	<b>B2 level</b>	<b>C1 level</b>
Verb forms	<ul style="list-style-type: none"> <li>• Present Perfect Simple and Continuous</li> <li>• Past Perfect Simple and Continuous</li> <li>• Future Perfect and Continuous</li> <li>• Passive voice: all forms</li> <li>• Use of “used to” and “would”</li> </ul>	<ul style="list-style-type: none"> <li>• Narrative tenses: past perfect, future in the past</li> <li>• Simple and continuous verb forms</li> <li>• Use of “used to” and “would”</li> </ul>
Word order	<ul style="list-style-type: none"> <li>• Inversion after negative adverbial expression in the beginning of the sentence (not only, never etc.)</li> </ul>	<ul style="list-style-type: none"> <li>• Fronting of certain sentence elements: negative adverbial expressions, adverbial expressions of place</li> </ul>
(In)Direct speech	<ul style="list-style-type: none"> <li>• Reporting verbs: ask, tell, say, beg, deny, agree</li> <li>• Reported speech and backshift</li> </ul>	<ul style="list-style-type: none"> <li>• Reporting verbs: advise, promise, confess</li> <li>• Reported speech and backshift</li> </ul>
Adverbials	<ul style="list-style-type: none"> <li>• Adverbials of purpose and result</li> <li>• Adverbial phrases of direction and position in the beginning of the sentence</li> </ul>	<ul style="list-style-type: none"> <li>• Using adverbials with reporting verbs: shouted angrily</li> <li>• Position of adverbials</li> <li>• Disjuncts and subjuncts (Unfortunately, indeed)</li> </ul>

Figure 24. Linguistic features in Maturita Solutions

	<u>Families</u>	<u>Types</u>	<u>Tokens</u>	<u>Percent</u>
K1 Words (1-1000):	362	466	1555	79.50%
Function:	...	...	(985)	(50.36%)
Content:	...	...	(570)	(29.14%)
> Anglo-Sax	...	...	(387)	(19.79%)
=Not Greco-Lat/Fr Cog:	...	...		
K2 Words (1001-2000):	105	113	127	6.49%
> Anglo-Sax:	...	...	(73)	(3.73%)
1k+2k		...	...	(85.99%)
AWL Words (academic):	24	25	26	1.33%
> Anglo-Sax:	...	...	(2)	(0.10%)
Off-List Words:	<u>?</u>	<u>220</u>	<u>248</u>	<u>12.68%</u>
	491+?	824	1956	100%

Figure 25. Vocabulary profiler analysis of *JE*

	<u>Families</u>	<u>Types</u>	<u>Tokens</u>	<u>Percent</u>
K1 Words (1-1000):	304	390	1117	89.79%
Function:	...	...	(667)	(53.62%)
Content:	...	...	(450)	(36.17%)
> Anglo-Sax	...	...	(321)	(25.80%)
=Not Greco-Lat/Fr Cog:	...	...		
K2 Words (1001-2000):	80	86	100	8.04%
> Anglo-Sax:	...	...	(61)	(4.90%)
1k+2k		...	...	(97.83%)
AWL Words (academic):	2	2	2	0.16%
> Anglo-Sax:	...	...	(1)	(0.08%)
Off-List Words:	<u>?</u>	<u>22</u>	<u>25</u>	<u>2.01%</u>
	386+?	500	1244	100%

Figure 26. Vocabulary profiler analysis of *JE/B2*

	<u>Families</u>	<u>Types</u>	<u>Tokens</u>	<u>Percent</u>
K1 Words (1-1000):	226	276	828	88.37%
Function:	...	...	(513)	(54.75%)
Content:	...	...	(315)	(33.62%)
> Anglo-Sax =Not Greco-Lat/Fr Cog:	...	...	(241)	(25.72%)
K2 Words (1001-2000):	65	71	87	9.28%
> Anglo-Sax:	...	...	(58)	(6.19%)
1k+2k		...	...	(97.65%)
AWL Words (academic):	2	2	2	0.21%
> Anglo-Sax:	...	...	()	(0.00%)
Off-List Words:	<u>?</u>	<u>14</u>	<u>20</u>	<u>2.13%</u>
	293+?	363	937	100%

Figure 27. Vocabulary profiler analysis of *JE/CI*

	<u>Families</u>	<u>Types</u>	<u>Tokens</u>	<u>Percent</u>
K1 Words (1-1000):	305	382	1576	85.33%
Function:	...	...	(989)	(53.55%)
Content:	...	...	(587)	(31.78%)
> Anglo-Sax =Not Greco-Lat/Fr Cog:	...	...	(457)	(24.74%)
K2 Words (1001-2000):	84	89	109	5.90%
> Anglo-Sax:	...	...	(85)	(4.60%)
1k+2k		...	...	(91.23%)
AWL Words (academic):	10	10	13	0.70%
> Anglo-Sax:	...	...	(2)	(0.11%)
Off-List Words:	<u>?</u>	<u>116</u>	<u>149</u>	<u>8.07%</u>
	399+?	597	1847	100%

Figure 28. Vocabulary profiler analysis of *GE*

	<u>Families</u>	<u>Types</u>	<u>Tokens</u>	<u>Percent</u>
K1 Words (1-1000):	166	197	475	88.79%
Function:	...	...	(294)	(54.95%)
Content:	...	...	(181)	(33.83%)
> Anglo-Sax	...	...	(129)	(24.11%)
=Not Greco-Lat/Fr Cog:	...	...		
K2 Words (1001-2000):	28	29	38	7.10%
> Anglo-Sax:	...	...	(26)	(4.86%)
1k+2k	...	...	...	(95.89%)
AWL Words (academic):	1	1	1	0.19%
> Anglo-Sax:	...	...	()	(0.00%)
Off-List Words:	<u>?</u>	<u>13</u>	<u>21</u>	<u>3.93%</u>
	195+?	240	535	100%

Figure 29. Vocabulary profiler analysis of *GE/B2*

	<u>Families</u>	<u>Types</u>	<u>Tokens</u>	<u>Percent</u>
K1 Words (1-1000):	180	221	549	89.85%
Function:	...	...	(327)	(53.52%)
Content:	...	...	(222)	(36.33%)
> Anglo-Sax	...	...	(157)	(25.70%)
=Not Greco-Lat/Fr Cog:	...	...		
K2 Words (1001-2000):	33	38	42	6.87%
> Anglo-Sax:	...	...	(34)	(5.56%)
1k+2k	...	...	...	(96.72%)
AWL Words (academic):	1	1	2	0.33%
> Anglo-Sax:	...	...	()	(0.00%)
Off-List Words:	<u>?</u>	<u>15</u>	<u>18</u>	<u>2.95%</u>
	214+?	275	611	100%

Figure 30. Vocabulary profiler analysis of *GE/C1*

<b>Synonyms in <i>JE</i> and its adaptations</b>		
<b><i>JE/B2</i> adaptation (Penguin Readers)</b>	<b><i>JE</i></b>	<b><i>JE/C1</i> (Oxford Bookworms)</b>
in fact	indeed <b>S1, W1</b>	-
cold <b>S1, W1</b>	cold <b>S1, W1</b>	freezing <b>S3</b>
garden <b>S1, W1</b>	shrubby	-
dark <b>S2, W1</b>	sombre	-
cold <b>S1, W1</b>	chilly	-
frozen <b>S3, W3</b>	nipped	ice-cold
nurse <b>S2, W3</b>	nurse <b>S2, W3</b>	nursemaid
sitting room	drawing-room	sitting-room
resting <b>S1, W1</b>	reclined	-
loved ones <b>S1, W1</b>	darlings <b>S3</b>	-
near <b>S1, W1</b>	about <b>S1, W1</b>	-
dismissed <b>W3</b>	dispensed	-
-	discover <b>S2, W1</b>	see <b>S1, W1</b>
tried <b>S1, W1</b>	endeavoring	trying <b>S1, W1</b>
remain silent <b>W3</b>	remain silent <b>W3</b>	be quiet <b>S2, W2</b>
slipped in <b>S3, W2</b>	slipped in <b>S3, W2</b>	crept into
bookshelves <b>S3</b>	bookcase	bookcase
book <b>S1, W1</b>	volume <b>S3, W2</b>	book <b>S1, W1</b>
full of <b>S1, W1</b>	stored with <b>S1, W1</b>	full of <b>S1, W1</b>
climbed onto <b>W2</b>	mounted into	climbed onto <b>W2</b>
pulling up <b>S1, W1</b>	gathering up <b>S3, W2</b>	-
-	drear	grey <b>S2, W2</b>
every <b>S1, W1</b>	each <b>S1, W1</b>	-
deeply <b>W3</b>	profoundly	-
stories <b>S1, W1</b>	tales <b>W3</b>	-
happened to <b>S1, W1</b>	chanced to	happened to <b>S1, W1</b>
-	Bewick	book <b>S1, W1</b>
creature <b>W3</b>	animal <b>S1, W1</b>	animal <b>S1, W1</b>
hoped <b>S1, W1</b>	wished <b>S1, W1</b>	-
fat <b>S1, W2</b>	stout	fat <b>S1, W2</b>

unhealthy	unwholesome	-
-	bilious	ill S3, W2
ought to S1, W1	ought to S1, W1	should S1, W1
school S1, W1	school S1, W1	boarding school
said S1, W1	affirmed	-
sweets S2, W3	sweetmeats	-
severe S3, W3	harsh	-
preferred S2, W2	inclined	-
missed S1, W2	pining after	-
continually	continually	all the time
protection S2, W2	appeal S2, W1	-
insult	abuse S3, W3	-
thought about S1, W1	mused on	thinking S1, W1
suddenly S1, W1	all at once	-
struck S3, W3	struck S3, W3	hit S1, W2
hard S1, W1	strongly S3	hard S1, W1
-	impudence	rudeness S3
anxiety S3, W3	care S1, W1	-
warning S3, W2	teach S1, W2	-
balance S2, W2	poise	-
thrown S1, W1	flung	threw S1, W1
fear S3, W1	terror W3	fear S3, W1
ran S1, W1	ran S1, W1	rushed S2, W3
straight S1, W2	headlong	-
seize W3	grasp	-
-	closed with	was fighting S1, W1
running down S1, W1	trickle down	running down S1, W1
screamed S3	bellowed	shouted S2, W2
help S1, W1	aid W3	-
fly at	fly at	attacked S2, W2
carried S1, W1	borne S2, W2	carried S1, W1

Figure 31. Synonyms in *JE* and its adaptations

<b>Synonyms in <i>GE</i> and its adaptations</b>		
<b><i>GE/B2</i> (Oxford Bookworms)</b>	<b><i>GE</i></b>	<b><i>GE/C1</i> (Penguin Readers)</b>
memory <b>S2, W1</b>	impression <b>S3, W2</b>	memory <b>S2, W1</b>
-	wilderness <b>S1, W1</b>	land <b>S1, W1</b>
jumped up <b>S1, W1</b>	started up	jumped up <b>S1, W1</b>
wet <b>S2, W3</b>	soaked	-
-	shivered	shaking <b>S3, W2</b>
begged	pleaded	begged
-	ravenously	hungrily (hungry <b>S2</b> )
-	undersized	small <b>S1, W1</b>
gravestone	tombstone	-
badly <b>S3, W3</b>	dreadfully	-
-	pecooliar (peculiar)	particular <b>S1, W1</b>
walk with difficulty <b>S1, W1</b>	limped	moved <b>S1, W1</b>

Figure 32. Synonyms in *GE* and its adaptations

<b>Idioms and collocations in <i>JE</i></b>		
<b><i>JE/B2</i> (Penguin Readers)</b>	<b><i>JE</i></b>	<b><i>JE/C1</i> (Oxford Bookworms)</b>
cold winter wind	cold winter wind	freezing cold wind
dark clouds	sombre clouds	-
heavy rain	penetrating rain	heavy rain
-	in the raw twilight	-
cold afternoons	chilly afternoons	winter
lay resting	lay reclined	-
making sure	taking care	-
closed the red curtains	having drawn the curtain	drew the curtains
-	drear day	grey afternoon
deeply interesting	profoundly interesting	-
hoped with all my heart	wished fervently	-

unhealthy skin	dingy and unwholesome skin	-
unattractive features	thick lineaments	-
thick arms and legs	heavy limbs	-
severe opinion	harsh opinion	-
missed home	pinning after home	-
had no protection	had no appeal	-
putting out the tongue	thrusting out the tongue	-
disgustingly ugly appearance	disgusting and ugly appearance	ugly face
struck sharply and hard	struck suddenly and strongly	hit hard
have no right	have no business	have no right
balance the book	poise the book	-
cry of fear	cry of alarm	-
sharp pain	sharp pain	great pain
passed its limit	passed its climax	-
ran straight	ran headlong	-
seize hair	grasp hair	-
-	desperate thing	desperate girl
screamed loudly	bellowed out loudly	-
hands seized	hands laid upon	-

Figure 33. Collocations and idiomatic expressions in *JE* and its adaptations

<b>Idioms and collocations in <i>GE</i></b>		
<b><i>GE/B2</i> (Oxford Bookworms)</b>	<b><i>GE</i></b>	<b><i>GE/C1</i> (Penguin Readers)</b>
first memory	vivid and broad impression	earliest memory
cold, grey afternoon	raw afternoon	cold, wet afternoon
-	dark flat wilderness	dark flat empty land
-	distant savage lair	distant place
-	growing afraid of	growing afraid of

voice cried	voice cried	voice cried
if you shout	keep still	keep still
begged in terror	pleaded in terror	begged in terror
-	give mouth	speak out
ate in two bites	ate ravenously	eat hungrily
decided	made up my mind	-
stared fiercely	looked powerfully	-
badly frightened	dreadfully frightened	badly frightened
ran as fast as I could	made the best use of	made the best use of

Figure 34. Collocations and idiomatic expressions in *GE* and its adaptations

<b>Rewording in <i>JE</i> and its adaptations</b>		
<b><i>JE/B2</i> (Penguin Readers)</b>	<b><i>JE</i></b>	<b><i>JE/C1</i> (Oxford Bookworms)</b>
rough words	chidings	was scolding
was sorry	regretted	-
those older than themselves	elders	-
move closer	approach	-
arms and legs	limbs	-
-	gorged himself	ate too much
worked too hard	over-application	-
having learnt to be	habitually	-
waited fearfully	dreading	-
was used to	accustomed to	was used to
mama has to pay for	at mama's expense	-
was thrown	hurl	threw it hard
was stronger	predominated	-
wicked little thing	fury	wicked girl

Figure 35. Rewording in *JE* and its adaptations

<b>Rewording in <i>GE</i> and its adaptations</b>		
<b><i>GE/B2</i> (Oxford Bookworms)</b>	<b><i>GE</i></b>	<b><i>GE/C1</i> (Penguin Readers)</b>
cold, grey	raw <b>W3</b>	cold, wet
-	limped	moved with difficulty
-	shivered	was shaking with cold
-	angel	kind and friendly
walked with difficulty	limped	-

Figure 36. Rewording in *GE* and its adaptations

<b>Inversion in <i>JE</i> and its adaptations</b>		
<b><i>JE/B2</i> (Penguin Readers)</b>	<b><i>JE</i></b>	<b><i>JE/C1</i> (Oxford Bookworms)</b>
I hated coming home	Dreadful to me was the coming home	I used to hate coming home
But what have I done	What does Bessie say I have done	What does Bessie say I have done
the voice called me	cried the voice	-
I thought	thought I	I thought
What do you want?	What do you want?	What do you want?
was the answer	was the answer	he answered
he said	said he	he said
What were you doing	What were you doing	What were you doing
Did she say	Did she say	Did she say
Did you hear	Did you hear	Did you hear
I'll tell	Won't I tell	I'll tell
Did anybody ever see	Did ever anybody see	

Figure 37. Inversion in *JE* and its adaptations

<b>Inversion in <i>GE</i> and its adaptations</b>		
<b><i>GE/B2</i> (Oxford Bookworms)</b>	<b><i>GE</i></b>	<b><i>GE/C1</i> (Penguin Readers)</b>
-	Ours was the marsh country	Our was the marsh country
cried a terrible voice	cried a terrible voice	cried a terrible voice
he said	said the man	said the man
-	said the man (x4)	said the man (x4)
-	said the man (x2)	-
I answered	said I	-
-	said he	-
Who do you live with [...]?	Who d'ye live with [...]?	
-	What do you say?	-
-	said the man	-
-	said he	-

Figure 38. Inversion in *GE* and its adaptations

<b>Direct and indirect speech in <i>JE</i> and its adaptations</b>		
<b><i>JE/B2</i> (Penguin Readers)</b>	<b><i>JE</i></b>	<b><i>JE/C1</i> (Oxford Bookworms)</b>
She had dismissed me from the group, saying that she was sorry she was forced to keep me at a distance, but that until I tried seriously to develop a more friendly and attractive nature[...]	Me, she had dispensed from joining the group; saying, "She regretted to be under the necessity of keeping me at a distance; but that until she heard from Bessie, and could discover by her own observation, that I was endeavoring in good earnest to acquire a more sociable and childlike disposition [...]"	I wanted to join the family circle, but Mrs. Reed, my aunt, refused. Bessie had complained about me. "No, I'm sorry, Jane. Until I hear from Bessie, or see for myself, that you are really trying to behave better, you cannot be treated as a good, happy child, like my children."
"But what have I done?"	"What does Bessie say I	"What does Bessie say I

I asked.	have done?" I asked.	have done?" I asked.
"Jane, I don't like questions or objections. Children should not speak to those older than themselves in such a way. Sit down somewhere, and until you can speak pleasantly, remain silent."	"Jane, I don't like cavillers or questioners; besides, there is something truly forbidding in a child taking up her elders in that manner. Be seated somewhere; and until you can speak pleasantly, remain silent."	"Jane, it is not polite to question me in that way. If you cannot speak pleasantly, be quiet."
The voice of John Reed called me	"Boh! Madam Mope!" cried the voice of John Reed;	-
"Where in the world is she?" he cried.	"Where the dickens is she!" he continued.	"Where are you, rat?" he shouted.
"Lizzy! Georgy!" he called to his sisters. "Jane is not here. Tell Mama she has run out into the rain. Bad creature!"	"Lizzy! Georgy! (calling to his sisters) Joan is not here: tell mama she is run out into the rain--bad animal!"	"Eliza! Georgy! Jane isn't here! Tell Mamma she's run out into the rain – what a bad animal she is!"
"It is lucky that I closed the curtain," I thought,	"It is well I drew the curtain," thought I[...]	"How lucky I drew the curtain," I thought.
"What do you want?" I asked.	"What do you want?" I asked, with awkward diffidence.	"What do you want?" I asked him.
"Say, 'What do you want, Master Reed?'" was the answer.	"Say, 'What do you want, Master Reed?'" was the answer.	"Say, 'What do you want, <i>Master Reed</i> ,'" he answered, sitting in an armchair.
"I want you to come here."	"I want you to come here;"	"I want you to come here."
His schoolmaster said that his condition would	Mr. Miles, the master, affirmed that he would	-

improve if he received fewer cakes and sweets from his family [...]	do very well if he had fewer cakes and sweetmeats sent him from home[...]	
"That is for questioning Mama," he said, "and for hiding like a thief behind curtains, and for the look you had in your eyes two minutes ago, you rat!"	"That is for your impudence in answering mama awhile since," said he, "and for your sneaking way of getting behind curtains, and for the look you had in your eyes two minutes since, you rat!"	"That is for your rudeness to Mamma just now," he said, "and for your wickedness in hiding, and for looking at me like that, you rat!"
"What were you doing behind the curtain?" he asked.	"What were you doing behind the curtain?" he asked.	"What were you doing behind that curtain?" he asked.
"I was reading."	"I was reading."	"I was reading," I answered.
"Show me the book."	"Show the book."	"Show me the book."
"You have no right to take our books. You are a poor relation, Mama says. You have no money; your father left you none. [...]"	"You have no business to take our books; you are a dependent, mama says; you have no money; your father left you none. [...]"	"You have no right to take our books," he continued. "You have no money and your father left you none. [...]"
"Wicked and cruel boy!" I said.	"Wicked and cruel boy!" I said.	"You wicked, cruel boy!" I cried.
"You are like a murderer – you are like a slave driver – you are like the evil rulers of ancient Rome!"	"You are like a murderer--you are like a slave-driver--you are like the Roman emperors!"	"You are a bully! You are as bad as a murderer!"
"What! What!" he cried.	"What! What!" he cried.	"What! What!" he cried.
"Did she say that to me? Did you hear her, Eliza	"Did she say that to me? Did you hear her, Eliza	"Did she say that to me? Did you hear, Eliza and

and Georgiana? I'll tell Mama! But first - "	and Georgiana? Won't I tell mama? but first--"	Georgiana? I'll tell Mamma, but first..."
I heard the words: "Oh! What a wicked little thing, to fly at Master John like that!"	I heard the words - "Dear! Dear! What a fury to fly at Master John!"	They pulled us apart and I heard them say, "What a wicked girl! She attacked Master John!"
"Did anybody ever see such evil passion!"	"Did ever anybody see such a picture of passion!"	-
Then Mrs Reed commanded: "Take her away to the red room, and lock her in there."	Then Mrs. Reed subjoined - "Take her away to the red-room, and lock her in there."	Mrs. Reed said calmly, "Take her away to the red room and lock her in there."

Figure 39. Direct and indirect speech in *JE* and its adaptations

<b>Direct and indirect speech in <i>GE</i> and its adaptations</b>		
<b><i>GE/B2</i> (Oxford Bookworms)</b>	<b><i>GE</i></b>	<b><i>GE/C1</i> (Penguin Readers)</b>
"Don't say a word!" cried a terrible voice, as a man jumped up from among the graves and caught hold of me.	"Hold your noise!" cried a terrible voice, as a man started up from among the graves	"Hold your noise," cried a terrible voice, as a man jumped up from among the graves.
"If you shout I'll cut your throat!"	"Keep still, you little devil, or I'll cut your throat!"	"Keep still, you little devil, or I'll cut your throat."
"Oh! Don't cut my throat sir!" I begged in terror.	"O! Don't cut my throat, sir," I pleaded in terror.	"Oh! Don't cut my throat, sir," I begged him in terror.
-	"Pray don't do it, sir."	"Please, don't do it sir."
"Tell me your name, boy! Quick!" he said, still holding me.	"Tell us your name!" said the man.	"Tell me your name," said the man.
-	"Quick!"	"Quick!"

"My name's Pip, sir.	"Pip, sir."	"Pip, sir."
-	"Once more," said the man, staring at me.	"Once more," said the man, staring at me.
-	"Give it mouth!"	"Speak out."
-	"Pip. Pip, sir."	"Pip. Pip, sir."
"And show where you live!"	"Show us where you live," said the man.	"Show me where you live," said the man.
-	"Pint out the place!"	"Point out that place."
-	"You young dog," said the man, licking his lips, "what fat cheeks you ha' got."	"You young dog!" said the man, talking as he ate noisily. "What fat cheeks you've got!"
"So where are your father and mother?" he asked.	"Where's your mother?"	He asked me where my father and mother were.
"There, sir," I answered, pointing to their graves.	"There, sir!" said I.	-
-	"There, sir!" I timidly explained.	When I had pointed out to him the places where they were buried,
-	"Also Georgiana. That's my mother."	-
"Oh!" he said. "I see. They're dead.	"Oh!" said he, coming back.	-
Well, who do you live with, if I let you live, which I haven't decided yet?"		he asked me who I lived with.
"With my sister, sir, wife of Joe Gargery, the blacksmith."	"My sister, sir - Mrs. Joe Gargery - wife of Joe Gargery, the blacksmith, sir."	I told him I lived with my sister, wife of Joe Gargery, the blacksmith.
"Blacksmith, you say?"	"Blacksmith, eh?" said he.	-

<p>"Now look here. You bring me a file. You know what that is? And you bring me some food.</p>	<p>"Now lookee here," he said, "the question being whether you're to be let to live. You know what a file is?"</p>	<p>-</p>
<p>-</p>	<p>"You get me a file."</p>	<p>He took me by both arms and ordered me to bring him, early the next morning at the old gun placements, a metal file and some food, or he would cut my heart out.</p>
<p>If you don't, or if you tell anyone about me, I'll cut your heart out."</p>	<p>"Or I'll have your heart and liver out."</p>	<p>-</p>
<p>"I promise I'll do it, sir," I answered.</p>	<p>I was dreadfully frightened, and so giddy that I clung to him with both hands, and said, "If you would kindly please to let me keep upright, sir, perhaps I shouldn't be sick, and perhaps I could attend more."</p>	<p>-</p>
<p>"You see," he continued, smiling unpleasantly, "I travel with a young man, a friend of mine, who roasts boys' hearts and eats them.</p>	<p>"Now, I ain't alone, as you may think I am. There's a young man hid with me, in comparison with which young man I am a Angel. [...]"</p>	<p>"I'm not alone," he said, "as you may think I am. There's a young man hidden with me, in comparison with whom I am kind and friendly. [...]"</p>
<p>-</p>	<p>I said that I would get him the file, and I would get him what broken bits of food I could, and I would come to him at the Battery, early in the</p>	<p>I promised to bring him the file, and what bits of food I could,</p>

	morning.	
Remember, you promised!"	"Now," he pursued, "you remember what you've undertaken, and you remember that young man, and you get home!"	-
-	"Goo-good night, sir," I faltered.	and wished him goodnight.

Figure 40. Direct and indirect speech in *GE* and its adaptations

<b>Reduction of information: eliminated passages</b>	
<b>Example 1 (JE):</b>	<p>Folds of scarlet drapery shut in my view to the right hand; to the left were the clear panes of glass, protecting, but not separating me from the drear November day. At intervals, while turning over the leaves of my book, I studied the aspect of that winter afternoon. Afar, it offered a pale blank of mist and cloud; near a scene of wet lawn and storm-beat shrub, with ceaseless rain sweeping away wildly before a long and lamentable blast.</p> <p>I returned to my book--Bewick's History of British Birds: the letterpress thereof I cared little for, generally speaking; and yet there were certain introductory pages that, child as I was, I could not pass quite as a blank. They were those which treat of the haunts of sea-fowl; of "the solitary rocks and promontories" by them only inhabited; of the coast of Norway, studded with isles from its southern extremity, the Lindenness, or Naze, to the North Cape –</p> <p>"Where the Northern Ocean, in vast whirls, Boils round the naked, melancholy isles Of farthest Thule; and the Atlantic surge Pours in among the stormy Hebrides."</p> <p>Nor could I pass unnoticed the suggestion of the bleak shores of Lapland, Siberia, Spitzbergen, Nova Zembla, Iceland, Greenland, with "the vast sweep of the Arctic Zone, and those forlorn regions of dreary space,--that reservoir of frost and snow, where firm fields of ice, the accumulation of centuries of winters, glazed in Alpine heights above heights, surround the</p>

	<p>pole, and centre the multiplied rigours of extreme cold." Of these death-white realms I formed an idea of my own: shadowy, like all the half-comprehended notions that float dim through children's brains, but strangely impressive. The words in these introductory pages connected themselves with the succeeding vignettes, and gave significance to the rock standing up alone in a sea of billow and spray; to the broken boat stranded on a desolate coast; to the cold and ghastly moon glancing through bars of cloud at a wreck just sinking.</p> <p>I cannot tell what sentiment haunted the quite solitary churchyard, with its inscribed headstone; its gate, its two trees, its low horizon, girdled by a broken wall, and its newly-risen crescent, attesting the hour of eventide.</p> <p>The two ships becalmed on a torpid sea, I believed to be marine phantoms.</p> <p>The fiend pinning down the thief's pack behind him, I passed over quickly: it was an object of terror.</p>
<p><b>Example 2</b> <b>(JE):</b></p>	<p>I had read Goldsmith's History of Rome, and had formed my opinion of Nero, Caligula, etc. Also I had drawn parallels in silence, which I never thought thus to have declared aloud.</p>
<p><b>Example 3</b> <b>(GE):</b></p>	<p>As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like, were unreasonably derived from their tombstones. The shape of the letters on my father's, gave me an odd idea that he was a square, stout, dark man, with curly black hair. From the character and turn of the inscription, "Also Georgiana Wife of the Above," I drew a childish conclusion that my mother was freckled and sickly. To five little stone lozenges, each about a foot and a half long, which were arranged in a neat row beside their grave, and were sacred to the memory of five little brothers of mine - who gave up trying to get a living, exceedingly early in that universal struggle - I am indebted for a belief I religiously entertained that they had all been born on their backs with their hands in their trousers-pockets, and had never taken them out in this state of existence.</p>
<p><b>Example 4</b> <b>(GE):</b></p>	<p>"Now lookee here," he said, "the question being whether you're to be let to live. You know what a file is?"</p>

	<p>"Yes, sir."</p> <p>"And you know what wittles is?"</p> <p>"Yes, sir."</p> <p>After each question he tilted me over a little more, so as to give me a greater sense of helplessness and danger.</p> <p>"You get me a file." He tilted me again. "And you get me wittles." He tilted me again. "You bring 'em both to me." He tilted me again. "Or I'll have your heart and liver out." He tilted me again.</p>
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Figure 41. Eliminated passages

	Number of head-words	Amount of word-types	Amount of high frequency words	Amount of off-list words	Lexical density	Average number of words per sentence	Average number of words before the main verb	Number of instances of inverted word order	Total amount of optional adverbials in the text	Average amount of optional adverbials per sentence
<i>JE</i>		824	85.99%	12.68%	0.50	23.143	2.214	6	139	1.09
<i>GE</i>		597	91.23%	8.07%	0.46	18.48	3.79	13	81	1.62
<i>JE/C1</i>	2500	363	97.65%	2.13%	0.45	11.75	2.55	0	83	0.82
<i>GE/C1</i>	3000	275	96.72%	2.95%	0.46	13.043	2.106	7	26	0.49
<i>JE/B2</i>	2300	500	97.83%	2.01%	0.46	13.126	1.811	1	102	0.88
<i>GE/B2</i>	1800	240	95.89%	3.93%	0.45	10.74	1.56	1	35	0.614

The most complex									The least complex	
1	2	3	4	5	6					

Figure 42. The overview of the quantitative data

Legend:            **Adverbials**  
                       *Collocations and idioms*  
                       **Synonyms**  
                       **Inversion**  
                       Rewording

<i>JE/B2</i> (Penguin Readers)	<i>JE</i>	<i>JE/C1</i> (Oxford Bookworms)
There was no possibility of taking a walk <b>that day</b> .	There was no possibility of taking a walk <b>that day</b> .	We could not go for a walk <b>that afternoon</b> .
We had, <b>in fact</b> , been wandering in the leafless <b>garden</b> for <b>an hour in the morning</b> , but <b>since dinner</b> the <b>cold winter wind</b> had brought with it such <b>dark clouds</b> and such <b>heavy rain that further outdoor exercise was impossible</b> .	We had been wandering, <b>indeed</b> , in the leafless <b>shrubbery an hour in the morning</b> ; <b>but since dinner</b> (Mrs. Reed, <b>when there was no company</b> , dined early) the <b>cold winter wind</b> had brought with it <i>clouds so sombre</i> , and a <i>rain so penetrating</i> , <b>that further outdoor exercise was now out of the question</b> .	There was such a <b>freezing cold wind</b> , and such <b>heavy rain</b> , that we all stayed <b>indoors</b> .
I was glad of it; I never liked long walks, especially on <b>cold afternoons</b> . <b>I hated coming home</b> with <b>frozen</b> fingers and toes, with a heart saddened by the <u>rough words</u> of Bessie, the <b>nurse</b> , and by the consciousness of how weak I was, compared with Eliza, John and Georgiana Reed.	I was glad of it: I never liked long walks, especially on <b>chilly afternoons</b> : <b>dreadful to me was the coming home</b> <i>in the raw twilight</i> , with <b>nipped</b> fingers and toes, and a heart saddened by the <u>chidings</u> of Bessie, the <b>nurse</b> , and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed.	I was glad of it. I never liked long walks, especially in <b>winter</b> . <b>I used to hate coming home</b> when it was almost dark, with <b>ice-cold fingers</b> and toes, feeling miserable because Bessie, the <b>nursemaid</b> , <u>was</u> always <u>scolding</u> me. <b>All the time</b> I knew I was different from my cousins, Eliza, John and Georgiana Reed. They were taller and

		stronger than me, and they were loved.
Eliza, John and Georgiana were <b>now</b> with their mama <b>in the sitting room at Gateshead</b> . She <i>lay <b>resting</b></i> by the fireside, and with her <b>loved ones near her</b> (for the moment neither quarrelling nor crying) she looked <b>perfectly</b> happy.	The said Eliza, John, and Georgiana were <b>now</b> clustered <b>round their mama in the drawing-room</b> : she <i>lay <b>reclined</b></i> on a sofa by the fireside, and with her <b>darlings about her</b> (for the time neither quarrelling nor crying) looked <b>perfectly</b> happy.	These three <b>usually</b> spent their time <b>crying</b> and <b>quarrelling</b> , but <b>today</b> they were sitting quietly around their mother in the <b>sitting-room</b> .
She had <b>dismissed</b> me from the group, <b>saying</b> that she <u>was sorry</u> she was forced to keep me at a distance, but that <b>until I tried seriously to develop a more friendly and attractive nature</b> , she <b>really</b> could not allow me to join in the pleasures intended <b>only</b> for happy little children.	Me, she had <b>dispensed</b> from joining the group; <b>saying</b> , "She <u>regretted</u> to be under the necessity of keeping me at a distance; but that <b>until she heard from Bessie</b> , and <b>could discover by her own observation</b> , that I was <b>endeavoring in good earnest</b> to acquire a more sociable and childlike disposition, a more attractive and sprightly manner--something lighter, franker, more natural, as it were--she <b>really</b> must exclude me from privileges intended <b>only</b> for contented, happy, little children."	I wanted to join the family circle, but Mrs. Reed, my aunt, refused. Bessie had complained about me. "No, I'm sorry, Jane. <b>Until I hear from Bessie</b> , or <b>see for myself</b> , that you are <b>really trying</b> to behave <b>better</b> , you cannot be treated as a good, happy child, <b>like my children</b> ."
" <b>But what have I done?</b> " I asked.	" <b>What does Bessie say I have done?</b> " I asked.	" <b>What does Bessie say I have done?</b> " I asked.
"Jane, I don't like questions or objections. Children should not speak to <u>those older than themselves</u> <b>in such a way</b> . Sit down	"Jane, I don't like cavaliers or questioners; besides, there is something <b>truly</b> forbidding in a child taking up her <u>elders</u> <b>in that manner</b> .	"Jane, it is not polite to question me <b>in that way</b> . <b>If you cannot speak pleasantly, be quiet</b> ."

<p>somewhere, and until you can speak pleasantly, remain silent.”</p>	<p>Be seated somewhere; and until you can speak pleasantly, remain silent.”</p>	
<p>A small breakfast room lay next to the sitting room. I slipped in there.</p>	<p>A breakfast-room adjoined the drawing-room, I slipped in there.</p>	<p>I crept out of the sitting-room and into the small room next door,</p>
<p>It contained bookshelves, and I soon took possession of a book, making sure that it was one full of pictures.</p>	<p>It contained a bookcase: I soon possessed myself of a volume, taking care that it should be one stored with pictures.</p>	<p>where I chose a book full of pictures from the bookcase.</p>
<p>I climbed onto the window seat and, pulling my feet up, I sat cross-legged. I then closed the red curtains, so that I was hidden from the view.</p>	<p>I mounted into the window-seat: gathering up my feet, I sat cross-legged, like a Turk; and, having drawn the red moreen curtain nearly close, I was shrined in double retirement.</p>	<p>I climbed onto the window-seat and drew the curtains, so that I was completely hidden. I sat there for a while.</p>
	<p>Folds of scarlet drapery shut in my view to the right hand; to the left were the clear panes of glass, protecting, but not separating me from the drear November day. At intervals, while turning over the leaves of my book, I studied the aspect of that winter afternoon. Afar, it offered a pale blank of mist and cloud; near a scene of wet lawn and storm-beat shrub, with ceaseless rain sweeping away wildly before a long and lamentable blast.</p> <p>I returned to my book--Bewick's History of</p>	<p>Sometimes I looked out of the window at the grey November afternoon, and saw the rain pouring down on the leafless garden. But most of the time I studied the book and stared, fascinated, at the pictures.</p>

British Birds: the letterpress thereof I cared **little** for, **generally speaking**; and yet there were certain introductory pages that, child as I was, I could not pass **quite** as a blank. They were those which treat of the haunts of sea-fowl; of "the solitary rocks and promontories" by them **only** inhabited; of the coast of Norway, studded with isles from its southern extremity, the Lindeness, or Naze, to the North Cape -

"Where the Northern Ocean, in vast whirls,  
Boils **round the naked, melancholy isles Of farthest Thule**; and the Atlantic surge Pours **in among the stormy Hebrides**."

Nor could I pass unnoticed the suggestion of the bleak shores of Lapland, Siberia, Spitzbergen, Nova Zembla, Iceland, Greenland, with "the vast sweep of the Arctic Zone, and those forlorn regions of dreary space,--that reservoir of frost and snow, where firm fields of ice, the accumulation of centuries of winters, glazed in Alpine heights above heights, surround the pole, and concentrate the multiplied rigours of extreme cold." Of these death-white realms I formed an idea of my own: shadowy, **like all the half-comprehended notions** that float dim

	<p>through children's brains, but <b>strangely</b> impressive. The words in these introductory pages connected themselves with the succeeding vignettes, and gave significance to the rock standing up alone <b>in a sea of billow and spray</b>; to the broken boat stranded <b>on a desolate coast</b>; to the cold and ghastly moon glancing through bars of cloud at a wreck just sinking.</p> <p>I cannot tell what sentiment haunted the <b>quite</b> solitary churchyard, with its inscribed headstone; its gate, its two trees, its low horizon, girdled by a broken wall, and its newly-risen crescent, attesting the hour of eventide.</p> <p>The two ships becalmed on a torpid sea, I believed to be marine phantoms.</p> <p>The fiend pinning down the thief's pack <b>behind him</b>, I passed over <b>quickly</b>: it was an object of terror.</p> <p>So was the black horned thing seated aloof <b>on a rock, surveying a distant crowd surrounding a gallows</b>.</p>	
<p><b>Every</b> picture in the book told a story, <b>often</b> mysterious to my undeveloped understanding, but <b>always deeply</b></p>	<p><b>Each</b> picture told a story; mysterious <b>often</b> to my undeveloped understanding and imperfect feelings, yet <b>ever profoundly</b></p>	

<p><i>interesting</i> – as interesting as the <b>stories of love and adventure</b> that Bessie sometimes began on winter evenings, when she <b>happened to</b> be in a good humour.</p>	<p><i>interesting</i>: as interesting as the <b>tales</b> Bessie sometimes narrated on winter evenings, when she <b>chanced to</b> be in good humour; and when, having brought her ironing-table to the nursery hearth, she allowed us to sit about it, and while she got up Mrs. Reed's lace frills, and crimped her nightcap borders, fed our eager attention with passages of love and adventure taken from old fairy tales and other ballads; or (as at a later period I discovered) from the pages of Pamela, and Henry, Earl of Moreland.</p>	
<p>With the <b>book</b> on my knee, I was happy.</p>	<p>With <b>Bewick</b> on my knee, I was then happy: happy at least in my way.</p>	<p>Lost in the world of imagination, I forgot my sad, lonely existence for a while, and was happy.</p>
<p>I feared nothing except interruption, and that came <b>too soon</b>.</p>	<p>I feared nothing but interruption, and that came <b>too soon</b>.</p>	<p>I was <b>only</b> afraid that my secret hiding-place might be discovered.</p>
	<p>The breakfast-room door opened.</p>	<p><b>Suddenly</b> the door of the room opened. John Reed rushed in.</p>
<p><b>The voice</b> of John Reed <b>called me</b>. Then there was a silence as he found the room empty.</p>	<p>"Boh! Madam Mope!" <b>cried the voice</b> of John Reed; then he paused: he found the room <b>apparently</b> empty.</p>	
<p>"Where in the world is she?" he cried.</p>	<p>"Where the dickens is she!" he continued.</p>	<p>"Where are you, rat?" he shouted.</p>
<p>"Lizzy! Georgy!" he called to his sisters. "Jane is not here. Tell Mama she has run</p>	<p>"Lizzy! Georgy! (calling to his sisters) Joan is not here: tell mama she is run out <b>into the</b></p>	<p>He did not see me <b>behind the curtain</b>. "Eliza! Georgy! Jane isn't here! Tell Mamma she's</p>

out <b>into the rain</b> . Bad <b>creature!</b> "	<b>rain--bad animal!</b> "	run out <b>into the rain</b> – what a bad <b>animal</b> she is!"
"It is lucky that I closed the curtain," <b>I thought</b> , and I <b>hoped with all my heart</b> that he would not discover my hiding place. He would not <b>in fact</b> have found it by himself, as he was neither sharp-sighted nor intelligent, but Eliza put her head round the door, and said: "She is in the window seat, <b>surely</b> , John."	"It is well I drew the curtain," <b>thought I</b> ; and I <b>wished fervently</b> he might not discover my hiding-place: nor would John Reed have found it out himself; he was not quick either of vision or conception; but Eliza <b>just</b> put her head in at the door, and said <b>at once</b> -"She is in the window-seat, <b>to be sure</b> , Jack."	"How lucky I drew the curtain," I thought. He would <b>never</b> have found me, <b>because he was not very intelligent</b> . But Eliza guessed <b>at once</b> where I was. "She's in the window-seat, John," she called <b>from the sitting-room</b> .
I came out <b>immediately, because I trembled at the idea of being dragged out by John</b> .	And I came out <b>immediately, for I trembled at the idea of being dragged forth by the said Jack</b> .	So I came out <b>immediately, as I did not want him to pull me out</b> .
" <b>What do you want?</b> " I asked.	" <b>What do you want?</b> " I asked, <b>with awkward diffidence</b> .	"What do you want?" I asked him.
"Say, 'What do you want, Master Reed?'" <b>was the answer</b> .	"Say, 'What do you want, Master Reed?'" <b>was the answer</b> .	"Say, 'What do you want, Master Reed,'" <b>he answered, sitting in an armchair</b> .
"I want you to come here." <b>Seating himself in an armchair</b> , he made a sign to me to <b>move closer</b> and stand <b>in front of him</b> .	"I want you to come here;" and <b>seating himself in an arm-chair</b> , he intimated <b>by a gesture</b> that I was to <b>approach</b> and stand <b>before him</b> .	"I want you to come here."
John Reed was a schoolboy of fourteen	John Reed was a schoolboy of fourteen years	John Reed was fourteen and I was only ten.

years, four years older than I was; he was large and <b>fat for his age</b> , with an <b>unhealthy</b> skin, unattractive features and thick <u>arms and legs</u> .	old; four years older than I, for I was but ten: large and <b>stout</b> for his age, with a <i>dingy and unwholesome</i> skin; thick lineaments in a spacious visage, heavy <u>limbs</u> and large extremities.	He was large and <b>rather fat</b> .
	He <u>gorged himself</u> <b>habitually at table</b> , which made him <b>bilious</b> , and gave him a dim and bleared eye and flabby cheeks.	He <b>usually</b> <u>ate too much at meals</u> , which made him <b>ill</b> .
He <b>ought</b> now to have been at <b>school</b> , but his mama had brought him <b>home for a month or two</b> , "on account of his delicate health".	He <b>ought</b> now to have been at <b>school</b> ; but his mama had taken him <b>home for a month or two</b> , "on account of his delicate health."	He <b>should</b> have been at <b>boarding school</b> , but his mother, who loved him <b>very much</b> , had brought him home <b>for a month or two</b> , because she thought his health was delicate.
His schoolmaster <b>said</b> that his condition would improve <b>if he received fewer cakes and sweets</b> from his family, but his mother's heart found such a <b>severe</b> <i>opinion</i> unacceptable, and she <b>preferred</b> to believe that he <u>worked too hard</u> and <b>missed</b> his home.	Mr. Miles, the master, <b>affirmed</b> that he would do <b>very well if he had fewer cakes and sweetmeats</b> sent him from home; but the mother's heart turned from an <i>opinion</i> so <b>harsh</b> , and <b>inclined rather</b> to the more refined idea that John's sallowness was owing to <u>over-application</u> and, <b>perhaps</b> , to <b>pinning after home</b> .	
John was not very fond of his mother and sisters, and he hated me.	John had not much affection for his mother and sisters, and an antipathy to me.	John did not love his mother or his sisters, and he hated me.
He treated me <b>badly</b> , and punished me, not <b>two or three times a week</b> , nor <b>once or twice a day</b> , but <b>continually</b> .	He bullied and punished me; <b>not two or three times in the week</b> , nor <b>once or twice in the day</b> , but <b>continually</b> : every nerve I had	He bullied and punished me, <b>not two or three times a week</b> , not <b>once or twice a day</b> , but <b>all the time</b> . My whole body trembled

	feared him, and every morsel of flesh in my bones shrank <b>when he came near</b> .	<b>when he came near. Sometimes</b> he hit me, <b>sometimes</b> he <b>just</b> threatened me, and I lived <b>in terrible fear of him</b> .
I <i>had no <b>protection</b></i> from him; servants did not like to offend their young master, and Mrs Reed never appeared to see him strike me or to hear him <b>insult</b> me.	There were moments when I was bewildered by the terror he inspired, <b>because I had no <i>appeal</i> whatever against either his menaces or his inflictions</b> ; the servants did not like to offend their young master <b>by taking my part against him</b> , and Mrs. Reed was blind and deaf on the subject: she never saw him strike or heard him <b>abuse</b> me, <b>though he did both now and then in her very presence, more frequently</b> , however, <b>behind her back</b> .	I had no idea how to stop him. The servants did not want to offend their young master, and Mrs. Reed could see no fault in her dear boy.
<u>Having learnt to be obedient to John</u> , I came up to his chair. He spent <b>about three minutes</b> in <i>putting out his tongue</i> at me. I knew that he would hit me <b>soon</b> , and <b>while I waited fearfully for the blow</b> , I <b>thought</b> about his <i>disgustingly ugly appearance</i> .	<u>Habitually obedient to John</u> , I came up to his chair: he spent <b>some three minutes</b> in <i>thrusting out his tongue</i> at me as far <b>as he could without damaging the roots</b> : I knew he would <b>soon</b> strike, and <b>while dreading the blow</b> , I <b>mused on</b> the <i>disgusting and ugly appearance</i> of him who would <b>presently</b> deal it.	So I obeyed John's order and approached his armchair, <b>thinking how very ugly his face was</b> .
I wonder whether he read my mind in my face; <b>suddenly</b> , <b>without speaking</b> , he <b>struck</b> me <b>sharply</b> and <b>hard</b> .	I wonder if he read that notion in my face; for, <b>all at once, without speaking</b> , he <b>struck suddenly</b> and <b>strongly</b> .	<b>Perhaps</b> he understood what I was thinking, for he <b>hit me hard</b> on the face.
I <b>almost</b> fell, and when I was upright	I tottered, and on regaining my equilibrium	

again, I stepped back <b>from his chair</b> .	retired back a step or two <b>from his chair</b> .	
"That is for questioning Mama," <b>he said</b> , "and for hiding <b>like a thief behind curtains</b> , and for the look you had in your <b>eyes two minutes ago</b> , you rat!"	"That is for your <b>impudence</b> in answering mama <b>awhile since</b> ," <b>said he</b> , "and for your sneaking way of getting behind curtains, and for the look you had in your eyes <b>two minutes since</b> , you rat!"	"That is for your <b>rudeness</b> to Mamma <b>just now</b> ," <b>he said</b> , "and for your wickedness in hiding, and for looking at me <b>like that</b> , you rat!"
<b>I was so used to John Reed's insults</b> that I <b>never</b> had any idea of replying to them. My <b>anxiety</b> was about how to receive the blow that would certainly follow.	<b>Accustomed to John Reed's abuse</b> , I <b>never</b> had an idea of replying to it; my <b>care</b> was how to endure the blow which would certainly follow the insult.	I <b>was so used</b> to his bullying <b>that I never</b> <b>thought of hitting him back</b> .
" <b>What were you doing behind the curtain?</b> " he asked.	" <b>What were you doing behind the curtain?</b> " he asked.	" <b>What were you doing behind that curtain?</b> " he asked.
"I was reading."	"I was reading."	"I was reading," I answered.
"Show me the book."	"Show the book."	"Show me the book."
I returned <b>to the window</b> and <b>brought it in silence</b> .	I returned <b>to the window</b> and <b>fetchd it thence</b> .	I <b>gave</b> it to him.
"You <i>have no right</i> to take our books. You are a poor relation, Mama says. You have no money; your father left you none. You ought to beg, and not live here with gentlemen's children <b>like us</b> , and eat the same meals <b>as we do</b> , and wear clothes that our <u>mama has to pay for</u> ."	"You <i>have no business</i> to take our books; you are a dependent, mama says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen's children <b>like us</b> , and eat the same meals we do, and wear clothes <u>at our mama's expense</u> ."	"You <i>have no right</i> to take our books," he continued. "You have no money and your father left you none. You ought to beg in the streets, not live <b>here in comfort</b> with a gentleman's family."

<p><b>Now</b>, I'm <b>warning</b> you not to <b>touch</b> my bookshelves <b>again</b>, because <b>they ARE mine</b>. The whole house is mine, or will be <b>in a few years</b>.</p>	<p><b>Now</b>, I'll <b>teach</b> you to <b>rummage</b> my bookshelves: for <b>they ARE mine</b>; all the house belongs to me, or will do <b>in a few years</b>.</p>	<p>Anyway, all these books are mine, and so is the whole house, or will be <b>in a few years' time</b>. I'll teach you not to <b>take</b> my books <b>again</b>."</p>
<p>Go and stand <b>by the door, out of the way of the mirror and the windows</b>."</p>	<p>Go and stand <b>by the door, out of the way of the mirror and the windows</b>."</p>	
<p>I did <b>so</b>, not <b>at first</b> realizing his intention. <b>When I saw him lift and <i>balance the book</i> and stand in the act of aiming it</b>, though, I jumped to one side with a <i>cry of fear</i>. <b>Not soon enough</b>. The book <b>was thrown</b>, it hit me, and I fell, <b>striking my head against the door</b> and <b>cutting it</b>.</p>	<p>I did <b>so</b>, not <b>at first</b> aware what was his intention; but <b>when I saw him lift and <i>poise the book</i> and stand in act to <u>hurl</u> it</b>, I instinctively started <b>aside with a <i>cry of alarm</i>: not soon enough</b>, however; the volume was <b>flung</b>, it hit me, and I fell, <b>striking my head against the door</b> and <b>cutting it</b>.</p>	<p>He lifted the heavy book and <b>threw</b> it <b>hard</b> at me. It hit me and I fell, <b>cutting my head on the door</b>.</p>
<p>The cut bled, and the <i>pain</i> was <i>sharp</i>. My <b>fear</b> had <b>by now</b> <i>passed its limit</i>, and other feelings took its place.</p>	<p>The cut bled, the <i>pain</i> was <i>sharp</i>: my <b>terror</b> had <i>passed its climax</i>; other feelings succeeded.</p>	<p>I was in <i>great pain</i>, and <b>suddenly for the first time in my life</b>, I forgot my fear of John Reed.</p>
<p>"Wicked and cruel boy!" I said.</p>	<p>"Wicked and cruel boy!" I said.</p>	<p>"You wicked, cruel boy!" I cried.</p>
<p>"You are like a murderer – you are like a slave driver – you are like the evil rulers of ancient Rome!"</p>	<p>"You are like a murderer--you are like a slave-driver--you are like the Roman emperors!"</p>	<p>"You are a bully! You are as bad as a murderer!"</p>
	<p>I had read Goldsmith's History of Rome, and had formed my opinion of Nero, Caligula, etc.</p>	

	Also I had drawn parallels <b>in silence</b> , which I <b>never</b> thought thus to have declared <b>aloud</b> .	
"What! What!" he cried.	"What! What!" he cried.	"What! What!" he cried.
" <b>Did she say</b> that to me?"	" <b>Did she say</b> that to me?"	" <b>Did she say</b> that to me?"
<b>Did you hear</b> her, Eliza and Georgiana?	<b>Did you hear</b> her, Eliza and Georgiana?	<b>Did you hear</b> , Eliza and Georgiana?
<b>I'll tell Mama!</b> But <b>first</b> - "	<b>Won't I tell</b> mama? but <b>first--</b> "	<b>I'll tell</b> Mamma, but <b>first...</b> "
He <b>ran straight at me</b> . I felt him <b>seize</b> my <i>hair</i> and shoulder, but <b>now</b> I was desperate;	He <b>ran headlong at me</b> : I felt him <b>grasp</b> my <i>hair</i> and my shoulder: he had <b>closed with a desperate thing</b> .	He <b>rushed to attack me</b> , but <b>now</b> he was <b>fighting with a desperate girl</b> .
I <b>really</b> thought him a murderer.	I <b>really</b> saw in him a tyrant, a murderer.	I <b>really</b> saw him as a wicked murderer.
I felt a drop or two of blood <b>from my head running down</b> my neck, and my sense of suffering <b>for the moment was stronger</b> than my fear. I fought him <b>madly</b> .	I felt a drop or two of blood <b>from my head trickle down</b> my neck, and was sensible of somewhat pungent suffering: these sensations <b>for the time predominated</b> over fear, and I received him <b>in frantic sort</b> .	I felt the blood <b>running down</b> my face, and the pain gave me strength.
I am not sure what I did with my hands, but he called me "Rat! Rat!" and <b>screamed loudly</b> .	I don't <b>very well</b> know what I did with my hands, but he called me "Rat! Rat!" and <b>bellowed out aloud</b> .	I fought back <b>as hard as I could</b> . My resistance surprised him, and he <b>shouted</b> for help.
<b>Help</b> was near; his sisters had run for Mrs Reed, who had gone <b>upstairs</b> . <b>Now</b> she came <b>on the scene</b> , followed by Bessie and by Abbot, one of the servant girls.	<b>Aid</b> was near him: Eliza and Georgiana had run for Mrs. Reed, who was gone <b>upstairs</b> : she <b>now</b> came <b>upon the scene</b> , followed by Bessie and her maid Abbot.	His sisters ran for Mrs. Reed, who called her maid, Miss Abbott, and Bessie.
We were separated. I heard the words:	We were parted: I heard the words - "Dear!	They pulled us <b>apart</b> and I heard them say,

“Oh! What a <u>wicked little thing</u> , to <b>fly at</b> Master John like that!”	Dear! What a <u>fury</u> to <b>fly at</b> Master John!”	“What a <u>wicked girl!</u> She <b>attacked</b> Master John!”
“ <b>Did anybody ever see</b> such evil passion!”	“ <b>Did ever anybody see</b> such a picture of passion!”	
<b>Then</b> Mrs Reed commanded: “Take her <b>away to the red room</b> , and lock her <b>in there.</b> ”	<b>Then</b> Mrs. Reed subjoined - “Take her <b>away to the red-room</b> , and lock her <b>in there.</b> ”	Mrs. Reed said <b>calmly</b> , “Take her <b>away to the red room</b> and lock her <b>in there.</b> ”
Four <i>hands seized</i> me, and I was <b>carried upstairs.</b>	Four <i>hands</i> were <b>immediately laid upon me</b> , and I was <b>borne upstairs.</b>	And so I was <b>carried upstairs</b> , <b>arms waving and legs kicking.</b>

Figure 43. Full text of *JE* and its adaptations

<b>GE/B2</b> <b>(Oxford Bookworms)</b>	<b>GE</b>	<b>GE/C1</b> <b>(Penguin Readers)</b>
My first name was Philip, but <b>when I was a small child</b> I could only manage to say Pip.	My father's family name being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip.	My father's family name being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing longer than Pip.
So, Pip was what everybody called me.	So, I called myself Pip, and came to be called Pip.	So I called myself Pip, and came to be called Pip.
I lived in a small village in Essex with my sister, who was over twenty years older than me, and married to Joe Gargery, the village blacksmith.	I give Pirrip as my father's family name, <b>on the authority of his tombstone and my sister</b> - Mrs. Joe Gargery, who married the blacksmith.	<b>Having lost both my parents in my infancy</b> , I was brought up by my sister, Mrs Joe Gargery, who married the local blacksmith.
My parents had died <b>when I was a baby, so I could not remember them at all</b> , but quite often I used to visit the churchyard, about a mile from the village, <b>to look at their names on their gravestones</b> .	<b>As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs)</b> , my first fancies regarding what they were like, were unreasonably derived from their tombstones. The shape of the letters on my father's, gave me an odd idea that he was a square, stout, dark man, with curly black hair. From the character and turn of the inscription, "Also Georgiana Wife of the Above," I drew a childish conclusion that my mother was freckled and sickly. To five little stone	

	lozenges, each about a foot and a half long, which were arranged in a neat row beside their grave, and were sacred to the memory of five little brothers of mine - who gave up trying to get a living, exceedingly early in that universal struggle - I am indebted for a belief I <b>religiously</b> entertained that they had all been born on their backs with their hands in their trousers-pockets, and had never taken them out in this state of existence.	
	<b>Ours was the marsh country</b> , down by the river, within, as the river wound, twenty miles of the sea.	<b>Our was the marsh country</b> , down by the river, within 20 miles of the sea.
My <i>first memory</i> is of sitting on a gravestone in that churchyard <b>one <u>cold, grey, December afternoon</u></b> , looking out at <b>the dark, flat, wild marshes</b> divided by the blank line of the River Thames, and <b>listening to the rushing sound of the sea</b> in the distance.	My first most <i>vivid and broad impression</i> of the identity of things, seems to me to have been gained <b>on a memorable <u>raw afternoon towards evening</u></b> .	My <i>earliest memory</i> is of <i>cold, wet afternoon</i> towards evening.
	<b>At such a time</b> I found out <b>for certain</b> , that this bleak place overgrown with nettles was the churchyard; and that Philip Pirrip, late of this parish, and also Georgiana wife of the above, were dead and buried; and that	<b>At such time</b> I found out <b>for certain</b> that this wind place under long grass was the churchyard; and that my father, mother and five little brothers were dead and buried there; and that the <i>dark flat empty land</i>

	Alexander, Bartholomew, Abraham, Tobias, and Roger, infant children of the aforesaid, were also dead and buried; and that the <i>dark flat wilderness</i> beyond the churchyard, intersected with dykes and mounds and gates, with scattered cattle feeding on it, was the marshes; and that the low leaden line beyond, was the river; and that the <i>distant savage lair</i> from which the wind was rushing, was the sea; and that the small bundle of shivers <i>growing afraid of it</i> all and beginning to cry, was Pip.	beyond the churchyard was the marshes; and that the low line further down was the river; and that the <i>distant place</i> from which the wind was rushing was the sea, and that the small boy <i>growing afraid of it</i> all and beginning to cry was Pip.
"Don't say a word!" <b>cried a terrible voice</b> , as a man <b>jumped up</b> from among the graves and caught hold of me.	"Hold your noise!" <b>cried a terrible voice</b> , as a man <b>started up</b> from among the graves at the side of the church porch.	"Hold your noise," <b>cried a terrible voice</b> , as a man <b>jumped up</b> from among the graves.
"If you shout I'll cut your throat!"	"Keep still, you little devil, or I'll cut your throat!"	"Keep still, you little devil, or I'll cut your throat."
He was a big man, dressed all in grey, with an iron chain on his leg.	A fearful man, all in coarse grey, with a great iron on his leg.	A fearful man, in rough grey clothes, with a great iron on his leg.
His clothes were <b>wet</b> and torn.	A man with no hat, and with broken shoes, and with an old rag tied round his head.	A man with no hat, and with broken shoes, and with an old piece of cloth tied round his head.
He looked exhausted, and hungry, and <b>very</b> fierce. I had <b>never</b> been so frightened in my whole life.	A man who had been <b>soaked</b> in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and	He <u>moved</u> <b>with difficulty</b> and <u>was</u> <b>shaking with cold</b> as he seized me by the chin.

	torn by briars; who <u>limped</u> , and <b>shivered</b> , and glared and growled; and whose teeth chattered in his head as he seized me by the chin.	
"Oh! Don't cut my throat sir!" I <b>begged in terror</b> .	"O! Don't cut my throat, sir," I <b>pleaded in terror</b> .	"Oh! Don't cut my throat, sir," I <b>begged</b> him <b>in terror</b> .
	"Pray don't do it, sir."	"Please, don't do it sir."
"Tell me your name, boy! Quick!" he said, <b>still holding me</b> .	"Tell us your name!" <b>said the man</b> .	"Tell me your name," <b>said the man</b> .
	"Quick!"	"Quick!"
	"Pip, sir."	"Pip, sir."
	"Once more," <b>said the man</b> , <b>staring at me</b> .	"Once more," <b>said the man</b> , <b>staring at me</b> .
	"Give it mouth!"	"Speak out."
	"Pip. Pip, sir."	"Pip. Pip, sir."
"And show where you live!"	"Show us where you live," <b>said the man</b> .	"Show me where you live," <b>said the man</b> .
	"Pint out the place!"	"Point out that place."
"My name's Pip, sir. And I live in the village over there."	I pointed to where our village lay, on the flat in-shore among the alder-trees and	I pointed to where our village lay, a mile or more from the church.

	pollards, a mile or more from the church.	
He picked me up and turned <b>upside-down</b> .	The man, after looking at me <b>for a moment</b> , turned me <b>upside down</b> , and emptied my pockets.	The man, after looking at me <b>for a moment</b> , turned me <b>upside down</b> and emptied my pockets.
Nothing fell <b>out of my pocket</b> except a piece of old bread.	There was nothing in them but a piece of bread.	There was nothing in them but a piece of bread,
He <i>ate it in two bites, like a dog</i> , and put me back on the <b>gravestone</b> .	When the church came to itself - for he was so sudden and strong that he made it go <b>head over heels before me</b> , and I saw the steeple under my feet - <b>when the church came to itself</b> , I say, I was seated on a high <b>tombstone</b> , <b>trembling</b> , while he <i>ate the bread ravenously</i> .	which he took and began to <i>eat hungrily</i> .
	"You young dog," <b>said the man</b> , <b>licking his lips</b> , "what fat cheeks you ha' got."	"You young dog!" <b>said the man</b> , <b>talking as he ate noisily</b> . "What fat cheeks you've got!"
	I believe they were fat, <b>though I was at that time undersized</b> for my years, and not strong.	I believe they were fat, <b>though I was at that time small</b> for my years, and not strong.
	"Darn me if I couldn't eat em," <b>said the man</b> , with a threatening shake of his head, "and if I han't half a mind to't!"	
	I <b>earnestly</b> expressed my hope that he wouldn't, and held tighter to the tombstone on which he had put me; partly, <b>to keep</b>	

	myself upon it; partly, to keep myself from crying.	
	"Now lookee here!" said the man.	
"So where are your father and mother?" he asked.	"Where's your mother?"	He asked me where my father and mother were.
"There, sir," I answered, pointing to their graves.	"There, sir!" said I.	
"What" he cried, and was about to run, when he saw where I was pointing.	He started, made a short run, and stopped and looked over his shoulder.	
	"There, sir!" I timidly explained.	When I had pointed out to him the places where they were buried,
	"Also Georgiana. That's my mother."	
"Oh!" he said. "I see. They are dead"	"Oh!" said he, coming back.	
	"And is that your father alonger your mother?"	
	"Yes, sir," said I; "him too; late of this parish."	
	"Ha!" he muttered then, considering.	
Well, who do you live with, if I let you live, which I haven't decided yet?"	"Who d'ye live with - supposin' you're kindly let to live, which I han't made up my mind about?"	he asked me who I lived with.
"With my sister, sir, wife of Joe Gargery, the blacksmith."	"My sister, sir - Mrs. Joe Gargery - wife of Joe Gargery, the blacksmith, sir."	I told him I lived with my sister, wife of Joe Gargery, the blacksmith.

"Blacksmith, you say?"	"Blacksmith, eh?" <b>said he.</b>	<b>On hearing the word "blacksmith"</b>
And he looked down at his leg.	And looked down at his leg.	he looked down at his leg and then at me.
Then he held me <b>by both arms</b> and <i>stared fiercely down into my eyes.</i>	<b>After darkly looking at his leg and me several times, he came closer to my tombstone, took me by both arms, and tilted me back as far as he could hold me; so that his eyes looked most powerfully down into mine, and mine looked most helplessly up into his.</b>	He took me <b>by both arms</b> and ordered me to bring him, <b>early the next morning at the old gun placements,</b>
"Now look <b>here.</b>	"Now lookee <b>here,</b> " he said, "the question being whether you're to be let to live.	
You bring me a file. You know what that is?	You know what a file is?"	
	"Yes, sir."	
	"And you know what wittles is?"	
	"Yes, sir."	
	After each question he tilted me <b>over a little more, so as to give me a greater sense of helplessness and danger.</b>	
	"You get me a file."	a metal file
	He tilted me <b>again.</b>	
And you bring me some food.	"And you get me wittles."	and some food,
	He tilted me <b>again.</b>	

	"You bring 'em both to me."	
	He tilted me <b>again</b> .	
<b>If you don't, or if you tell anyone about me, I'll cut your heart out."</b>	"Or I'll have your heart and liver <b>out</b> ."	or he would cut my heart <b>out</b> .
	He tilted me <b>again</b> .	
"I promise I'll do it, sir," I answered. I was <b>badly</b> frightened and my whole body was trembling.	I was <b>dreadfully</b> frightened, and so giddy that I clung to him with both hands, and said, "If you would kindly please to let me keep upright, sir, perhaps I shouldn't be sick, and perhaps I could attend <b>more</b> ."	
	He gave me a most tremendous dip and roll, so that the church jumped over its own weather-cock.	
	Then, he held me by the arms, in an upright position on the top of the stone, and went on in these fearful terms: "You bring me, to-morrow morning early, that file and them wittles.	
	You bring the lot to me, at that old Battery over yonder.	
	You do it, and you never dare to say a word or dare to make a sign concerning your having seen such a person as me, or any person sumever, and you shall be let to live.	I was not to say a word about it all.

	You fail, or you go from my words in any partickler, <b>no matter how small it is</b> , and your heart and your liver shall be tore out, roasted and ate.	
"You see," he continued, <b>smiling unpleasantly</b> , "I travel with a young man, a friend of mine, who roasts boys' hearts and eats them.	Now, I ain't alone, <b>as you may think I am</b> .	"I'm not alone," he said, " <b>as you may think I am</b> ."
	There's a young man hid with me, <b>in comparison with which young man I am a Angel</b> .	There's a young man hidden with me, <b>in comparison with whom I am <u>kind and friendly</u></b> .
	That young man hears the words I speak.	That young man hears the words I speak.
	That young man has a secret way <b>pecooliar</b> to himself, of getting at a boy, and at his heart, and at his liver.	That young man has a secret way, <b>particular</b> to himself, of getting at a boy, and at his heart.
He'll find you, <b>wherever you are</b> , and he'll have your heart.	It is in wain for a boy to attempt to hide himself from that young man.	No boy can hide himself from that young man."
	A boy may lock his door, may be warm in bed, may tuck himself up, may draw the clothes over his head, may think himself comfortable and safe, but that young man will <b>softly</b> creep and creep his way to him and tear him open.	
	I am a-keeping that young man from	

	harming of you <b>at the present moment, with great difficulty.</b>	
	I find it wery hard to hold that young man off of your inside.	
	Now, what <b>do you say?</b> "	
	I said that I would get him the file, and I would get him what broken bits of food I could, and I would come to him at the Battery, <b>early in the morning.</b>	I promised to bring him the file, and what bits of food I could,
	"Say Lord strike you dead if you don't!" <b>said the man.</b>	
	I said so, and he took me down.	
So bring the file and the food <b>to that wooden shelter over there, early tomorrow morning, if you want to keep your heart, that is. Remember, you promised!</b> "	" <b>Now,</b> " he pursued, "you remember what you've undertook, and you remember that young man, and you get home!"	
	"Goo-good night, sir," I faltered.	and wished him goodnight.
	"Much of that!" <b>said he,</b> glancing about him over the cold wet flat.	
	"I wish I was a frog.	
	Or a eel!"	
I watched him turn and <b>walk with difficulty</b> across the marshes, the chain	<b>At the same time,</b> he hugged his shuddering body in both his arms - clasping himself, as	

hanging clumsily around his leg.	if to hold himself together - and <b>limped</b> towards the low church wall.	
	As I saw him go, picking his way among the nettles, and among the brambles that bound the green mounds, he looked in my young eyes as if he were eluding the hands of the dead people, stretching up cautiously out of their graves, to get a twist upon his ankle and pull him in.	
	When he came to the low church wall, he got over it, like a man whose legs were numbed and stiff, and then turned round to look for me.	He <b>moved</b> away towards the low church wall, putting his weight on his one good leg, got over it, and then turned round to look for me.
Then I ran home <i>as fast as I could</i> .	When I saw him turning, I set my face towards home, and made the best use of my legs.	When I saw him turning, I set my face towards home and made the best use of my legs.
	But <b>presently</b> I looked over my shoulder, and saw him going on again towards the river, still hugging himself in both arms, and picking his way with his sore feet among the great stones dropped into the marshes here and there, for stepping-places when the rains were heavy, or the tide was in.	
	The marshes were just a long black horizontal line then, as I stopped to look	

	<p>after him; and the river was just another horizontal line, not <b>nearly</b> so broad nor yet so black; and the sky was just a row of long angry red lines and dense black lines intermixed.</p>	
	<p><b>On the edge of the river</b> I could faintly make out the only two black things in all the prospect that seemed to be standing <b>upright</b>; one of these was the beacon by which the sailors steered - <b>like an unhooped cask upon a pole</b> - an ugly thing <b>when you were near it</b>; the other a gibbet, with some chains hanging to it which had once held a pirate.</p>	
	<p>The man was limping on <b>towards this latter, as if he were the pirate come to life, and come down, and going back to hook himself up again.</b></p>	
	<p>It gave me a terrible turn when I thought so; and as I saw the cattle lifting their heads to gaze after him, I wondered whether they thought so too.</p>	
	<p>I looked all round for the horrible young man, and could see no signs of him.</p>	
	<p>But, now I was frightened <b>again</b>, and ran</p>	

	home <b>without stopping.</b>	
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Figure 44. Full text of *GE* and its adaptations