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**Complexity of Sentence Structure in Harry Potter and the Philosopher's
Stone and Harry Potter and the Deathly Hallows**

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Annotation

This diploma thesis is dedicated to the complexity of sentence structure in the first and seventh volume of Harry Potter series and further comparison of them with regards to the age of targeted readership. The first chapters of theoretical part cover the description of the term clause and further division of said term into main, superordinate and subordinate clause, followed by chapters studying functions of subordinate clauses and the finiteness. Last chapters of theoretical part focus on the term sentence and its categorization. The theoretical part is followed by introduction of both analysed books and the genre and subsequently the quantitative and qualitative analysis is carried out comparing the findings for each category and drawing the conclusion whether the last volume is more complex than the first book.

Key words

Clause, sentence, compound sentence, complex sentence, subordination, Harry Potter

Anotace

Tato diplomová práce je věnována komplexitě větné stavby v první a sedmé knize Harryho Pottera a jejich porovnání v závislosti na věkovou kategorii cílového čtenáře. První kapitoly teoretické části obsahují vysvětlení pojmu klauze a její kategorizace do věty hlavní, nadřazené a vedlejší. Tyto kapitoly jsou následovány kapitolami věnujícími se funkcemi vět vedlejších a finitností. Poslední kapitoly teoretické části se zaměřují na vysvětlení termínu souvětí a jeho kategorizaci. Teoretickou část následuje kapitola představení obou analyzovaných knih a jejich žánru a slovního útvaru. Následně je provedena kvantitativní i kvalitativní analýza, která porovnává výsledky pro jednotlivé kategorie vět a která vyvozuje závěr, zda má sedmá kniha komplexnější větnou stavbu než kniha první dle stanovené hypotézy.

Klíčová slova

Klauze, souvětí, souvětí souřadné, souvětí podřadné, podřízenost, Harry Potter

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Abbreviations

CCS – Complex-Compound sentence

CDS – Compound Sentence

CXS – Complex Sentence

MS – Main Clause

SC – Subordinate Clause

SC-F – Finite Subordinate Clause

SC-N – Non-finite Subordinate Clause

SS- Simple Sentence

Introduction

This diploma thesis focuses on the complexity of sentence structure in the books *Harry Potter and the Philosopher's Stone* and *Harry Potter and the Deathly Hallows*. This book series has become a worldwide phenomenon over the years, but this paper researches the author's original aim to draw the interest of certain readership. The intended age groups are different for both books as the series is officially categorized as fantasy novel, but functions as a bildungsroman as well since the readers are expected to grow up with the main characters. The age gap between the readership of the first and the seventh book is approximately ten years and so the goal of this paper is to have a look at the possible differences or similarities in sentence structure complexity between these two volumes and if the age difference is somehow syntactically projected in the books.

The theoretical part introduces the bases for further analysis. The whole theoretical part starts with the basic unit needed for the analysis, a clause, and builds up towards more complex units. The first chapter explains the term clause as well as its division into three categories - main, superordinate and subordinate clause. The superordinate clause is not necessarily important for the analysis as such, however, it is defined to avoid further confusion between the superordinate and main clause as that might have a fatal affect on the results. The following chapter focuses on the subordinate clause in more detail categorizing the clause by their functions into categories of adverbial, nominal, and relative and appositive clause. Staying with the subordinate clauses, the following chapter is devoted to the finiteness as such and especially non-finite clauses. Having covered the basis of a clause, the second half of the theoretical part moves onto a more complex unit – the sentence. First and foremost, the term itself is explained as well as possible due to the different perceptions and one definition is set to be applied for this thesis. Furthermore, the following chapters describe each of four categories of sentence structure -simple sentence, compound sentence, complex sentence, and complex-compound sentence.

After theoretical part, the transitional part follows where both books are presented as well as the whole series to give a necessary background. And since the *Harry Potter* series is written as a narrative and labeled as a fantasy novel, the chapter is dedicated to the explanation of the style and the genre and its techniques into more detail. Prior to carrying out the research, the corpora of both books were assembled. The first twenty sentences from first ten chapters of

each volume were gathered together and analysed one by one. Overall, the corpora consist of 400 sentences, 200 from each book. Analytical part consists of three parts each of them working with one of the theses established for this paper. The first part works with the hypothesis that the first volume predominantly uses simple, compound and complex sentences whereas the seventh book uses mainly complex-compound sentences. The second part of the research then focuses on validating or disproving the thesis that the first book employs sentences composed of up to four clauses while the sentences of the seventh volume are compiled of five and more clauses. The last part analyses the thesis stating that the first volume uses finite clause structure more frequently whereas the non-finite structure is prevalent in the last volume. The analytical part is concluded with overall findings.

1 Clause

For understanding the whole complexity of a sentence structure, it is necessary to introduce the term *clause* which will be a basic unit in this paper. As suggested by Kroeger (2005), a clause is "...the smallest grammatical unit which can express a complete proposition." (p. 32) This definition identifies a clause as the smallest grammatical unit in English that is able to carry the proper proposition or, in other words, idea and the recipients of such unit are able to obtain a meaningful message. A standard clause includes a subject and a predicate, or a predicator as called by Huddleston et al.(2002, p. 215), realized by a verb phrase which must constitute of a verb and might, more often than not, employ an object and/or an adverbial of any kind.

Huddleston et al. (2002) offer a similar explanation of the clause constituents. They highlight the predicator as the most important element of any clause suggesting that it has got a special head function for not only the verb phrase but for the whole clause. (p. 215) This understanding is supported by Biber et al. (1999) who also support the claim a clause is structured around the verb phrase meaning the verb phrase is a head of a clause. (p. 120) However, in comparison to Kroeger, Huddleston et al. (2002) put verb complements, meaning subject and object, as second most important and they do not emphasize any difference in the hierarchical status of either subject or object as they are perceived as equal in this case. And the last acknowledged clause elements are adjuncts which are described as more loosely attached to the predicator than complements and, therefore, are not an essential part of the clause. (p. 215)

In contrast to Huddleston et al. (2002) hierarchical structuring of clause elements, Quirk et al. (1985) present the constituents subject, verb, object and complement as the ones important for the clause and do not put any particular stress on one of them being more essential than the other. On the other hand, they recognize adverbials as more detachable from the clause and, therefore, not perceived as an element that might affect the clause as much which is understanding very much like the one of Huddleston et al. as well as Kroeger.(p. 719)

Regarding the topic of subject involvement, there are exceptions where the subject does not necessarily have to be explicitly provided, however, it can be traced from the context of either the clause itself or from broader context. Such example could be an imperative where the subject is typically omitted yet it can be retrieved from the situational context of the

speaker/writer. Another example of subject-less clause is a non-finite clause which is further explained in the following chapters.

1.1 Main, Superordinate and Subordinate Clause

A clause can be distinguished into categories based on its hierarchical status in a relationship to other clauses within a sentence – a main clause, a superordinate clause and a subordinate clause.

A main clause can also be called an independent clause since it can function and stand on its own. And while this type of clause may be called by a term *clause*, it can very well be defined as a sentence as well and some of the major linguistic groups such as Quirk et al. (1985) explain the similarity of a main clause and a simple sentence which is further described in the following chapters. What it means is that a main clause complies all the requirements to be called a sentence – it functions on its own and it can carry a full message. As there is a difference in a semantic importance between a main and a subordinate clause, the main clause is the one of the higher hierarchical importance since it does carry the important message or a piece of information while subordinate clause usually provides us with an extra content. (Aarts and McMahon 2006, p. 198)

Some of the grammars use the term superordinate clause, however, there is a difference between superordinate clause and a main clause and for the analytical part of this paper, the confusion might be fatal, therefore, a brief explanation is ought to be provided. Since the sentence may be composed of more clauses, the main clause is the only one that can stand and function on its own even without the other provided clauses and there does not necessarily have to be another clause connected to the main clause for it to be termed *main*. On the other hand, a superordinate clause is a clause which strictly contains a relationship with a dependent subordinate clause and to that subordinate clause is superior. The difference is that the superordinate clause can also be a subordinate clause to another superordinate clause. For example in a sentence:

There is a girl who wears a pretty dress that has a beautiful floral pattern.

There is a girl is a main clause since it can function without the other two clauses and still convey a message, yet it is also a superordinate clause to the second clause *who wears a pretty dress* which is a subordinate clause dependent on the main clause referring to and

modifying the word *a girl*. And the last clause *that has a beautiful floral pattern* is once again a subordinate clause not dependent on the main clause but on the subordinate clause *who wears a pretty dress* because the clause refers back to and modifies *the dress*. That makes the clause *who wears a pretty dress* to be employed in both subordinate and superordinate relationship meaning that it is not a main clause of the sentence since it is subordinate to the first clause, but it is superior to the last clause hence superordinate clause. To conclude, the superordinate clause can equal the main clause, but it is not a universal truth since a main clause is always strictly superordinate while superordinate clause can at the same time function as subordinate clause.

The last category which is the opposite of main clause and superordinate clause is so called subordinate clause which can also be found under the term *dependent clause*. Such clause can function only as a part of a greater unit, a sentence, and is dependent on a superordinate clause unable to stand alone as a proper sentence. (Leech 1991, p. 452) Therefore, the subordinate sentence is embedded into the superordinate clause and functions as one of its constituents. Since the subordinate clause is always dependent on another clause, it is of lower hierarchical status and usually carries less important piece of information than its superordinate clause it is attached to. (Aarts and McMahon 2006, p. 198) Quirk et al. (1985) also agree with this statement suggesting that the subordinate clause is of less semantic importance and is usually postponed to the background providing receiver with extra information not the fundamentals. This unequal relationship between clauses is presented as so called hypotaxis. This term can be applied to other units than clauses, but for the purposes of this paper, a hypotactic relationship concerning clauses signifies the inequality between a main/superordinate clause and a subordinate clause. (p. 919)

1.2 Function of Subordinate Clause

This chapter is dedicated to the subordinate relationship between clauses. This relationship functions within a sentence that consists of at least one main/superordinate clause which is independent and of higher hierarchical status and a dependent subordinate clause with lower hierarchical status, therefore, two clauses of unequal status. (Aarts and McMahon 2006, p. 198) As explained in the previous chapter, the subordinate clause is either embedded in or attached to the superordinate clause and has a less important semantic role in comparison to superordinate clause, let alone the main clause of the whole sentence. However, such clause

provides the receiver with information that reflect the situation or event in greater detail and, therefore, is not necessary but welcomed for a better overall picture and understanding. The subordinate clause is wildly employed in the sentences and in longer texts can even prevail over the main clauses since the main clause gives the receiver only the basis of context and it is up to subordinate clauses to present the rest.

The subordinating relationship of a clause is usually expressed by subordinating conjunctions, shortly called the subordinators. (Quirk et al. 1985, p. 918) Those are very useful to firstly indicate the hierarchy and dependency of clauses in the sentence and secondly to illustrate the relationship between the particular clauses and, therefore, ensure the better overall comprehension of the meaning. The subordinators can and does not have to be expressed overtly. If the clause does include the subordinator, it gains a little bit more of flexibility concerning the position in sentence. On the other hand, if the subordinator for a relationship is not explicitly employed, the clauses are sequentially fixed. (Quirk et al. 1985, p.918) However, the clauses without overt subordinators are less frequently used due to possible misunderstanding and can be found mainly in non-finite clauses – see chapter 1.3.

The subordinate clauses can be divided into categories based on their function in a sentence. There might be some differences in the divisions depending on each linguistic group. According to Quirk et al. (1985), the categories of subordinate clauses are nominal, adverbial, relative and comparative. (p. 1047) Biber et al. (1999) recognize the same four categories and adding two more – a reporting clause and a comment clause. (p. 193-197) As the categories are not essential for the analysis of this paper, the simplified distinction of the clauses used are an adverbial clause, a nominal clause, and a relative clause together with an appositive clause. Also, each of the category has its own subordinators which are presented along with the explicit description of each clause category and its possible ways of realization.

1.2.1 Adverbial Clause

Adverbial clauses represent the syntactic realization of adverbials. (Dušková, 1994, p. 627) Similarly to adverbials, an adverbial clause is also an optional sentence element. Moreover, according to Biber et al. (1999), the position of such clause is not as limited and can be commonly placed to either frontal position or final. More often than not, the adverbial clauses include an overt subordinator which indicates the relationship of the particular clause to the superordinate clause it is connected to. (p. 194) An adverbial clause can offer a variety of

semantic roles, yet the classification can differ from a linguist to a linguist and in some of the cases, the role might be slightly harder to distinguish focusing on the subordinators since some of them may be used to present more than just one relationship between clauses. Biber et al. (1999), for example, introduce only six categories of semantic role – clause of time, manner, reason/cause, result, concession, and condition. (p. 826-827) On the other hand, Quirk et al. (1985) came up with fourteen categories - clause of time, contingency, place, condition, concession, contrast, exception, reason, purpose, result, similarity and comparison, proportion, preference, and comment clauses. (p. 1078-1117) See some of the examples below:

- a. *I went home after you left.* – clause of time
- b. *If they win, they can afford it.* – clause of condition
- c. *In order to finish the work, they have to hire another person.* – clause of purpose
- d. *They are happy together wherever they are.* – clause of place

In the examples above, each sentence represents one of the possible categories, in this case according to division of Quirk et al., and each of the adverbial clauses is introduced by a subordinating conjunction. The mentioned subordinating conjunctions and their variety are a major help in distinguishing the clauses and their categorization. For example, in the sentence a., the subordinator *after* gives a clear indication that the following clause gives specifics about the time context of the main clause. Other subordinators present in the examples are *if*, *in order to*, and *wherever*. These are just a few possible ones out of the whole range.

1.2.2 Nominal Clause

The nominal clause can resemble a noun phrase in the possibility of clause aspect it may function as. This type of clause can function as either a subject, subject predicative or a direct object in the main clause. (Biber et al. 1999, p. 193). In comparison to the possibilities provided by Biber et al. (1999), Quirk et al. (1985) suggest, using different terminology, that a nominal clause can function as either a subject, an object, a complement, an appositive or a prepositional complement. (p. 1047) Biber et al. (1999) specify a nominal clause as a clause which is “closely integrated within the main clause in which it is embedded.” (p. 193-4) This statement explains the usual incapability of a nominal clause to be omitted without disrupting the whole structure of the clause it is embedded in. (Biber et al. 1999, p. 194) When a nominal clause is realized in its finite form (see chapter 1.3 for the term finite), it is usually introduced

by a subordinating conjunct *that*, which may be omitted, or by a so called *wh-word*. See examples below:

- a. *I do not understand why you bought it.*
- b. *I do not think that it is possible.*

In the example a., the clause *why you bought it* functions as an object and is introduced by the subordinator *why*, therefore, a *wh-word*. The example b. showcases the introduction of a nominal clause by a subordinator *that* in the clause *that it is possible*. As previously mentioned, it is possible to omit the subordinating conjunct *that* without affecting the relationship of the subordinate clause to its superordinate clause. The sentence *I do not think it is possible*. functions very much the same as the sentence including subordinator *that*.

1.2.3 Relative and Appositive Clause

A relative clause, sometimes also found under the term adjectival clause, generally functions as a postmodifier of a noun or a noun phrase. Such clause includes so called relativizer which is either a relative pronoun such as *who* or *that*, which describe the modified noun or noun phrase, or a relative pronoun such as *when* or *where*, which describe the situation or condition of the modified noun phrase and these pronouns do not work as a subject of clause. These relativizers could also be called *wh-words*, for example Biber et al. alternate between the two terms. (Biber et al. 1999, p. 195) Further in this chapter, the term relativizer is the only term to refer to such words. The function of the relativizer is to refer back to the head of the noun phrase in the superordinate clause and the head is commonly called by a term antecedent. The relativizer can also be omitted but only in case it does not function in the relative clause as a subject and it is usually implied by the sentence structure. (Biber et al. 1999, p. 195) Even if omitted, the relativizer is still implied implicitly and such phenomenon is called zero or null relativizer. The most commonly omitted relativizer is the word *that*. For examples of the relativizers, see the sentences below:

- a. *I bought a new dress which is size M.*
- b. *I found a place where we first met.*
- c. *You have a dress that I like. Vs You have a dress I like.*

In the sentence a., the relative pronoun *which* indicates the postmodification of a noun *dress* and in this case, the pronoun is not omissible as it functions as a subject of the relative clause. Sentence b. showcases the example of relativizer modifying the situation of the noun *place*. In

the example c., there is a comparison of a sentence in which it is possible to omit the relativizer *that*. As previously suggested, the relativizer can be omitted only if not functioning as a subject which it, in this case, does not.

According to Biber et al. (1999) as well as other linguists, a relative clause can be further distinguished into two categories, restrictive and non-restrictive. Generally speaking, the restrictive relative clause provides with new essential information about the head of the noun phrase and establishes an important wider description of the antecedent. On the other hand, a non-restrictive relative clause introduces some additional information which is not essential for the receiver. To implicate its lack of necessity, the commas are used to separate such clause from the main clause, while with restrictive clause, there is not any mark of separation from its main clause. (p. 195)

Not only can the noun phrase be postmodified by the relative clause, but the appositive clauses can also function as a modifier. An appositive clause is not a subcategory of relative clauses but is an equal category and since such clauses are similar to the relatives one, they are covered in one chapter together. The first similarity is mentioned modification of the noun phrase, however, the appositive clause is always finite. Another common feature of both types of clauses is that there is also a distinction between the clauses being either restrictive or non-restrictive. To conclude similarities, an appositive clause is also introduced by a word *that*, but the difference is that in an appositive clause this word does not function as a relativizer but as a conjunction. (Quirk et al. 1985, p. 1244, 1260) Also, the appositive clause follows the verb of main clause *to be*. When considering the differences, the most fundamental one is the proposed meaning and its realization. The head of the noun phrase in the appositive clause is an abstract noun, general too, for example an appeal, an answer, a suggestion or a fact. (Leech and Svartvik 1993, p. 270) The head of a noun phrase can be derived from verbs that are followed by putative *should* or mandative subjunctive, for example *recommend* or *suggest*. In such case, the verb form is kept even if what was originally an object clause becomes a postmodifying appositive clause. An example of such case is a sentence *There was a recommendation that she (should) be promoted*. (Quirk et al. 1985, p. 1262)

1.3 Finite and Nonfinite Subordinate Clause

Generally speaking, the term finiteness and its concept is usually closely connected with the verbs where a verb can either be finite or non-finite and subsequently, according to the verb, it can be applied to a clause as well. Most of the linguistic groups agree on the idea that if the verb is inflected in accordance to the clause subject and is marked for tense or modality then it is finite, which can be understood as simply limited in the possibilities of interpretation. If put into a context of a sentence, finite verb can be quite certainly found in the main clause and such verb showcases most of the inflectional possibilities, such as person, number and tense or modality, out of all the verbs in the given sentence. (Aarts and McMahon 2006, p. 208) However, the finite verb does not necessarily apply only to the main clause and can be and often is employed in a subordinate or dependent clause as well. On the other hand, non-finite verb is very much different as it does not possess any of inflectional possibilities indicating a number, a person or any tense and therefore the verb is unlimited in terms of grammatical markings.

As the concept of finite clause is rather simple, it is not necessary to dedicate it a subchapter. On the other hand, the concept of non-finite clauses is more complex and therefore next subchapter goes into greater detail of the topic.

1.3.1 Nonfinite Clause

This chapter is dedicated to a non-finite clause, a term described in Cambridge Dictionary as a clause that: “contains a verb which does not show tense. We usually use non-finite verbs only in subordinate clauses. We usually understand the time referred to from the context of the main clause. We often use a non-finite clause when the subject is the same as the subject in the main clause”(2019)

Commenting on the given explanation of the term, many other linguists provide similar descriptions. Biber et al. (1999) perceive a non-finite clause as a clause consisting of a verb that does not show tense, as suggested by Oxford dictionary, but in addition to that, which also lacks any signs of modality. And he further elaborates on the fact that a non-finite clause frequently, although not necessarily, lacks explicit subject due to the fact the subject can be traced from either sentence in which the non-finite sentence operates or from the wider context. Moreover, Biber et al. suggest that not only the subject is often omitted but the subordinator, the word implying the clause is dependent and in a subordinating relationship to

either previous or following clause, is frequently not included as well. Another feature of a non-finite clause Biber et al mention is its hierarchical position in the sentence. He explains that in contrast to a finite clause, the non-finite clause cannot usually stand on its own, therefore, it is regularly employed as a dependent clause being in the subordination to another clause. In addition to that, he suggests that the non-finite clause is often loosely integrated into a superordinate clause and does not necessarily have to be visibly separated from that clause. (p. 198)

The claim of Biber et al. about the lack of any evidence of modality is a topic that also Huddleston et al. (2002) comment on. His explanation supports the suggested description by Biber et al. that the non-finite sentences lack modal auxiliaries and, also, they do not employ a supportive verb *do*. According to his description, the only supportive verbs are *have* and *be*, verb *be* in both forms, active and passive. (p. 1174) Another aspect Huddleston et al. comment on is the subject or its lack thereof. He does not analyse the matter as in detail as other linguists, however, he states that subject is an element of non-finite clause which is completely optional. As well as for example Biber et al., they also recognize non-finite clauses to be most commonly dependent on another clause and they elaborate on the idea that the non-finite clause has a wide range of use and it can function as a sentence element as well as clause element, meaning it can very well function as a subject or an object as it can function as a relative clause or clause of reason. (p. 1175-76) For explanation, see the examples below.

- a. *To keep her entertained is a tough task.*
- b. *Marry, waiting outside in the rain, was getting more annoyed by each passing second.*

In the example a., the non-finite clause *To keep her entertained* functions as a subject of the clause and, therefore, it substitutes one of the clause elements. On the other hand, in the sentence b., the part secluded from the rest by commas *waiting outside in the rain* is an example of non-finite relative clause functioning as a separate clause and rather than substituting any clause element it is a sentence element on its own.

Another linguistic group that analyses non-finite clauses is Quirk et al. (1985) who also describe this type of clause as one that may work with as well as without a subject, more commonly without. In comparison to Biber et al., he does not further comment on the possibility of tracing subject from either superordinate clause or from the context. According to Quirk et al., the non-finite clause lacks modal auxiliaries and tense markers. He, moreover,

builds upon the fact that not only previously mentioned auxiliaries, tense markers and, frequently, subject are missing but also the subordinating conjunctions which are supposed to help a reader/hearer identify the relationship of the non-finite clause to other clauses. He explains that all the mentioned aspects are often missing due to economic reasons, meaning that omitting and condensing is a way of saving time with words that can be understood, identified, recovered and/or traced from the sentence or a whole context. (p. 995) In other words, it is a useful tool to simply turn explicit information into implicit information.

Another linguist Swan (2005) does not elaborate too much on the topic, yet his description is simple and to the point claiming that non-finite clause is one which employs non-finite verb element and such is a verb that does not work together to create a tense. (p. xxi Language terminology) Therefore, it can be concluded that the perceptions of the term non-finite clause do not differ from linguist to linguist but rather some of them analyse the aspects, features and limitations to more detail than others. For the purposes of this paper, only the non-finite clauses functioning as a sentence element are to be considered suitable for the analytical part.

Furthermore, the non-finite clauses have more possible ways of realization and different linguistic groups use different terms and various criteria for their division. According to Aarts and McMahon (2006), the non-finite clause can be realized by three types of clauses. One of them is what Aarts and McMahon call infinitival which they, then, further subdivide into to-infinitival and bare infinitival. Another major type is being called gerund-participial which employs -ing forms of verbs. And lastly, the third group they consider a major type is past-participial realized by verbs with -ed form or, in case of irregular verbs, by past participle of the particular verb, hence the name of the category. (p. 215)

Huddleston et al. (2002), in contrast to Aarts and McMahon, perceive to-infinitival and bare infinitival to be separate types and of equal importance as both participials. Therefore, Huddleston et al. categorize four major types and they use the same terminology as Aarts and McMahon, to-infinitival, bare infinitival, gerund-participial and past-participial. (p. 1177) On the other hand, Quirk et al. (1985) use slightly different terms. The division they find suitable is the same as Huddleston's, meaning there are four categories, to-infinitive, bare infinitive, -ing participle and -ed participle. (p. 993) The possible differences in understanding of functions and aspects within each category by different linguists is not discussed in detail as it is not a primary focus of this paper. However, Huddleston et al. and Aarts and McMahon, when naming the terms, took into consideration the possible confusion the terms could create

if they would have been the same as the terms used for the forms of the verbs. And even though the types of the clauses are called after the verb forms in which they are used, it can become unclear whether one is talking about the verb itself or about the type of non-finite clause. Quirk et al. found it more convenient to name the categories exactly the same as the verb forms which operate in them.

Considering the division, also Biber et al. (1999) have a slightly different division than the rest mentioned above. Their division is similar to the one of Aarts and McMahon in the sense that they only categorize three major types of non-finite clauses. On the other hand, the terms they use are rather different to all the terms used in divisions and categorizations already presented. The first group is non-finite infinitive clauses which is a type that Biber et al. interpret differently than the previously mentioned linguists. They only focus on what would Aarts, Huddleston and Quirk call to-infinitive, completely disregarding bare infinitive as a possible option of realization of such non-finite clause, and he rather focuses on the syntactic roles of the infinitive clauses. For another type, Biber et al. use the term ing-clauses and, for the third, it is ed-clauses. (p. 198) This division is rather simple, however, the type ed-clauses could possibly become confusing as the term does not carry the information about the verb being past participle. One could assume from the name that it includes only regular verbs or that verbs in simple past form might fall into this category as well.

2 Sentence

As mentioned before, the thesis of this paper is predominantly focused on the complexity of sentence structure in Harry Potter books. First-of-all, the term *sentence* must be defined, however, not all the linguists agree on the term itself and so there is not a universal definition. Huddleston et al. (2002) explain a sentence as a closed composition of words working within a text but not within another sentence. They also consider a sentence to be the largest unit of the syntax as, according to them, the text does not fall into the category of syntax as the sentence relationship does not fall under the domain of grammar. (p. 44) Based on the understanding of Huddleston et al., Aarts and McMahon (2006) consider a sentence to be a composition of at least two clauses or more (p. 198). That would mean that one clause would not be regarded as nor called a sentence but would keep the term *clause*. This perception clashes with the one of Quirk et al. (1985) who claim that even one clause is a sentence itself and, therefore, the sentence might be composed of one or more clauses (p. 719).

This thesis will work with the definition by Quirk et al. and would consider any sentence composed of one or more clauses to be fit and acceptable for the further analysis. Following this definition, Quirk et al. (1985) divide two main categories, a simple sentence and a multiple sentence. They further divide the category of multiple sentence into two categories – a compound sentence and a complex sentence. (p. 719)

The categorization of sentences is not unified to this day and vary from linguist to linguist. As mentioned many of the linguists do not consider one main clause to equal a sentence and their definition works with the composition of at least two clauses. On the other hand, some linguists such as Quirk et al. count one main clause as a separate category of sentence structure. Some of them have a couple of main categories and then subcategories, and some have up to five categories. Each linguist sets his/her own criterion for the division. For example, one of the linguists, Richard B. Larsen, set his own five categories – a simple sentence, a complex sentence, a compound sentence, a semicolon sentence and a phrase-start sentence. (College Composition and Communication, February 1986, p. 103)

Based on the subjectivity and too many different divisions, the paper uses its own categorization for the analysis where there are four main categories. First category is already mentioned simple sentence and what Quirk et al. call the multiple sentence, this thesis divides into three rather than only two categories – compound sentence, complex sentence and

complex-compound sentence – moreover, these three categories are perceived as equal to the simple sentence. Therefore, there are four main categories of sentence structure.

2.1 Simple Sentence

First category is a simple sentence which, if following Huddleston et al., and Aarts and McMahon, would not be taken into consideration. This type of sentence is the least complicated to identify. Simple sentence equals simple independent clause which is composed of at least a subject and a verb as its constituents. (Quirk et al. 1985, p. 719) In other words, what can be called a main clause which can stand and function on its own not being dependent on any other clauses falls into this category. Moreover, not only the clause of simple sentence is not dependent on any other clauses but cannot include any subordinate clause as one of its elements either, not even if realized by a non-finite verb structure. (Quirk et al. 1985, p. 719) The subject and predicate are necessary components which can be complemented by modifiers and/or an object. The subject does not necessarily have to be indicated overtly, but ought to be traced from either the sentences itself or from the wider context. For example, the imperative structure which omits the subject is also considered a clause and if independent, it can very well be sentence on its own. See the examples below:

- A. *I walk.*
- B. *I walk home.*
- C. *Walk!*
- D. *Are you walking?*
- E. *You are the best!*
- F. *What a walk!*

All of the examples above are independent clauses as well as sentences when following the rule that a sentence must have a subject, overt or traceable, and a predicate beside example f. The example a. shows how the very basic clause and sentence could look like being composed of only the two necessary constituents. The sentence b. provides with not only the must-contain clause and sentence elements, but the adverbial of place is added as a modifier of the predicate. The example c. is a representative of a category where the subject does not explicitly have to be included in the sentence, yet it is easily traceable. As it is an imperative structure, the expected respondent is You either in singular or in plural, therefore, the subject is known. The fourth example is a sentence in an interrogative structure which once again

does include all the necessary components, the subject as well as the predicate compiled of the auxiliary verb to be and the lexical verb walking. And lastly, the example e. presents an exclamatory sentence which covers all the prescribed criteria to be rightfully called a sentence. On the other hand, the example e. is the only one that is different in this set of examples. The example lacks the predicate and, therefore, the exclamation could not be considered a proper clause nor a sentence. The exclamations, and, for that matter any other units, lacking the predicate are not fit to be considered a clause nor a sentence in further analysis and would be rather identified as fragment clause not having any influence on the overall research of this paper.

2.2 Compound Sentence

Second category is called a compound sentence. It is a sentence which constituents are two or more coordinated main clauses and which does not include a subordinate clause in any form (Quirk et al. 1985, p. 719). The coordinated clauses are not functionally distinguishable and they carry equal syntactic importance and status. (Aarts and McMahon 2006, p. 198) Quirk et al. call this equal syntactic importance a parataxis. (Quirk et al. 1985, p. 918)

The coordination between the clauses can be realized in two ways – syndetic and asyndetic. Syndetic relationship provides the coordinated clauses with overt signals such as coordinating conjunctions, also called simply coordinators, which are for example *and* and *or*. Asyndetic relationship, on the other hand, is when the coordination is not overtly expressed or signalled and it is up to a reader to decipher the relationship between the clauses. (Quirk et al. 1985, p. 918) In such sentence, coordinated clauses are sequentially fixed and, therefore, it is not possible to move their position in the sentence freely, otherwise, there is a risk of producing either unacceptable sentence and/or changing the overall meaning. (Quirk et al. 1985, p. 921) Aarts and McMahon (2006) also draw attention to the fact that coordinated relationship can occur not only between two main clauses, main-clause coordination, but also between two subordinate clauses, lower-level coordination. (p. 204) Huddleston et al. (2002) support the universal understanding that coordination can be possible only between two units of equal syntactic structure. And similarly to Aarts and McMahon, Huddleston et al. (2002) pay attention to the differences between the coordination of two and more main clauses, calling it by different term clausal coordination, and coordination between subordinate clauses, calling it the subclausal coordination. (p. 1275, 1280)

One of the possible obstacles with compound sentences might be the signs within the text or a cluster of sentences. In some of the texts, the authors may use semicolons or triple dots or even dashes between clauses such as in examples below.

- a. *I went to a doctor; I was afraid of him.*
- b. *It is a gorgeous red colour...I want to buy it.*
- c. *I have to go next time – I am sorry I couldn't this month.*

All three examples use signs that are very tricky in a sense that they might suggest a wide range of relationships between the clauses. Some people might even disregard them and simply imagine a dot instead but that would make them separate sentences which does not have to be the intended case. In these chosen examples, the signs can be easily substituted by the conjunction *and* which would signify that both clauses are of the same hierarchical status and since coordinated and with conjunction, both are a part of one sentence unit. However, it might not always be as easy to distinguish the relationship, sometime the signs can have a very clear relationship of superordinate and subordinate clauses such as in the example below. This example shows that the colon could be substituted with *because* and in that case, the second clause would become subordinated and overall the sentence would lose its status as compound sentence and would be moved to another category.

- A. *I bought the dress; I liked it.*

For this thesis, the constructions with these signs are considered to be within one sentence and unless the relationship of the clauses is evidently the one of superordinate and subordinate, the clauses are both considered to be compounded.

2.3 Complex Sentence

The third category covers complex sentences. Those include a main clause and one or more elements of the sentence are realized by a subordinate clause. Same as compound sentences have the coordinating conjunctions, the complex sentences also have indicators of subordination using subordinating conjunctions, shortly called the subordinators. (Quirk et al. 1985, p. 917-918) Those are very useful to firstly indicate the hierarchy and dependency of clauses in the sentence and secondly to illustrate the relationship between the particular clauses and the overall meaning. Biber et al. (1999) state that the complex sentence is one with an independent clause and one or more dependent clauses. (p. 202)

Neither of the linguists mentioned above specify how many independent clauses can be included for it to be identified as a complex sentence. However, this paper provides with its own division having three categories of multiclausal sentences. The criterion for a sentence to fall into this category is to contain only one main/independent clause and one or more subordinated clauses as shown in the examples a. and b. below. The example a. is an example of sentences composed of one main clause *I love the t-shirt* and one subordinate, in this case relative clause, *that you were wearing yesterday*. The sentence b. provides with an example of one main clause and more subordinate clauses put together into one bigger unit. In this case, the only main clause is *I do not like*, first subordinate clause is *to think* which functions as an object and, therefore, is a nominal subordinate clause, as explained above. The second subordinate, relative, clause is *that you would do such thing* and the last dependent, adverbial, clause is *only to get more money*.

a. *I love the t-shirt that you were wearing yesterday.*

b. *I do not like to think that you would do such thing only to get more money.*

If the sentence includes more main clauses, it falls into complex-compound sentence category (see chapter 2.4).

2.4 Complex-Compound Sentence

Last category focuses on complex-compound sentences. Not all the linguists perceive this category as separate from the others but rather they categorize this type of sentence within the category of complex sentences such as Quirk et al. (1985, p. 719). This paper will, however, consider it a separate type. The term can be also found under the name compound-complex sentence structure and it is only a matter of personal preference whichever term is put first. As the term complex-compound suggests, this type of sentence includes features of both, complex and compound, sentences. From the category of compound sentences, at least one coordinating relationship on the level of main clauses must be included and from the complex sentence structure, the sentence ought to include at least one subordinate clause. For such classifications, the sentence must have at least three clauses to offer both possible relationships. Moreover, there strictly has to be a coordination between main/superordinate clauses and freely between subordinate clauses for the sentence to fit into this category otherwise it might fall into the complex sentence category.

- a. *After I became tired, I left the party and I went straight home.*
- b. *Looking at the results, I was not the best in class and I didn't know what to do if my parents ask me to show them how well I did.*

The example a. portrays the simplest complex-compound sentence in a sense that there are only three clauses which is the lowest possible number for the sentence to be identified within this category. Meaning, there are two coordinated main clauses and one subordinate, adverbial, clause. On the other hand, the example b. is a splendid portrayal of a sentence composed of many more clauses, in this case seven clauses, as there are two main and five subordinate clauses in total. Such sentence is a typical example of how all possible structures can be combined into one. Beside the two main clauses, there are three non-finite subordinate clauses e.g. *Looking at the results*, two finite subordinate clauses e.g. *if my parents ask me*. There are main clauses, subordinate clauses and superordinate clauses which are also in a subordinating relationship. Such sentence is information-heavy and not only the structure is very complex but the proposition as well.

3 Introduction of Books

The analysis of this thesis is based on Harry Potter books, therefore, the introduction to the books and the franchise is necessary. The story is written by J. K. Rowling and the plot takes course over seven books. The genre of these books is a fantasy novel based on a wizarding world. The books are very influential as validated by its selling records. To this date, over 500 million books and e-books were sold worldwide in over 80 languages and the series hold the record for the best-selling book series in history. (Pottermore 2018) Also interestingly enough, the book is best selling among adults as found out by Wood and Quackenbush. (The English Journal, January 2001 p. 97-103) Since the first book, the Harry Potter franchise grew immensely and is still growing, the books are published again and again with variety of book covers, the movies were and still are perceived as a must-see, the merchandise grows by a day. The craze that the books have caused even led to opening of the Warner Bros Studio where parts of Harry Potter movies were filmed and the franchise has its place in various other places across the world such as the Wizarding World of Harry Potter, a theme park, in Orlando, USA.

This paper is focusing only on the first and the seventh book of the series and only in the original language, English. Therefore, the background of those two books needs to be provided. The first book of the series, Harry Potter and the Philosopher's Stone, was first published on June 26 in 1997 branded as a children's literature. The book became an immediate hit amongst not only children and teenager, but also amongst the adults which was surprising due to the fact that the book was aimed primarily on the young teenagers and children. The research carried out by Crow et al. suggests that up until Harry Potter was published there was a stigma surrounding the choice of books within children's literature depending on the genre. The stigma was that the girls preferred romances and stirred cleared of the books categorized as fantasy whereas boys were the ones to pick up science fiction and fantasy. The research has shown that the stigma was broken within a few years, months even, after release of the first book. Not only did it broke the stigma of genre preference but also the age preference. The adults are not as likely to pick up a fantasy book, yet Harry Potter begs to differ. (The English Journal, March 2000, p. 137-138) According to other reserachers, Beach and Willner, the books are so powerful that they turned non-readers to readers as many people became fascinated by the parallel worlds where imagination and reality meets. (World Literature Today, 2002, p. 102-106)

The storyline is based around an eleven-year-old boy Harry who is admitted to the Hogwarts, a school for the witches and the wizards. The book presents a parallel world to the real one, however, the story plays out mostly in the separation from day-to-day real life and only parts of the book are dedicated to the story in our reality as we know it. The main character, Harry Potter, is getting to know his real self throughout the story since at the very beginning, he had no idea he is a wizard and suffered in so called “muggle world” with the family of Dursleys, his non-magic family that took care of him after his parents died. The readers learn about the world of magic along with the main character as he is introduced to the world as well not knowing anything at all at the beginning. As the targeted audience is children and teenagers, the content covers topics such as friendship, fellowship and other aspects of life children learn at this age and, in comparison to other books of the series, the story is not so gloomy. Some of the teachers are keen on including Harry Potter, at least the first book, into obligatory elementary school reading to enhance children’s imagination. Also, Harry is on the bring of adolescence which brings the possibility to see him grow mentally as the books could be categorized as a kind of a bildungsroman as well. (Wood and Quackenbush, *The English Journal*, January 2001, p. 97)

On the other hand, the last book, *Harry Potter and the Deathly Hallows*, contains a much more mature story and the targeted readership becomes young adults. The book was first published in 2007, ten years after the first book. The original idea of J.K. Rowling was for the reader to grow up with the characters and so if the first book was for approximately a ten-year-old, the seventh book would be mostly read by the people aged eighteen to twenty. The story of the seventh book is very intense and dark as the potential readers at that age can understand and handle much more complex life questions such as love, enemies etc.

Even though, the targeted age groups of each book were expected to be rather set, the reality completely differs from the expectations and while the readers were supposed to grow up with the books, the phenomenon Harry Potter books has become surpasses any potential age category it might have been assumed to fall in. However, the thesis of this paper works with the assumed and originally target audience and their age. That means that despite the wider readership, the first book was written for the children and young teenagers to be able to comprehend the story and to follow it while the seventh book was originally written for the young adults and, therefore, the way of how the content was written was supposed to be much more complex, using more complex sentence structures, based on the reading skills of that particular aimed age group.

4 Narrative Discourse and Fantasy Novel

As mentioned above, the Harry Potter series are written in narrative discourse which brings certain techniques of how to deal with the sentence structure. First-of-all, the term narrative is a very broad term that includes not only texts but other forms of art such as paintings, statues etc. The basis of a narrative is telling a story of an event or more events in a sequence, real or fictional, in whichever way. The glossary of linguistic terms states as follows “A narrative discourse is a discourse that is an account of events, usually in the past, that employs verbs of speech, motion, and action to describe a series of events that are contingent one on another, and that typically focuses on one or more performers of actions.” (SIL International 2003) Following this definition, the Harry Potter series do fall into this category since it is a sequence of events and it does employ the verbs of speech, motion, and action, telling a story about one main performer, Harry Potter, and more secondary main characters, Hermione Granger and Ron Weasley. Also, the past tense is maintained throughout the book, only changing when the direct speech sequence occurs. The narrative part of the book is the only part from which the sentences were taken for the corpora and further analysis. All the narratives have to have its own narrator, or sometimes called the point of view or a perspective, from which the story is told. This series is told in third-person narrative meaning that the story is told from someone outside of the story and above, this perspective of a third person can also be called omniscient (all-knowing). As the term suggests, the omniscient narrator knows all the secrets and everything about everyone and everything. There can be other types of narrator such as first-person narrator who is a character of the story and the narrator can change depending which character is telling its point of view. One of the examples of first-person narrative story can be well-known Jane Eyre by Charlotte Brontë.

The series is classified as a fantasy novel. First-of-all, the term novel can be described as a work of narrative fiction, which is usually relatively long, and the form of the text is a prose. Commonly the novel is published as a book or a series of them such as Harry Potter series which include seven books in total. (Merriam-Webster Dictionary 2019) The structure of the novel is usually separated into the chapters and include characters, most commonly one or more protagonists and an antagonist, setting and a good plot. One of the important aspects of this literary genre are dialogues between the characters as it brings more authenticity and the readers can better relate to the characters and get to know them better through what each of them is saying. Also, the text becomes more reader-friendly, because the long heavy narrative and descriptive passages are interrupted by the conversations to give a reader somewhat of a

pause. Very common for a novel is to have a cliffhanger at the end of each chapter and its resolution at the beginning of the following chapter simply to keep the readers involved and to make it more difficult to put the book aside. The plot is also immensely important. The plot is the change that happens throughout that mentioned sequence of events and what makes the story action-packed and entertaining instead of just being descriptive. For the purpose of creating tension to draw the readers even more into the story, the authors often use the simple short sentences, often in longer sequences.

The novels can be further divided by their main characteristics into specific genres. The genre plays an important role in the conventions and expectations from the book. This particular series is identified as a fantasy which is a genre of fiction set in a fictional universe usually including magic or supernatural elements. The fantasy novel heavily relies on the imagination not only of the author while writing the piece but also on the imagination and open-mindedness of the readers as the story is not based on any history or anything reflecting the actual reality. That is where the term comes from, we simply have to use our fantasy to be able to keep up with the story. The splendid feature of such story is that there are no limitations to our imagination and each of the readers can understand and imagine the story differently as it is very subjective and each of us have different associations.

Despite the fact the series is categorized as a fantasy novel, it carries some of the features of bildungsroman as well. Bildungsroman is a category of a novel that deals with becoming mature, focusing on the protagonist and his psychological development as he or she grows up. (Encyklopædia Britannica 2019) Harry Potter series is following the main character since the age of ten, with some short flashbacks to when he was a baby. Every book follows Harry through one whole year and another volume picks up where the previous one left him of and continues with another whole year. Since there are seven books, the character comes of age according to the British standards, age of eighteen, in the last book, and the readers get an inside look into his mentality and his morality evolving throughout the series.

5 Analysis of Sentence Complexity in the Books

The analysis of this paper is focused on the complexity of the sentence structure in the first and the seventh book of Harry Potter series. The hypothesis of this analysis is that the first volume of Harry Potter books uses predominantly simple, complex or compound sentences rather than complex-compound sentences which are often employed in the seventh and the last volume of the series. The practical part of the research should provide with the answer to this hypothesis showing whether the statement is truth or not. This hypothesis is based on the age category of the targeted readership assuming that the complexity for the children and younger teenagers should be rather simpler than for the young adults. Understanding that the categorization according to the four set main categories, simple, compound, complex and complex-compound sentence, might not be the only indicator for the overall complexity of the texts, there are other two theses that specify the outcomes a bit more. The first thesis is that sentences from the first book are usually compiled of no more than four clauses, on the other hand sentences from the seventh book often consist of five and more clauses. The second thesis works with the finiteness and assumes that the first book uses finite clause structure more frequently whereas the last volume predominantly employs the non-finite subordinate clauses.

For this research, the corpus has been assembled beforehand. From each book, 200 sentences were selected and further analysed. The sentences were not chosen at random but from each book, the first 20 sentences from first 10 chapters were selected for objective portrayal of the overall complexity. Therefore, the whole corpus includes 400 analysed sentences in total. The sentences were not chosen at random, because it is a narrative style and the genre and style of writing might include some features that might affect the complexity. For example, the writer might have used short simple sentences for creating a tension or to build a momentum to enhance the reader's experience. Consequently, the sentences that use the direct speech are not included in the corpus since, yet again, it might temper with the overall results. Another important criterion is that the units without a predicate are not fit for to be further analysed. As there were many sentences with incorporated semicolons, dashes or triple dots, the criterion set for these occurrences is that the affected clauses, if finite, are considered to be a part of the previous sentence rather than separate sentence. Each clause of each sentence is identified and based on the numbers of main clauses and subordinate clauses, the whole sentence is categorized according to the complexity division provided and explained in the theoretical part of this thesis.

4.1 Overall Findings – Main Clause vs Subordinate Clause

This chapter is dedicated to the findings and analysis of main and subordinate clauses. From the whole corpus, the numbers of main clauses and subordinate clauses were calculated and surprisingly the outcomes do not differ as much as it might have been expected. The first volume of Harry Potter, or rather the first 200 analysed sentences consist of 602 clauses in total. One might expect that the overall number for the seventh volume would be much higher, but in fact, the analysis has shown that 200 sentences of the last book consist of 630 clauses all together. Therefore, it can be concluded that the texts were approximately similarly packed.

Going into a greater detail, the ratio of clauses in the books were compared. The sentences of the first book provide with 301 main clauses and 301 subordinate clauses. This result showcases the balance of hierarchy in the text. When analysing the seventh book, the results were once again quite similar, there are 300 main clauses and 330 subordinate clauses. The outcome of this quantitative comparison points to the fact, that the author did not feel the need to write the first book any less information-packed or less complex and rather simply based on the readership. Assuming the age difference of originally targeted audiences, the numbers are surprising considering the fact, that there is an abysmal reading proficiency skillset between the two age groups. However, the further analysis will provide with closer look on the complexity as such.

4.2 Findings for Simple Sentence

As the hypothesis states, simple sentences are expected to be used mostly in the chapters of the first book and are hardly ever found in the seventh book. However, analysis of all the sentences speaks differently. According to the outcomes, the simple sentence can be found 44 times in the first book. Out of the total of 200 sentences, it is a one fifth of all the sentences which is a result agreeing with the hypothesis. On the other hand, the seventh book includes even more simple sentences, more specifically 46 occurrences which is a result that does not support the set thesis. In total that makes 90 simple sentences per 400 sentences which is nearly one fourth of all the occurrences, but in overall counting this type of sentence is second to last most employed by the author.

The reason for such high number of simple sentences might be the already mentioned try to build a tension, to attract the attention of the reader to a great plot twist, to draw the reader into the story and/or to make the event of the story more dramatic. After further analysis there are many occurrences of using simple sentences for the effect rather than for just making the text simpler. However, that could be expected since both books are written in narrative style. For example sentences:

Book 1 – Chapter 2 – Sentence 8: Harry woke with a startle(MC).

Book 1 – Chapter 2 – Sentence 9: His aunt rapped on the door again(MC).

or

Book 7- Chapter 7 – Sentence 4: He was lying again on the camp bed in Ron’s dingy attic room(MC).

Book 7- Chapter 7 – Sentence 6: Pigwidgeon was asleep with his head under his tiny wing(MC).

Book 7- Chapter 7 – Sentence 7: The scar on Harry’s forehead was prickling(MC).

The examples above show the author’s most common usage of the simple sentences. The narrative style employs the simple sentences quite often and these books are not different. The examples are chosen from both books to present the stability in using this type of sentence through out the book series independently on the targeted reader. The strategy is to put more shorter simple sentences in a row for the emphasis of the crucial importance of the content. In the examples from the first book, there is a sequence of two short simple sentences, each of them consisting of just a few words. The exemplary sentences from the seventh book are a bit more packed in terms of number of words used, however, the effect stays the same. This particular example is a sequence of three clauses not in a straight row, there is a compound sentence taken out for the purpose of showcasing how the shortening of the simple sentences function, however, even that compound sentence consists of two very short and basic main clauses. Similar occurrences are throughout the whole composed corpus.

This tool of narrative style really does affect the overall numbers. In the composed corpus, there are many occurrences of simple sentence sequence that is two or three sentences long, however, throughout the book, there are cases, such as the example of the streak below, where the simple sentences might make for a really long passage. The longest sequence of simple sentence found in the corpus consists of eight simple sentences within the twenty chosen

sentences from one chapter. This streak, therefore, has an immense impact on the overall analysis since eight out of twenty is an influential ratio. Looking at the sequence, the sentences do not necessarily go straight one after the other but some of the other types of sentences are incorporated. However, those incorporated sentence are usually compound or complex sentences consisting of no more than 3 clauses to avoid disrupting what the sequence of simple sentences is building – the tension and drama.

Book 1 – Chapter 2 – Sentence 6: Yet Harry Potter was still there, asleep at the moment, but not for long(MC).

Book 1 – Chapter 2 – Sentence 8: Harry woke with a startle(MC).

Book 1 – Chapter 2 – Sentence 9: His aunt rapped on the door again(MC).

Book 1 – Chapter 2 – Sentence 12: It had been a good one(MC).

Book 1 – Chapter 2 – Sentence 13: There had been a flying motorcycle in it(MC).

Book 1 – Chapter 2 – Sentence 15: His aunt was back outside the door(MC).

Book 1 – Chapter 2 – Sentence 16: Harry groaned(MC).

Book 1 – Chapter 2 – Sentence 17: Dudley's birthday(FC) -- how could he have forgotten(MC)?

On the other hand, the simple sentences do not necessarily have to employed only to create said tension but they can also function simply as short description which is in Harry Potter series very essential due to the fact, that J. K. Rowling created a new world full of new words that did not exist in our dictionaries before the books were published. Not only do the sentences describe something new, but it is also very common that those simply describe either a person such as example below, a thing or a place. This provided example is also one of the longest simple sentences found in the whole corpus, otherwise, many sentences are shorter when describing, usually only providing with a limited amount of information and it is up to the readers to imagine it in a greater detail. Also, this sentence is less common when describing as the author preferred using relative clauses instead of a lot of noun phrases.

Book 7 – Chapter 3 – Sentence 6: They were dressed for traveling: Uncle Vernon in a fawn zip-up jacket, Aunt Petunia in a neat salmon-coloured coat, and Dudley, Harry's large, blond, muscular cousin, in his leather jacket(MC).

The results for the simple sentences are unexpected and validate the hypothesis only partially. The first volume does employ simple sentence quite frequently, therefore, this part of the hypothesis is supported. On the other hand, the expected result for the seventh volume was a negligible number of simple sentences which is disproved since nearly one fourth of the corpus is not a number that could be disregarded. To sum up, the reason for such high number in both books is either to build a tension and create a drama, or to explain a new word or concept quickly so the story can move on. Since these are typical for a narrative and a novel, the author simply stuck to the conventions of the genre and style and, therefore, the age gap between readerships of both books does not play any role since these techniques are standard.

4.3 Findings for Compound Sentence

This chapter evaluates the results of analysis of compound sentences. Again, the hypothesis states that the compound sentences are rather found in the first book of the Harry Potter series and are rare in the seventh book. With that being said, it needs to be understood that compound sentences are the least frequent of all types of sentences universally as it is very rare to use two or more main clauses without any subordinate clauses to specify in a narrative. This analysis proved the point as this category includes the lowest number of occurrences per book as well as in total. However, the numbers are not small enough to be disregarded completely. There are 14 compound sentences in the first book and 16 compound sentences in the seventh book. Again, those are very similar numbers which are not in favour of the hypothesis.

There are examples below from each book, that point out to another interesting fact and that is that the compound sentences are usually composed of not more than three clauses. The most common occurrence in the composed corpus is the compound sentence compounded of two clauses such as sentence 18 from the first book or sentence 12 from the seventh volume. Closely following after a two-clause compound are the sentences with three clauses such as sentence 8 from the first book or sentence 19 from the last book.

2-clause sentences:

Book 1 – Chapter 1 – Sentence 18: He got into his car(MC) and backed out of number four's drive(MC).

Book 1 – Chapter 7 – Sentence 8: *Harry could hear the drone of hundreds of voices from a doorway to the right(MC) -the rest of the school must already be here(MC) -- but Professor McGonagall showed the first years into a small, empty chamber off the hall(MC).*

3 clause sentences:

Book 7 – Chapter 3 – Sentence 12: *Harry looked up at his uncle(MC) and felt a mixture of exasperation and amusement(MC).*

Book 7 – Chapter 7 – Sentence 19: *The rest of her speech was lost(MC); Harry had got up(MC) and hugged her(MC).*

In the whole corpus, there is only one exception from the overall 30 compound sentences. Surprisingly, this exception stands out since the sentence is composed of six clauses which is rather unprecedented when considering the rest of the analysed sentences. However, the sentence 11 from the first book is not necessarily unique for the narrative style. The compound became this long simply because the author is listing the activities one after the other using the finite verb forms such as *would drop* and others.

Book 1 – Chapter 8 – Sentence 11: *He would drop wastepaper baskets on your head(MC), pull rugs from under your feet(MC), pelt you with bits of chalk(MC), or sneak up behind you, invisible(MC), grab your nose(MC), and screech, "GOT YOUR CONK!"(MC)*

Another outcome which surfaced without being looked for is that the compound sentences are often used in the sequences with simple sentences. The examples from both books below provide with the support for said statement. It is not a rule that all the compound sentences would have to necessarily be a part of such sequence, but the analysis showcases that it is a frequent occurrence. There are examples below of the sequences of simple and compound sentences to show that the streaks can be found in both books and are similarly used. The reason behind putting the compound sentences within a streak that is supposed to build the tension might be the fact that compound sentences are in a sense very similar to simple sentences. Both simple sentences and compound sentences consist of only main clauses and the difference is only in number of clauses. Therefore, if the compound sentence is built of only two very short main clauses, it can very well serve the same purpose as a simple sentence in creating a certain dramatic effect. That shows that a compound sentence can be very effective and when analysing the streak of sentences from the seventh book provided below, it is evident that it is quite successful strategy how to pack more information into

fewer sentences yet keeping the simplicity. Also, the compound sentences do not create such effect if paired with only one simple sentence but the longer streak there is, the more effective the whole sequence becomes. In the example from the first book, it can be seen, that the author put together two simple sentences with one compound sentence and this time instead of creating a tension, the sequence rather emphasizes the situation. Whereas the example from the seventh book is a typical example of building the story up to be potentially very dramatic for the reader. This example also shows the length the streak can obtain by employing the compound sentences instead of using only simple sentences. If there were only simple sentences and there was five of them in a row, it might disrupt the flow of the text and so the compound sentences prove to be a very useful tool to make the streak more natural and more seamless.

Example of streak from the 1st book:

Book 1 – Chapter 5 – Sentence 5: But he still didn't open his eyes(MC).

Book 1 – Chapter 5 – Sentence 6: It had been such a good dream(MC).

Book 1 – Chapter 5 – Sentence 7: He sat up(MC) and Hagrid's heavy coat fell off him(MC).

and example of streak from the 7th book:

Book 7 – Chapter 7 – Sentence 4: He was lying again on the camp bed in Ron's dingy attic room(MC).

Book 7 – Chapter 7 – Sentence 5: The sun had not yet risen(MC) and the room was still shadowy(MC).

Book 7 – Chapter 7 – Sentence 6: Pigwidgeon was asleep with his head under his tiny wing(MC).

Book 7 – Chapter 7 – Sentence 7: The scar on Harry's forehead was prickling(MC).

Book 7 – Chapter 7 – Sentence 8: Harry was not wearing his glasses(MC); Ron's face appeared slightly blurred(MC).

For this category of sentences, the criterion had to be set in advance. The author used semicolons, triple dots or dashes quite frequently and going sentence by sentence analysing whether the signs indicate subordination or coordination might be slightly confusing. Therefore, after closer study of such occurrences, the criterion has been set for all the

sentences including these signs equally. If the semicolon, a triple dot or a dash, sometimes multiple dashes, divides clauses and both of those clauses are finite, both clauses are categorized as main clauses and a part of one sentence. Such examples could be found below. The only exception would be a clause that is obviously a subordinate sentence carrying a subordinating conjunction. The sentence 14 from the first book shows two of the signs, the dashes and the triple dot. The triple dot in this case divides clauses that are both finite and, therefore, they are both categorized as a main clause. On the other hand, the author used the dashes which are followed only by the noun phrases and so the part after the dashes is considered to be a part of the preceding clause. The example from the seventh book employs the sign colon which in this case, as well as many other cases in the corpus, could very well function like a typical dot or a comma. Since there is not an overt indication of the relationship between the clauses, they are both classified as main clauses. This criterion plays a major role in having surprisingly respectful number of compound clauses since 9 of them are classified as compound due to this established criterion.

Book 1 – Chapter 5 – Sentence 14: *Hagrid's coat seemed to be made of nothing but pockets - - bunches of keys, slug pellets, balls of string, peppermint humbugs, teabags(MC)... finally, Harry pulled out a handful of strange-looking coins(MC).*

Book 7 – chapter 7 – Sentence 8: *Harry was not wearing his glasses(MC); Ron's face appeared slightly blurred(MC).*

Overall, this category is the least used for the reasons explained above and if it was not for the criterion about the dashes, colons and triple dots, the number would be cut down rapidly and the category would be easy to completely disregard. When considering the results with the hypothesis, unlike the simple sentences, the results of compound sentences does not neither support nor validate neither part of the statement. The hypothesis claims that the compound sentences would be prevalent in the first volume in comparison to the seventh book, however, the results proved this statement wrong as there are two more compound sentences found in the corpus of seventh volume and the compound sentences are prevalent in neither of the books.

4.4 Findings for Complex Sentence

The category of the complex sentences is the one that prevails in both books. According to the thesis, the complex sentences should be more common for the first book which is only partly true. The number of occurrences in the first volume is 85 sentences and the category is by far the most represented as it creates 42,5% of the whole analysed corpus of the first book. However, this category does not prevail only in the first volume as the hypothesis suggests but is the most prominent for the last book as well. Here, the number is very similar to the one of the first book, it is 83 sentences out of the total of 200 which in percentage is just a percent less than book one. Therefore, the part of the hypothesis that states that the complex sentences would prevail in the first book is not supported by the outcomes of the research.

As the analysed corpus suggests, the most common occurrence of a complex sentence is the one that consists of only two clauses – one main clause and one subordinate clause. In the first book, there are 35 sentences out of the total of 85 sentences which consist of two clauses and in the last volume it is 29 sentences. In total it makes 64 complex sentences out of 168 of the total amount which is a significant number in comparison to occurrences of three and more clauses creating together a complex sentence. In this case, the sentences are often employed within a sequence along simple sentences similarly to the compound sentences analysed in the previous chapter. As the examples below show, the sentence 8 is the complex sentence incorporated within a sequence of simple sentences. Here it does not necessarily serve the purpose of building a tension but rather it emphasizes the background and how beautiful everything is so later it can play a major contrast to the horrible events that are yet to come and that take place in the same settings as the last simple sentence insinuates.

Book 7 – Chapter 8 – Sentence 7: The supporting poles were entwined with white and gold flowers(MC).

Book 7 – Chapter 8 – Sentence 8: Fred and George had fastened an enormous bunch of golden balloons over the exact point(MC) where Bill and Fleur would shortly become husband and wife(SC).

Book 7 – Chapter 8 – Sentence 9: Outside, butterflies and bees were hovering lazily over the grass and hedgerow(MC).

Book 7 – Chapter 8 – Sentence 10: Harry was rather uncomfortable(MC).

The two-clause complex sentences, however, do not function always as a part of a streak along with the simple sentences but can very well create the sequence of their own such as in example below. Here we have three complex sentences consisting of two clauses one after the other and in this case, they very well replace the simple sentences in creating the tension since the clauses are also short and straight to the point. In most cases, the two-clause complex sentences function within a streak of some kind and as they are rather short, they are employed for the same purpose as the simple sentences, building tension or emphasizing the situation and settings, rather than giving the reader more detailed proposition.

Book 7 – Chapter 1 – Sentence 4: The men’s cloaks flapped around their ankles(MC) as they marched(SC).

Book 7 – Chapter 1 – Sentence 5: Snape nodded(MC), but did not elaborate(MC).

Book 7 – Chapter 1 – Sentence 6: They turned right, into a wide driveway(MC) that led off the lane(SC).

Another complex sentence with rich representation is the complex sentence consisting of one main and two subordinate clauses. In the first book, there are 21 occurrences of such sentences out of the total of 85 and in the last volume, it is 26 out of 83 sentences. In the examples from both books, the sentences provide the reader with much larger proposition than the ones with fewer clauses. Subsequently the more clauses the sentence consists of, the more information packed the sentence usually is.

Book 1 – Chapter 4 – Sentence 6: The door was hit with such force(MC) that it swung clean off its hinges(SC) and with a deafening crash landed flat on the floor(SC).

Book 7 – Chapter 5 – Sentence 6: The next thing he knew(MC), he was lying on his back(SC) on what felt like cushions, with a burning sensation in his ribs and right arm(SC).

The longest complex sentence that could be found in the corpus of both books is in the seventh book, chapter 3 and sentence 4, see below. This sentence consists of one main clause and seven subordinate clauses. This sentence covers almost every topic discussed in the theoretical part. There is the main clause *It was not*, the subordinate clause *that Harry got slowly to his feet* as well as the superordinate clause *filled with things*. It covers finiteness as well, a finite clause represented by *headed to the bedroom door* and non-finite clause by *pausing*. The relationship of coordination can be found in the clauses *that Harry got slowly to his feet and headed for the bedroom door*. There is an adverbial subordinate clause *until his*

uncle bellowed, a relative subordinate clause *he would be taking with him* postmodifying the word *things* from previous clause, a nominal clause *to add the piece of broken mirror to the rucksack* functioning as an object.

Book 7 – Chapter 3 – Sentence 4: *It was not (MC)until his uncle bellowed, “BOY!”(SC) that Harry got slowly to his feet(SC) and headed for the bedroom door(SC), pausing(SC) to add the piece of broken mirror to the rucksack(SC) filled with things(SC) he would be taking with him(SC).*

The table 1. below summarizes the overall numbers of the complex sentences and how many clauses they consist of. As mentioned before, the group of complex sentences consisting of only two clauses prevail closely followed by the sentences with three clauses. As the table shows, the sentences with five and more clauses are not as frequent but after closer look, there is a fundamental indicator pointing to the fact that the multiple-clause sentences are represented in the seventh book more than in the first one. There are 10 analysed complex sentences from the first book with five and more clauses and 16 sentences from the last book. However small these numbers might seem, they suggest that the seventh book might be slightly more complex than the first book and this statement would, therefore, support the hypothesis. On the other hand, as suggested in the paragraphs above, the hypothesis clearly states that the complex sentences will prevail in the first book, which as the analysis shows, is not the case.

Table 1. – Composition of Complex Sentences

	1st BOOK	7th BOOK
<i>1 MC + 1 SC</i>	<i>35</i>	<i>29</i>
<i>1 MC +2 SC</i>	<i>21</i>	<i>26</i>
<i>1 MC + 3 SC</i>	<i>19</i>	<i>12</i>
<i>1 MC+4 SC</i>	<i>6</i>	<i>8</i>
<i>1 MC+5 SC</i>	<i>3</i>	<i>5</i>
<i>1 MC+6 SC</i>	<i>1</i>	<i>2</i>
<i>1 MC+7 SC</i>	<i>-</i>	<i>1</i>

Overall, as the results point out, the complex sentences are the most utilized ones in both books and the reason for that might be that English language quite often uses subordinate

clauses to specify the main clause and provide with more information which is a typical feature of a narrative as well as novel. The story has to be written in quite a detail and other types of sentences beside the complex-compound category might not serve the purpose as well as they are employed for different reasons stated above. Also, it has to be kept in mind that this thesis focuses only on the narrative parts of the story and completely leave out the dialogues. If the dialogues would be counted in, the result would most likely be different, yet the results of complexity of sentence structure would be tempered with which tried to be avoided in this paper. Comparing the hypothesis with actual results, the first half of the statements suggesting that the complex sentences prevail in the first book is validated. The complex sentences are, however, prevalent in both the first and the seventh book and so the hypothesis is not supported nor validated by these outcomes of an analysis.

4.5 Findings for Complex-Compound Sentence

This category is the second most represented after the category of complex sentences. There are over 50 complex-compound sentences in corpus of each book. More specifically, the corpus of the first book includes 57 complex-compound sentences which is a little over one fourth of the total of 200 sentences. The corpus of the last book presents us with 55 complex-compound sentences. According to the hypothesis, this category is supposed to be represented mainly in the seventh volume, however, looking at the results, the outcome does not support the statement. As the complex-compound sentences consist of at least three or more clauses, the statistics of how many clauses are in each sentence were put together. See Table 2. below:

Table 2. – Composition of Complex-Compound Sentences

	1st BOOK	7th BOOK
3 CLAUSES	18	9
4 CLAUSES	11	20
5 CLAUSES	17	10
6 CLAUSES	7	7
7 CLAUSES	2	2
8 CLAUSES	-	6
9 CLAUSES	2	-
10 CLAUSES	-	1

As the table shows, the results are quite unequal and, therefore, it is difficult to draw any general conclusion which would apply to this category. But the outcome points to some facts which should be discussed.

First-of-all, the complex-compound sentences consisting of three clauses prevail in the first book of Harry Potter series which would indicate the support and play in favour of the thesis stating that first volume employs sentences with up to four clauses since the first book includes double the occurrences of the seventh book. It is the second overall most used sentence out of all complex-compound sentences, 18 occurrences in the first book and 9 in the last, and here as explained in a theoretical part, there is only one option how the sentence can be structured – two main clauses and one subordinate clause such as in examples below from both the first and the last volumes.

Book 1 – Chapter 4 – Sentence 8: *His face was almost completely hidden by a long, shaggy mane of hair and a wild, tangled beard(MC), but you could make out his eyes(MC), glinting like black beetles under all the hair(SC).*

Book 7 – Chapter 8– Sentence 11: *The Muggle boy whose appearance he was affecting(SC) was slightly fatter than him(MC), and his dress robes felt hot and tight in the full glare of a summer’s day(MC).*

The most numerous category overall is the complex-compound sentence consisting of four clauses. The corpus of the first book presents us with 11 occurrences and the last volume with nearly double the number, 20 findings. Therefore, together in both books that makes 31 occurrences which is almost a one third of all the sentences. The realization of complex-compound sentences composed of four clauses is also limited similarly to the ones composed of three clauses. In this case, there are two possibilities – the sentence can be either composed of two main and two subordinate clauses or it can consist of three main clauses and one subordinate one. The examples below show both variations where the Sentence 14 consists of two main and two subordinate clauses and Sentence 8 is composed of three main clauses and one subordinate.

Book 1 – Chapter 1 – Sentence 14: *Mr. Dursley hummed(MC) as he picked out his most boring tie for work(SC), and Mrs. Dursley gossiped away happily(MC) as she wrestled a screaming Dudley into his high chair(SC).*

Book 7 – Chapter 1 – Sentence 8: *Neither of them broke step(MC); in silence both raised their left arms in a kind of salute(MC) and passed straight through (MC) as though the dark metal were smoke(SC).*

Second most numerous group and tied in the second place with the three-clause sentence is the complex-compound sentence composed of five clauses and for this category and in the rest of the complex-compound sentences, the composition of the clauses varies sentence to sentence, meaning that the numbers of main clauses and subordinate clauses in each sentence is optional and there is not a set rule beside the one that there has to be at least two main clauses and one subordinate clause. Considering the different possible options, the examples below showcases the variety. In Sentence 13 from the first book, the ratio is two main clauses to three subordinate ones, then the Sentence 10 from the seventh book consists of equal representation of subordinate and main clauses three to three, and the subordinate clauses prevail in the Sentence 10 from the first book in the ratio of five to two. But there can also be a sentence where the number of main clauses is higher than subordinate such as in Sentence 17 from the first book, the ratio being four main clauses to one subordinate.

Book 1 – Chapter 1 – Sentence 13: *When Mr. and Mrs. Dursley woke up on the dull, grey Tuesday(SC) our story starts(MC), there was nothing about the cloudy sky outside(MC) to suggest(SC) that strange and mysterious things would soon be happening all over the country(SC). 5 clauses*

Book 1 – Chapter 4 – Sentence 17: *He reached over the back of the sofa(MC), jerked the gun out of Uncle Vernon's hands(MC), bent it into a knot as easily(MC) as if it had been made of rubber(SC), and threw it into a corner of the room(MC). 5 clauses*

Book 7 – Chapter 1 – Sentence 10: *There was a rustle somewhere to their right(MC): Yaxley drew his wand again(MC), pointing it over his companion's head(SC), but the source of the noise proved(MC) to be nothing more than a pure-white peacock(SC), strutting majestically along the top of the hedge(SC). 6 clauses*

Book 1 – Chapter 10 – Sentence 10: *Harry was just as interested as everyone else(MC) to see(SC) what was in this large parcel(SC), and was amazed(MC) when the owls soared down(SC) and dropped it right in front of him(SC), knocking his bacon to the floor(SC). 7 clauses*

The overall highest number of clauses in one sentence is nine and ten clauses per sentence and there are three of those – two in the corpus of the first book and one, the longest overall, in the corpus of the seventh volume. The examples below show how information dense such long sentence could be taking up to four to five lines of text (for the A4 paper format). The sentence 7 is a great example that for long complex-compound sentences consisting of this many clauses, there is not a correct ratio as to how many main and subordinate clauses should the sentence have. With that being said, however, drawing the conclusion of the three sentences that all consist of nine-plus clauses, it could be stated that such sentences usually do have more subordinate clauses and fewer main clauses than vice versa as both the examples below support.

Book 7 – Chapter 4 – Sentence 7: Long ago, when he had been left alone(SC) while the Dursleys went out(SC) to enjoy themselves(SC), the hours of solitude had been a rare treat(MC): Pausing(SC) only to sneak something tasty from the fridge(SC), he had rushed upstairs(MC) to play on Dudley’s computer(SC), or put on the television(SC) and flicked through the channels to his heart’s content(SC). 10 clauses

Book 1 – Chapter 2 – Sentence 4: Ten years ago, there had been lots of pictures(MC) of what looked like a large pink beach ball (SC) wearing different-coloured bonnets(SC) -- but Dudley Dursley was no longer a baby(MC), and now the photographs showed a large blond boy(MC) riding his first bicycle, on a carousel at the fair(SC), playing a computer game with his father(SC), being hugged(SC) and kissed by his mother(SC). 9 clauses

Similarly to the category of compound sentences, the criterion for dashes, triple dots and semicolons applies for the complex-compound sentences as well. In the corpus of both volumes, there is quite prominent number of sentences that do include one or even more of the signs such as in Sentences 4 from the first volume and 2 from the seventh book presented below. Here in the Sentence 2 from the last volume, the clause directly following the semicolon is non-finite, therefore, cannot be identified as a main clause but here the semicolon functions as a coordinating conjunction, either as and or simply a comma, and so the preceding and the following clauses are considered to be a part of one sentence.

Book 1 – Chapter 2 – Sentence 4: *Ten years ago, there had been lots of pictures(MC) of what looked like a large pink beach ball (SC) wearing different-coloured bonnets(SC) -- but Dudley Dursley was no longer a baby(MC), and now the photographs showed a large blond boy(MC) riding his first bicycle, on a carousel at the fair(SC), playing a computer game with his father(SC), being hugged(SC) and kissed by his mother(SC).*

Book 7 – Chapter 1 – Sentence 2: *For a second they stood quite still(MC), wands directed at each other's chests(SC); then recognising each other(SC), they stowed their wands beneath their cloaks(MC) and started(MC) walking briskly in the same direction(SC).*

To sum up, the category of complex-compound sentence is the second most numerous group in both corpora. Before the analysis was carried out, the expectation according to the hypothesis was that the complex-compound sentences were going to be featured in the seventh volume as the most numerous group and to be rarely used in the first book. Although the group is second most frequent, the results point to the fact that the category is employed in both books approximately the same and, therefore, the hypothesis is proved to be wrong yet again. Similarly to the category of complex sentences, the results were affected by the criterion of triple dots, semicolons and dashes. Having a different criterion, many of the sentences might have been divided into more sentences and the results would be different. However, the criterion was set for the reason of avoiding possible misleading outcomes in the analysis and so the results are valid.

4.6 Sentences according to Number of Clauses

This analysis also provides with the overall results based on the thesis stating that sentences from the first book are usually compiled of no more than four clauses, on the other hand sentences from the seventh book often consist of five and more clauses. For the purpose of analysing the truth of this thesis, the Table 3. has been created to navigate more easily in the results.

Table 3. – Composition of All Sentences

	1st BOOK	7th BOOK
1 CLAUSE	44	46
2 CLAUSES	46	39
3 CLAUSES	40	41
4 CLAUSES	31	32
5 CLAUSES	23	18
6 CLAUSES	11	12
7 CLAUSES	3	4
8 CLAUSES	-	7
9 CLAUSES	2	-
10 CLAUSES	-	1

Surprisingly, the results are very comparable and there are not many noticeable differences between the numbers of clauses for the first and the seventh book. When referring back to the thesis, it was expected that sentences with up to four clauses should be found in the first book rather than the last, however, looking at the results, these sentences prevail in both books. If added together, there are striking 319 sentences in total with four or fewer clauses in both books. Since the analysed corpus is assembled of 400 occurrences all together, the number is more than disagreeing with the thesis, it absolutely dismisses it. That leaves us with 81 sentences compiled of five and more clauses which is not even one fourth of the overall total number.

To be more specific, the thesis was comparing the results of the first and the seventh book. For the first book, the sentences composed of up to four clauses are represented by 161 occurrences out of the total of 200 analysed sentences and the rest of 39 sentences consist of five and more clauses. This result would speak in favour of the thesis, however, the second

part of this thesis suggests that the outcomes of the seventh book should be vice versa. The results speak differently though. There are 158 sentences with four clauses or fewer which is a vast majority comparing it to 42 occurrences with five clauses or more. And even though the results show that the first book has more sentences with up to four clauses and fewer sentences with five and more clauses than the seventh volume, the differences are so small they are nearly negligible.

Looking at the table, the number that might be most unexpected is the number 46 of one clause sentences in the seventh book. However, it must be taken in consideration that the books are a narrative style and one clause sentences have a lot of utilisation. One of the possible ways to use the one clause sentences, simple sentences, is to employ it within a part of the text where the author wants to create a tension or build a momentum, as already mentioned in the previous chapters. This fact may have a fatal influence on the outcome of this research and the overall numbers even when the sentences were taken from ten different chapters of each book. Another already mentioned use for these one-clause sentences is to have a quick and short explanation of the setting such as surroundings of the characters. These sentences might also work as an easy and simple explanation of newly introduced word which in these books is necessary due to the fact the author created a whole new world with basically new everything.

Nearly the same as for the one clause sentences could be applied to the two clause sentences. Once again, the numbers are very prominent in both books. In the corpus of the first book, there are more of them than in the seventh book which would be a fact supporting the thesis, however, the numbers for both books are very high as the first book has 46 occurrences and the last volume has 39 occurrences. The difference is, therefore, only seven sentences which in the amount of the sentences can be easily dismissed. This group is second most used by the author and yet again it could be explained with the utilisation in building the tension, quick description or explanation of new word, for which the one clause sentence was too short and so the author used the two clause sentences.

The third and fourth category of most employed would be a three clause and four clause sentences respectively. Both of these categories are heavily represented in the both corpora with 40 and 41 occurrences of three clause sentences, and 31 and 32 occurrences of four clause sentences. Up to the four clause sentences, the groups are showing high numbers of findings and from those there is a visible transition to five and more clause sentences, the

more clauses the sentence has, the smaller the number of findings. This pattern is followed from the five clause sentences all the way to the ten clause sentences – a ten clause sentence is the occurrence with the highest amount of clauses in the corpora as there are no findings of a sentence composed of eleven or more clauses. The sentence consisting of five clauses is represented by 23 findings in the corpus of the first book and by 32 occurrences in the corpus of the last volume. Continuing with the sentences composed of six clauses, there are 11 findings for the first volume and 12 for the last. There are very few sentences compiled of seven clauses and the numbers are almost negligible, it is 3 in the first book and 4 in the corpus of the seventh volume. Probably the most visible difference in numbers is in the category of sentences with eight clauses where this category does not have any findings in the corpus of the first book and, on the other hand, is represented by 7 sentences in the last volume. This result might support the thesis if it were not for the context of the other outcomes. The second to last group is the sentence with nine clauses which is a very surprising fact considering that out of all the sentences in both corpora, the two examples are both found in the first book. The longest sentence, see below, of all analysed sentences is ten clauses long and is found in the seventh volume which would support the thesis if it was not for the overall results.

Book 7 – Chapter 4 – Sentence 7: Long ago, when he had been left alone(SC-F) while the Dursleys went out(SC-F) to enjoy themselves(SC-N), the hours of solitude had been a rare treat(MC): Pausing (SC-N) only to sneak something tasty from the fridge(SC-N), he had rushed upstairs(MC) to play on Dudley’s computer(SC-N), or put on the television(SC-N) and flicked through the channels to his heart’s content(SC-F).

When paying attention to the age groups of the readership for both books, one would assume that the numbers would be overall much different, however, they are not as all the research has proven.

4.7 Finite and Non-finite Subordinate Clauses

The second thesis states that the complex and complex-compound sentences in the first volume employ more frequently finite clauses whereas the non-finite clause structure prevails in the seventh book. The simple sentences and compound sentences do not have any influence since neither of the categories actually employs a subordinate clause, therefore, the thesis specifies that this topic touches only upon the complex and complex-compound sentences.

In the total of 200 sentences, the corpus of the first book includes 301 occurrences of subordinate clause. The analysis has shown that 171 of clauses are finite and there are 130 findings of non-finite structure. Even if the difference between the findings is not as abysmal, it still supports the thesis as the finite structure is used more frequently than the non-finite. On the other hand, in the seventh volume, the prevalent structure is non-finite with 172 occurrences out of 330 subordinate clauses. That leaves 158 clauses to fall into the category of finite clause. Once again, even if the numbers do not portray a marginal difference, the thesis is validated by this outcome as the non-finite structure is the one prevailing in the corpus of the seventh book. Both parts of this thesis are validated and, therefore, it could be stated that the first volume is a little more children-friendly when considering the sentence structure as the relationships between clauses are easier to distinguish when the clause is in finite structure.

The clauses are used in variety of combinations. The example a. showcases the complex-compound sentence with only one subordinate clause and in this case, the clause *called Dudley* is non-finite. Whereas the example b. is a complex sentence with only one main clause and six non-finite clauses. This sentence is one of the few sentences composed of this many subordinate clauses yet using only non-finite structure and the example is from the seventh book suggesting that the thesis is true.

Sentences with non-finite subordinate clause/clauses:

- a. **Book 1 – Chapter 1 – Sentence 6:** *The Dursleys had a small son(MC) called Dudley(SC-N) and in their opinion there was no finer boy anywhere(MC).*
- b. **Book 7 – Chapter 6 – Sentence 13:** *After two days of nonstop cutlery cleaning(SC-N), of colour-matching favours, ribbons, and flowers(SC-N), of de-gnoming the garden(SC-N) and helping Mrs. Weasley(SC-N) cook vast batches of canapés(SC-N), however, Harry started(MC) to suspect her of a different motive(SC-N).*

The examples c. and d. below are the sentences which employ, aside from the main clauses, only the finite subordinate clauses. The example c. is a representative of a complex-compound sentence with only one subordinate clause and that clause, *whose appearance he was affecting*, has a finite structure. Even though the example d. is also a complex-compound sentence, the number of clauses is double the one of the example c. and the ratio is three main clauses and three subordinate clauses with finite clause structure. Both examples are chosen from the first book, where the finite subordinate clauses are prevalent and there are not many sentences in the seventh book employing only the finite structure. Therefore, this outcome supports the thesis in stating that the first volume includes finite clauses more frequently.

Sentences with finite subordinate clause/clauses:

c. Book 1 – Chapter 8 – Sentence 11: The Muggle boy whose appearance he was affecting(SC-F) was slightly fatter than him(MC), and his dress robes felt hot and tight in the full glare of a summer’s day(MC).

d. Book 1 – Chapter 1 – Sentence 9: Mrs. Potter was Mrs. Dursley’s sister(MC), but they hadn’t met for several years(MC); in fact, Mrs. Dursley pretended(MC) she didn’t have a sister(SC-F), because her sister and her good-for-nothing husband were as unDursleyish(SC-F) as it was possible to be(SC-F).

The last two examples e. and f. are representing the sentences which are composed of both finite and non-finite subordinate clauses. The sentence e. combines the two clause structures having only three clauses, so it is the simplest sentence incorporating all clauses, the main clause, the subordinate finite and the subordinate non-finite clause. This particular example is chosen from the first book, but there are quite many of similar ones in both corpora of both volumes. The example f. is a nice example of how a complex-compound sentence compiled of more than two subordinate clauses can be balanced out by using both, finite as well as non-finite structures, and spread them within the sentences so the flow is not interrupted but more enhanced. That means that some of the relationships can be distinguished right away due to the finite structure, whereas some of the clauses do not express an overt relationship and the reader must either understand it from the context or think about it and decide on the relationship himself/ herself. The combination of both finite and non-finite clauses within one sentence is the most common occurrence in both books.

Sentences with finite and non-finite subordinate clauses:

- e. **Book 1 – Chapter 6 – Sentence 6:** *He had decided(MC) to call her Hedwig(SC-N), a name he had found in A History of Magic(SC-F).*

- f. **Book 7 – Chapter 7 – Sentence 20:** *He tried(MC) to put a lot of unsaid things into the hug(SC-N) and perhaps she understood them(MC), because she patted his cheek clumsily(SC-F) when he released her(SC-F), then waved her wand in a slightly random way(MC), causing half a pack of bacon(SC-N) to flop out of the frying pan onto the floor(SC-N).*

The reasons why one book prefers finite and one non-finite may be multiple. Firstly, the finite clauses are easier to distinguish within a sentence as they usually include subject, predicate and a conjunction of some kind. The subject may be shared within two compounded subordinate clauses such as in example a. below where for both finite subordinate clauses, the subject is *Dudley*. Since these two clauses are compounded, are both in the past continuous tense and share the same subject, the auxiliary *was* is also introduced only in the first clause to avoid unnecessary repetition of grammatical words. The predicate is the most vital constituent of a finite clause as it is the indicator whether the clause is finite or non-finite. The verb must be marked for tense or modality and in some cases person and number as well. If we look again at the example a. the predicates are *was having* and *was throwing*. These verbs are marked for tense, past continuous to be more specific, *was* as an indicator of past tense and *having* and *throwing* both in present participle form. The auxiliary to be, in this case in the form of *was*, also signifies the singular number of the subject. The subordinating conjunction is also present in the example and it is the word *because* which tells the reader that the relationship of the subordinate clause to the main clause is the adverbial clause of reason. The example b. showcases the same features only the clauses do not have shared subject, even though they are compounded, but they share the conjunction *as*. The sentence c. once again provides with the same aspects beside the shared subject or the shared conjunction which in this case could not be employed due to the fact the clauses are not compounded.

- a. **Book 1 – Chapter 1 – Sentence 16:** *At half past eight, Mr. Dursley picked up his briefcase(MC), pecked Mrs. Dursley on the cheek(MC), and tried(MC) to kiss Dudley good-bye(SC-N) but missed(MC), because Dudley was now having a tantrum(SC-F) and throwing his cereal at the walls(SC-F).*

- b. **Book 7 – Chapter 6 – Sentence 19:** *Both of them jumped(MC) as the door opened(SC-F), and Mr. Weasley, Kingsley, and Bill walked in(SC-F).*
- c. **Book 1 – Chapter 5 – Sentence 2:** *Although he could tell(SC-F) it was daylight(SC-F), he kept his eyes shut tight(MC).*

On the other hand, there are non-finite clauses which might be more difficult to decipher. The non-finite structure lacks the subject or a relative pronoun functioning as a subject, the verb is not marked for neither tense, modality, person or number and sometimes there are overt conjunctions missing. In the example d., the non-finite clause lacks all three of the aspects. The verb *to dwell* is in the infinitive form, therefore, no sign of tense, person or number is provided. Similarly as the finite clauses, the non-finite clauses can also be compounded such as in example e. were the clauses *to introduce Harry as “Cousin Barny”* and *trust to the great number of Weasley relatives* are conjoined by the coordinating conjunction *and*. Here the compound can be spotted in the verbs, both in to-imperative form, since the first predicate *to introduce* does have the word *to* whereas the second predicate *trust* does not need one anymore. Again, the word *to* is used in the first clause and functions for both clauses, yet it is not repeated as it is not necessary. The last example f. provides with the sentence with multiple non-finite clauses and neither of them compounded. This example represents more types of non-finite verb forms, subordinate relative clause *lining up outside classrooms* includes -ing participial, the same as the clause *staring*, and the other two subordinate clauses work with to-infinitive. All of the examples show the variability of utilization of non-finite clauses.

- d. **Book 7 – Chapter 8 – Sentence 17:** *He did not understand it(MC), but there was no time(MC) to dwell on the matter(SC-N): Hagrid was causing a certain amount of disruption(MC).*
- e. **Book 7 – Chapter 8 – Sentence 3:** *The plan was(MC) to introduce Harry as “Cousin Barny”(SC-N) and trust to the great number of Weasley relatives(SC-N) to camouflage him(SC-N).*
- f. **Book 1 – Chapter 8 – Sentence 2:** *People lining up outside classrooms(SC-N) stood on tiptoe(MC) to get a look at him(SC-N), or doubled back(MC) to pass him in the corridors again(SC-N), staring(SC-N).*

As mentioned and proved above, the finite subordinate clauses are easier to distinguish within the sentence. Moreover, they are efficient within a sentence with only few clauses since there is not as much need for condensation. On the other hand, in the sentence with higher number of clauses, the non-finite form comes in handy as the sentence is dense in information yet not as long as it could have been using finite forms. The authors utilize non-finite structures to explain the whole situation or describe the circumstances, things, or people rather than splitting all of it into more sentences. This tool saves the writers a lot of space that could be utilized for other purposes or just simply to use the space for the story to be more action-packed. The non-finite clauses are also widely used when in need of two predicates following one right after the other such as in example f. above *doubled back to pass*.

Overall, the outcomes do validate the thesis, because the first volume does tend to use finite construction more whereas the last book prefers the non-finite structure. Here, the explanation might be that since the relationship between clauses is easier to understand when overtly expressed, which is the case for mostly the finite clauses, the first book employs the finite structures for the younger readers to navigate between the context of clauses better. The seventh volume, on the other hand, does not need to consider the subordinate clause structure as the readership should have good enough reading skills to be able to identify the relationships and to navigate themselves through the text without any obstacles. Therefore, in this case the age of the targeted readerships plays a role in the sentence structure.

5 Overall comparison

This chapter provides with the overall comparisons of the volumes and further commenting on the outcomes with regards to the hypothesis and theses. From the previous chapters, it could be seen that the outcomes are for first two parts of the analysis very similar between both books. Looking firstly at the numbers of clauses in total, the results are very similar in both of corpora of the books as there are 602 clauses in the first book and 630 findings in the seventh volume. Splitting the numbers between main and subordinate clauses, the outcome is yet again very similar. The corpus of the first book consists of 301 main and 301 subordinate clauses while the corpus of the seventh volume covers 300 main and 330 subordinate clauses. In such amount of clauses, the slight differences in numbers are negligible. This analysis was carried out only to provide with the basic numbers of what the actual analysis works with.

Focusing on either validating or dismissing the hypothesis, the quantitative part divided into four subchapters brings interesting results. The hypothesis stated that the simple, complex and compound sentences prevail in the first book while the complex-compound sentences mainly occur in the seventh volume. From the very first subchapter dedicated to the simple sentences, the results are tarnishing the hypothesis since the outcome is that both books use approximately same number of simple sentences. And while that would make the first part of the hypothesis about the first book true, it disagrees with the second half of it. The qualitative part then suggests that the simple sentences are similarly distributed within the text and are utilised both for the purpose of building the tension the most. The second analysed category within sentence structure complexity is the compound sentences and here, the results supports the fact that this category is not represented by that many occurrences in the seventh book, however, neither is in the first book as it is the category with the fewest findings overall. Therefore, this chapter is also not in favour of the hypothesis. The third category, complex sentences, includes the highest number of sentences overall. This sentence structure marginally prevails in the first book as well as in the last volume again not supporting the hypothesis. And the last category, the complex-compound sentences, is supposed to be dominant in the seventh book according to the hypothesis, but the results reveal the fact that this structure is used in both volumes approximately the same and is not prevalent in neither of the books. The overall outcome, therefore, is that the sentence structure is not affected by the fact that the age groups of the readership vary between the volumes, moreover, both books are written in a similar manner with the same composition in terms of the numbers of occurrences for each sentence structure group.

The second part of the analysis focuses on the thesis stating that the first volume is a compilation of sentences up to four clauses whereas the seventh book rather employs the sentences with five and more clauses. According to the results, the sentences with up to four clauses are prevailing in both of the volumes and are distributed in the similar amount. Sentences with five clauses and more become rarer and rarer as the number of clauses multiplies. Even though there are some more contrasting numbers such as with sentences compiled of eight clauses, there are none in the corpus of the first volume and seven occurrences in the last book. Overall the seventh book does include more sentences with higher number of clauses but not as prominently as expected and still the few clause sentences are dominant. These results are once again surprising and the thesis, along the hypothesis, is not true at all. That means that age of the native targeted audience of the Harry Potter series does not play a major role in neither the construction of sentences nor in the numbers of clauses composed into the sentences.

The last part of the analytical part focuses on the finiteness and its distribution and utilization within the both corpora. The thesis suggests that the first volume of Harry Potter series employs finite clauses more frequently whereas the seventh book predominantly uses the non-finite clause structure. The numbers have shown that even if the difference is not marginal, the first book does use the finite clauses more often. On the other hand, the seventh volume, again according to the numbers, consists of more non-finite clauses than finite. In this case, the age difference of targeted readership plays an important role as finite structure is easier to comprehend within the context of the sentence, mainly when speaking about all the possible relationships between main and subordinate, subordinate and subordinate, or superordinate and subordinate clauses. In this case, the thesis is supported and validated by the researched data and even if the hypothesis along with the previous thesis are disproved, which would lead to the assumption that age difference does not influence the complexity of sentence structure at all, the influence, however small, is present.

Conclusion

The Harry Potter series has become such a phenomenon over the years that it pulls people from all over the world right in into its completely new world. Not forgetting to mention that the readership now-a-days covers all age groups, people of all races, ethnicities and beliefs. However, it is vital to remember the origin and the background of the story, which is the Great Britain, and the original language is, therefore, English. Before the series became such phenomenon, the author wrote it with a specific readership in mind since the series was and perhaps still is meant to be also a bildungsroman for the readers to grow up with the main characters. The first book was targeted at the audience around the age of eleven which is the age of the main character when we are introduced to the story. The characters are growing up through out the books as the story goes and in the last book, the characters become mature. This thesis was supposed to give an overall overview of the possible similarities and differences of the sentence structure complexity considering the age gap between the readership of the first book in comparison to the last volume.

Before the research could be carried out, it was necessary to introduce the terminology and to set criteria that could be further applied during the analysis. The thesis starts with introducing the very basic unit for this paper which is a clause explaining the term itself and following with the specifics. For the analysis, very important distinction between a main clause and a subordinate clause is explained and completed with the description of differences between main clause and superordinate clause which are terms vital for the analysis and it is essential not to confuse them. Following chapter and its subchapters provide with an overview of functions of subordinate clauses, adverbial, nominal, and relative and appositive clause. Each of the category is described and supported by the examples to provide with basic knowledge for identifying each clause. Moreover, the theoretical part also dedicates a chapter to finite and non-finite clauses to prevent further misunderstandings as English language employs non-finite clauses quite often for the purpose of condensation and so the understanding of how finiteness works is also an essential part in further identification of sentences in corpus. These chapters all cover the basis of the term clause and its divisions and possible ways of realization. Following chapter build on the previously gained knowledge with moving onto the sentence structure. First-of-all, the term sentence is explained and as there are more than one definition, only one could have been chosen for this thesis to have settled and fixed criteria. Furthermore, this chapter is divided into subchapters according to the chosen division. There are four categories of sentence structure in total, a simple sentence, compound

sentence, complex sentence and complex-compound sentence. Each of the category presents the insight of its structure and how one can identify such sentence. These categories are the most fundamental part for the analysis as the hypothesis works with them.

Following the theoretical part, there are transitional chapters between theory and analysis. In one of the two chapters, the analysed books are presented. Since this paper is dedicated to the first volume, Harry Potter and the Philosopher's Stone, and the last book, Harry Potter and the Deathly Hallows, the chapter provides with the background of the books and, also, the specifics of each volume mainly working with the idea of targeted audience since that plays a major role in the analysis. As the series is a narrative and a fantasy novel, the second transitional chapter speaks about the features and techniques of its style and genre that might have an affect on the outcomes of the analysis.

After the introductory chapters, the thesis moves onto the analysis itself. Prior to analysing, the corpora were assembled together from both books. For the objectivity of the research, the chosen sentences were not looked at beforehand and from each book, there are 200 sentences. The sentences were not chosen at random, but the first ten chapters from each book provided with the material. From each chapter, the first twenty sentences were chosen and analysed. The corpus consists of 400 occurrences all together and covers only narrative parts of the text, leaving out the direct speech for dialogues etc. Again, the criteria for the analysis had to be pre-set to avoid any possibility of borderline cases. The analysis paid attention to the differences and similarities within each category of sentence structure as well as in the numbers of main and subordinate clauses, and finite and non-finite clause structures. What more, one part of the thesis is also dedicated to the numbers of clauses from which the sentences are composed of.

Keeping in mind that the primary readers were the native speakers of the language in which the series is written, there were still some abysmal differences expected. However, as the research has shown, there are very small and negligible differences and in some cases no difference at all. The complexity of sentence structure is more or less the same for the first volume as well as the last and the numbers representing each category (eg. Simple sentence, complex sentence etc.) show that there are negligible differences. Therefore, it can be concluded that the author when writing both books did not consider the age of the targeted readership as any reason to change the overall sentence structures. Either that or it could be assumed that native speaking children have the skill set for reading even complicated and

more complex sentences and instinctively understand them well without any focus on the structure. The only exception where the difference might be spotted is the second thesis working with finiteness. This part shows that the author might pay a little bit of attention to the age in a sense that she used more finite subordinate clauses in the first book to make the navigation between the relationship of the clauses easier. However, in the overall context of the research, the age does play any major role for sentence composition, only minor.

One reason for such surprising results might be the unexpected amount of parts building up the tension for which the simple sentences and/or the sentences consisting of one or two clauses are often utilised for in narrative style. Meaning that the results might be affected by this and if all the sentences of both books were analysed, the outcome might have been slightly different.

The analysis, therefore, did not support neither hypothesis nor the first thesis. Hypothesis stated that the first volume of Harry Potter books uses predominantly simple, complex or compound sentences rather than complex-compound sentences which are often employed in the seventh and the last volume of the series. The results show that this statement is not true and both books use predominantly complex sentences, followed by complex-compound sentences and simple sentences and both used the compound sentence the least. Bearing in mind that also the overall numbers of main and subordinate clauses in each volume are once again quite similar. The second part of the thesis works with the statement that sentences from the first book are usually compiled of no more than four clauses, on the other hand sentences from the seventh book often consist of five and more clauses. Once again, neither this thesis is proved to be true as the results provide us with the information that both books predominantly employ sentences with four and less clauses. The only validated thesis is, therefore, the last one where the results supported the statement that the first book uses the finite structure more often while the seventh volume employs non-finite clause structure more frequently.

To conclude the outcome of this paper, the age gap between the readerships did not play an important role in the sentence structure and rather may play a part in the story itself which, however, was not a part of this paper's analysis. Both books are similarly complex regarding the overall sentence structure.

Resumé

Předmětem této diplomové práce je komplexita struktury větné stavby a vysvětlení podkladových termínů pro analýzu, která se zabývá porovnáním a zkoumáním jednotlivých skupin větné struktury v první a sedmé knize Harryho Pottera se zaměřením na rozdíly ve věkové kategorii cílové čtenářské obce.

Teoretická část této práce se člení do dvou hlavních kapitol, které se věnují dvěma hlavními termínům celé práce, klauze a souvětí. Tato část je sestavena tak, že jsou termíny vysvětlovány postupně od nejzákladnější jednotky komplexity větné stavby a na tu se postupně navazuje ke komplexnějším jednotkám. První kapitola se tedy věnuje nejzákladnější jednotce, podstatné pro tuto práci, a to je klauze. Definice tohoto termínu stanovuje, že se jedná o nejmenší jednotku předávající úplnou propozici, tvrzení či myšlenku. Většina lingvistů se shoduje, že hlavní součástí klauze je přísudek, nebo také jinak predikát, který se vlastně stává hlavou a na něj se pak upínají další větné členy. Samotný přísudek tedy může sám o sobě tvořit klauzi, nicméně nejčastěji se nachází ve spojení s podmětem a také předmětem. V anglickém jazyce se klauze dělí na tři skupiny podle hierarchického řazení v souvětí, a to na větu hlavní, nadřazenou a podřadnou, nebo také jinak vedlejší či závislou. Tyto tři kategorie jsou objasněny v následující podkapitole. Důležité pro analýzu jsou termíny hlavní věta a věta vedlejší s nimiž se pracuje při identifikaci souvětí. Věta hlavní je definována jako klauze, která funguje samostatně a není závislá na ostatních větách, kdežto věta vedlejší je přesným opakem. Termín věta nadřazená byl uveden z důvodů jeho možné záměny s termínem věta hlavní, což by mohlo přinést komplikace během analýzy. Věta nadřazená může být zároveň i větou hlavní, ale není to podmínkou. Tato věta může mít více vztahů s okolními větami a nejčastěji funguje jako věta vedlejší a současně věta nadřazená.

Následující podkapitola se věnuje již pouze větě vedlejší a jejím funkcím. V anglickém jazyce se dají tyto věty řadit do tří hlavních kategorií podle větného členu, který zastupuje. Český jazyk tuto kategorizaci nemá jasně vymezenou. Kategorie nominální zahrnuje všechny typy vedlejší věty, které zastupují podstatné jméno ve větě a to buď na pozici předmětu, podmětu a nebo přísudkové spony. Druhou kategorií jsou věty zastupující adverbia jako například věta vedlejší účelová, časová, podmínková či místní. Třetí a poslední kategorií jsou věty, které zastupují přívlástek či doplněk. Na tyto funkce navazuje podkapitola zabývající se rozdílem mezi finitní a nefinitní strukturou klauze. Finitní struktura je taková, kde lze z přísudku vyčíst minimálně čas, ale také podle shody přísudku s podmětem osobu a číslo.

Naopak predikát nefinitní struktury nevlastní ani jeden z indikátorů a je tedy ničím neomezen. Tato podkapitola slouží jako podklad k jedné z tezí, která zkoumá, zda finitní struktura převažuje v první knize, zatímco nefinitní struktura je převážně využívána v knize sedmé.

Druhou hlavní kapitolou je větná struktura, která ke svému vysvětlení používá termíny z kapitoly první a jejích podkapitol. Nejprve je objasněno, že i jedna klauze fungující jako věta hlavní je považována za větu. Zde nastává problém s rozdílem mezi větou a souvětím, které se v anglickém jazyce označuje jedním termínem, zatímco věta má naopak více významů v českém jazyce. Pro objasnění tedy termín věta znamená věta jednoduchá, klauze je potom věta vedlejší, nadřazená či hlavní, a souvětí je více klauzí mezi s sebou provázaných. Věta a souvětí jsou rozděleny do čtyř hlavních kategorií, které jsou pak jednotlivě zkoumány v analytické části. První kategorií je tedy věta jednoduchá obsahující pouze jednu klauzi. Druhou kategorií je souvětí souřadné, tedy takové, které obsahuje dvě či více hlavních vět. Souvětí podřadné je zde blíže specifikováno na takové souvětí, které obsahuje dvě a více klauzí, kdy pouze jedna z nich je věta hlavní a zbytek jsou věta či věty vedlejší. Čtvrtou kategorií, kterou český jazyk už nemá, tvoří alespoň dvě věty hlavní a jedna či více vět vedlejších. Tato kategorie není uznávána všemi lingvisty ani v anglickém jazyce, nicméně tato kategorie má velký vliv na celkovou komplexitu větné struktury, a proto je v této práci zahrnuta. Jelikož v českém jazyce tuto kategorii nemáme, není tedy ani žádný oficiální název, nicméně doslovný překlad anglického originálu zní podřadně-souřadné či souřadně-podřadné souvětí. Tento typ souvětí tedy zahrnuje oba vztahy mezi klauzemi a součástí je souvětí souřadné i souvětí podřadné, jak sám překlad vystihuje.

Po teoretické části přichází část přechodná, která má za úkol představit obě knihy a také jejich žánr. Knihy Harryho Pottera jsou celosvětovým fenoménem a dnes už jsou čteny lidmi z celého světa a všech věkových kategorií. Nicméně původní cílová čtenářská obec byla pro knihu Harry Potter a Kámen mudrců věková kategorie dětí a teenagerů ve věku okolo jedenácti let, tedy stejně starých jako sám protagonista. Naopak předpokládaný věk čtenářů Harryho Pottera a Relikvie smrti byl okolo osmnácti či dvaceti let. Tento fakt by nasvědčoval tomu, že první kniha bude používat jednodušší větné stavby, zatímco čtenáři knihy sedmé jsou již vyzrálí a jejich čtenářské dovednosti jsou již na vysoké úrovni, tedy komplexnější větná stavba by pro ně neměla být žádnou překážkou. Po představení obou knih a celé franšizy, nová kapitola představuje slohový útvar a žánr těchto knih. Slohovým útvarem obou knih je vyprávění, které má přednastavené a očekávané parametry. Jedním z nich je vypravěč, v tomto případě je to třetí osoba a tato forma se nazývá er-forma z německého er, tedy on.

Dalšími parametry jsou pak například využití minulého času v popisných částech nebo dialogy. Knihy byly publikovány pod žánrem fantasy román, což znamená, že příběh obsahuje prvky nadpřirozena či magie. Román značí epickou a poměrně dlouhou fikci a zaměřuje se nejenom na akčnost, ale také na psychologický vývoj protagonisty. K této kapitole byl ještě přidán termín bildungsroman, který je také často spojován s knihami Harry Pottera. A to zejména proto, že čtenáři mají možnost vyrůstat s protagonistou, který se v průběhu knih stává z dítěte teenagerem a později také dospělým. Knihy tedy zachycují jeho fyziologickou i mentální cestu k dospělosti.

Poté co jsou knihy i žánr představeny přichází část analytická. Nejprve je popsána metodologie, jsou stanoveny hypotéza a teze a jsou nastaveny doplňující kritéria, která nebyla upřesněna v teoretické části. Hlavní hypotézou pro tuto práci je tvrzení, že první kniha Harryho Pottera obsahuje převážně věty jednoduché, souvětí souřadné a souvětí podřadné, zatímco v knize sedmé převažují věty souřadně-podřadné. První část analytické části se věnuje potvrzení či vyvrácení této hypotézy. První kapitola se věnuje kvantitativnímu porovnání vět hlavních a vět vedlejších. Korpusy obou knih mají přes 600 vět, z toho první kniha zahrnuje 301 vět hlavních a 301 vět vedlejších. Výsledky druhé knihy jsou srovnatelné, ta obsahuje 300 vět hlavních a 330 vět vedlejších. Po této kapitole následuje kvantitativní a kvalitativní porovnání obou knih v jednotlivých kategoriích větné stavby. První kategorií je věta jednoduchá, která má 44 výskytů v korpusu první knihy a 46 v korpusu sedmé. Analýza ukázala, že věty jednoduché se často nachází v řetězci, kde je takovýchto vět více za sebou, a většinou slouží k napínání čtenáře či k dramatickosti. Další jejich využití je také rychlé vysvětlení nově představeného jevu, slova apod. Druhou kategorií, souvětí souřadné, zastupuje 18 vět z první knihy a 12 z knihy sedmé. Tyto souvětí se nejčastěji skládají ze dvou či tří vět hlavních a jen minimálně z většího počtu klauzí. Tato kategorie je nejméně početná, přestože spousta těchto souvětí jsou do ní zařazeny na základě kritéria o středníku, trojtečkách a pomlčkách, které určuje, že pokud se jeden z těchto znaků vyskytuje mezi finitními klauzemi, klauze se počítají jako hlavní věty a jako součást jednoho souvětí. Tato souvětí jsou často používána v řetězci s větami jednoduchými. Třetí kategorie je věnována souvětí podřadnému a jeho výsledkům analýzy. Tato skupina je nejpočetněji v korpusech zastoupena a to 85 výskytů v první knize a 83 v knize poslední. Nejkratší možná varianta tohoto souvětí je složení jedné věty hlavní a jedné vedlejší, které jsou potom stejně jako věty jednoduché a souvětí souřadné umístěny do řetězců, buď s větami jednoduchými nebo mohou tvořit samostatný řetězec více souvětí podřadných. Nejdelším nalezeným souvětím této kategorie

v obou korpusech je souvětí o osmi klauzích. Čtvrtou a poslední kategorií je souvětí souřadně-podřadné, které je zastoupeno 57 výskyty v knize první a 55 v knize sedmé, a je celkově druhou nejpočetnější kategorií. I pro tuto kategorii platilo kritérium pro středník, trojtečky a pomlčky. Výsledky poukazují na možné kombinace počtu vět hlavních a vedlejších a nejčastější je výskyt tohoto souvětí o čtyřech klauzích. V první knize nejdelší souvětí obsahuje devět klauzí a v sedmé knize deset klauzí. Takto dlouhé souvětí je informačně velmi nabitě a bývá velmi detailní, což je ve vyprávění často využíváno. Závěrem výsledků pro hypotézu je její vyvrácení, jelikož kategorie byly srovnatelně zastoupeny počty výskytů a žádná skupina viditelně nepřevažovala v jednom či druhém korpusu.

Kromě hypotézy má tato práce dvě teze. První z nich je teze, která říká, že první kniha obsahuje věty a souvětí složené ze čtyř klauzí a méně, kdežto v knize sedmé převažují souvětí o pěti klauzích a více. Nicméně výsledky překvapivě poukázaly na fakt, že souvětí se čtyřmi klauzemi a méně celkově převažují se zastoupením 319 výskytů ze 400 vět a souvětí z obou korpusů. Opět se ukázalo, že rozdíl mezi první a sedmou knihou není nijak znatelný, protože kniha první vykazuje 161 takovýchto vět či souvětí a kniha sedmá 158. Práce však bere v potaz, že tyto výsledky byly pravděpodobně hodně ovlivněny využitím krátkých vět a souvětí k vytvoření zmíněného napětí. I tato teze byla vyvrácena výsledky analýzy. Druhá teze se věnovala porovnání finitních a nefinitních užití klauzí. Předpoklad byl, že první kniha bude častěji využívat klauze finitní, kdežto kniha sedmá naopak klauze nefinitní. Korpus první knihy zaznamenal 171 finitních klauzí a 130 nefinitních, a 172 nefinitních klauzí a 158 finitních tvoří korpus sedmé knihy. Finitní struktura je snazší na porozumění vztahů mezi jednotlivými klauzemi na rozdíl od struktury nefinitní, a to může být ukazatelem přizpůsobení textu cílové čtenářské obci. Přestože rozdíly nejsou markantní, tato teze je potvrzena výsledky analýzy.

Závěrečná kapitola shrnuje všechny výsledky a poukazuje na fakt, že věkový rozdíl mezi čtenářskými obcemi nijak značně neovlivnil změny ve struktuře větné stavby. Tento fakt pak může být zapříčiněn tím, že knihy byly psány pro rodilé mluvčí, u kterých lze předpokládat, že instinktivně rozumí i komplexním větným stavbám.

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Appendix

BOOK 1

CHAPTER 1

1. Mr. and Mrs. Dursley, of number four, Private Drive, were proud(MC) to say(SC-N) that they were perfectly normal(SC-F), thank you very much(FC).
3 clauses + 1 fragment, CXS
2. They were the last people(MC) you'd expect(SC-F) to be involved in anything strange or mysterious(SC-N), because they just didn't hold with such nonsense(SC-F).
4 clauses, CXS
3. Mr. Dursley was the director of a firm(MC) called Grunnings(SC-N), which made drills(SC-F).
3 clauses, CXS
4. He was a big, beefy man with hardly any neck(MC), although he did have a very large moustache(SC-F).
2 clauses, CXS
5. Mrs. Dursley was thin and blonde(MC) and had nearly twice the usual amount of neck(MC), which came in very useful(SC-F) as she spent so much of her time(SC-F) craning over garden fences(SC-N), spying on the neighbours(SC-N).
6 clauses, CCS
6. The Dursleys had a small son(MC) called Dudley(SC-N) and in their opinion there was no finer boy anywhere(MC).
3 clauses, CCS
7. The Dursleys had everything(MC) they wanted(SC-F), but they also had a secret(MC), and their greatest fear was(MC) that somebody would discover it(SC-F).
5 clauses, CCS
8. They didn't think(MC) they could bear it(SC-F) if anyone found out about the Potters(SC-F).
3 clauses, CXS
9. Mrs. Potter was Mrs. Dursley's sister(MC), but they hadn't met for several years(MC); in fact, Mrs. Dursley pretended(MC) she didn't have a sister(SC-F), because her sister and her good-for-nothing husband were as unDursleyish(SC-F) as it was possible to be(SC-F).
6 clauses, CXS
10. The Dursleys shuddered(MC) to think(SC-N) what the neighbours would say(SC-F) if the Potters arrived in the street(SC-F).
4 clauses, CXS
11. The Dursleys knew(MC) that the Potters had a small son(SC-F), too, but they had never even see him(MC).
3 clauses, CCS
12. This boy was another good reason(MC) for keeping Potters away(SC-N); they didn't want Dudley(MC) mixing with a child like that(SC-N).
4 clauses, CCS

13. When Mr. and Mrs. Dursley woke up on the dull, grey Tuesday(SC-F) our story starts(MC), there was nothing about the cloudy sky outside(MC) to suggest(SC-N) that strange and mysterious things would soon be happening all over the country(SC-F).
5 clauses, CCS
14. Mr. Dursley hummed(MC) as he picked out his most boring tie for work(SC-F), and Mrs. Dursley gossiped away happily(MC) as she wrestled a screaming Dudley into his high chair(SC-F).
4 clauses, CCS
15. None of them noticed a large, tawny owl (MC) flutter past the window(SC-N).
2 clauses, CXS
16. At half past eight, Mr. Dursley picked up his briefcase(MC), pecked Mrs. Dursley on the cheek(MC), and tried(MC) to kiss Dudley good-bye(SC-N) but missed(MC), because Dudley was now having a tantrum(SC-F) and throwing his cereal at the walls(SC-F).
7 clauses, CCS
17. “Little tyke,”(FC) chortled Mr. Dursley(MC) as he left the house(SC-F).
2 clauses + 1 fragment, CXS
18. He got into his car(MC) and backed out of number four’s drive(MC).
2 clauses, CDS
19. It was on the corner of the street(MC) that he noticed the first sign of something peculiar (SC-F) – a cat reading a map (SC-N).
3 clauses, CXS
20. For a second, Mr Dursley didn’t realise-(MC) what he had seen(SC-F) – then he jerked his head around(MC) to look again(SC-N).
4 clauses, CXS

CHAPTER 2

1. Nearly ten years had passed(MC) since the Dursleys had woken up(SC-F) to find their nephew on the front step(SC-N), but Privet Drive had hardly changed at all(MC).
4 clauses, CCS
2. The sun rose on the same tidy front gardens(MC) and lit up the brass number four on the Dursleys' front door(MC); it crept into their living room(MC), which was almost exactly the same(SC-F) as it had been on the night(SC-F) when Mr. Dursley had seen that fateful news report about the owls(SC-F).
6 clauses, CCS
3. Only the photographs on the mantelpiece really showed(MC) how much time had passed(SC-F).
2 clauses, CXS

4. Ten years ago, there had been lots of pictures(MC) of what looked like a large pink beach ball (SC-F) wearing different-coloured bonnets(SC-N) -- but Dudley Dursley was no longer a baby(MC), and now the photographs showed a large blond boy(MC) riding his first bicycle, on a carousel at the fair(SC-N), playing a computer game with his father(SC-N), being hugged(SC-N) and kissed by his mother(SC-N).
9 clauses, CCS
5. The room held no sign at all(MC) that another boy lived in the house, too(SC-F).
2 clauses, CXS
6. Yet Harry Potter was still there, asleep at the moment, but not for long(MC).
1 clause, SS
7. His Aunt Petunia was awake(MC) and it was her shrill voice(MC) that made the first noise of the day(SC-F).
3 clauses, CCS
8. Harry woke with a startle(MC).
1 clause, SS
9. His aunt rapped on the door again(MC).
1 clause, SS
10. Harry heard her(MC) walking toward the kitchen(SC-N) and then the sound of the frying pan(MC) being put on the stove(SC-N).
4 clauses, CCS
11. He rolled onto his back(MC) and tried(MC) to remember the dream(SC-N) he had been having(SC-F).
4 clauses, CCS
12. It had been a good one(MC).
1 clause, SS
13. There had been a flying motorcycle in it(MC).
1 clause, SS
14. He had a funny feeling(MC) he'd had the same dream before(SC-F).
2 clauses, CXS
15. His aunt was back outside the door(MC).
1 clause, SS
16. Harry groaned(MC).
1 clause, SS
17. Dudley's birthday(FC) -- how could he have forgotten(MC)?
1 clause + 1 fragment, SS
18. Harry got slowly out of bed(MC) and started(MC) looking for socks(SC-N).
3 clauses, CCS
19. He found a pair under his bed(MC) and, after pulling a spider off one of them(SC-N), put them on(MC).
3 clauses, CCS
20. Harry was used to spiders(MC), because the cupboard under the stairs was full of them(SC-F), and that was(SC-F) where he slept(SC-F).
4 clauses, CXS

CHAPTER 3

1. The escape of the Brazilian boa constrictor earned Harry his longest-ever punishment(MC).
1 clause, SS
2. By the time he was allowed out of his cupboard again(SC-F), the summer holidays had started(MC) and Dudley had already broken his new video camera(MC), crashed his remote control airplane(MC), and, first time out on his racing bike, knocked down old Mrs. Figg(MC) as she crossed Privet Drive on her crutches(SC-F).
6 clauses, CCS
3. Harry was glad(MC) school was over(SC-F), but there was(MC) no escaping Dudley's gang(SC-N), who visited the house every single day(SC-F).
5 clauses, CCS
4. Piers, Dennis, Malcolm, and Gordon were all big and stupid(MC), but as Dudley was the biggest and stupidest of the lot(SC-F), he was the leader(MC).
3 clauses, CCS
5. The rest of them were all quite happy(MC) to join in Dudley's favourite sport: Harry Hunting(SC-N).
2 clauses, CXS
6. This was(MC) why Harry spent as much time as possible out of the house(SC-F), wandering around(SC-N) and thinking about the end of the holidays(SC-N), where he could see a tiny ray of hope(SC-F).
5 clauses, CXS
7. When September came(SC-F) he would be going off to secondary school(MC) and, for the first time in his life, he wouldn't be with Dudley(MC).
3 clauses, CCS
8. Dudley had been accepted at Uncle Vernon's old private school, Smeltings(MC).
1 clause, SS
9. Piers Polkiss was going there too(MC).
1 clause, SS
10. Harry, on the other hand, was going to Stonewall High, the local public school(MC).
1 clause, SS
11. Dudley thought(MC) this was very funny(SC-F).
2 clauses, CXS
12. Then he ran(MC), before Dudley could work out(SC-F) what he'd said(SC-F).
3 clauses, CXS
13. One day in July, Aunt Petunia took Dudley to London(MC) to buy his Smeltings uniform(SC-N), leaving Harry at Mrs. Figg's(SC-N).
3 clauses, CXS
14. Mrs. Figg wasn't as bad as usual(MC).
1 clause, SS
15. It turned out(MC) she'd broken her leg(SC-F) tripping over one of her cats(SC-N), 24 and she didn't seem quite as fond of them as before(SC-F).
4 clauses, CXS

16. She let Harry(MC) watch television(SC-N) and gave him a bit of chocolate cake(MC) that tasted(SC-F) as though she'd had it for several years(SC-F).
5 clauses, CCS
17. That evening, Dudley paraded around the living room for the family in his brand-new uniform(MC).
1 clause, SS
18. Smeltings' boys wore maroon tailcoats, orange knickerbockers, and flat straw hats(MC) called boaters(SC-N).
2 clauses, CXS
19. They also carried knobbly sticks(MC), used for(SC-N) hitting each other(SC-N) while the teachers weren't looking(SC-F).
4 clauses, CXS
20. This was supposed to be good training for later life(MC).
1 clause, SS

CHAPTER 4

1. They knocked again(MC).
1 clause, SS
2. Dudley jerked awake(MC).
1 clause, SS
3. There was a crash behind them(MC) and Uncle Vernon came(MC) skidding into the room(SC-N).
3 clauses, CCS
4. He was holding a rifle in his hands(MC) -- now they knew(MC) what had been in the long, thin package(MC) he had brought with them(SC-F).
4 clauses, CCS
5. There was a pause(MC).
1 clause, SS
6. The door was hit with such force(MC) that it swung clean off its hinges(SC-F) and with a deafening crash landed flat on the floor(SC-F).
3 clauses, CXS
7. A giant of a man was standing in the doorway(MC).
1 clause, SS
8. His face was almost completely hidden by a long, shaggy mane of hair and a wild, tangled beard(MC), but you could make out his eyes(MC), glinting like black beetles under all the hair(SC-N).
3 clauses, CCS
9. The giant squeezed his way into the hut(MC), stooping(SC-N) so that his head just brushed the ceiling(SC-F).
3 clauses, CXS
10. He bent down(MC), picked up the door(MC), and fitted it easily back into its frame(MC).
3 clauses, CDS

11. The noise of the storm outside dropped a little(MC).
1 clause, SS
12. He turned(MC) to look at them all(SC-N).
2 clauses, CXS
13. He strode over to the sofa(MC) where Dudley sat(SC-F) frozen with fear(SC-N).
3 clauses, CXS
14. Dudley squeaked(MC) and ran(MC) to hide behind his mother(SC-N), who was crouching, terrified, behind Uncle Vernon(SC-F).
4 clauses, CCS
15. Harry looked up into the fierce, wild, shadowy face(MC) and saw(MC) that the beetle eyes were crinkled in a smile(SC-F).
3 clauses, CCS
16. Uncle Vernon made a funny rasping noise(MC).
1 clause, SS
17. He reached over the back of the sofa(MC), jerked the gun out of Uncle Vernon's hands(MC), bent it into a knot as easily(MC) as if it had been made of rubber(SC-F), and threw it into a corner of the room(MC).
5 clauses, CCS
18. Uncle Vernon made another funny noise, like a mouse(MC) being trodden on(SC-N).
2 clauses, CXS
19. From an inside pocket of his black overcoat he pulled a slightly squashed box(MC).
1 clause, SS
20. Harry opened it with trembling fingers(MC).
1 clause, SS

CHAPTER 5

1. Harry woke early the next morning(MC).
1 clause, SS
2. Although he could tell(SC-F) it was daylight(SC-F), he kept his eyes shut tight(MC).
3 clauses, CXS
3. There was suddenly a loud tapping noise(MC).
1 clause, SS
4. And there's Aunt Petunia(SC-F) knocking on the door(SC-N), Harry thought(MC), his heart sinking(SC-N).
4 clauses, CXS
5. But he still didn't open his eyes(MC).
1 clause, SS
6. It had been such a good dream(MC).
1 clause, SS
7. He sat up(MC) and Hagrid's heavy coat fell off him(MC).
2 clauses, CDS

8. The hut was full of sunlight(MC), the storm was over(MC), Hagrid himself was asleep on the collapsed sofa(MC), and there was an owl(MC) rapping its claw on the window(SC-N), a newspaper held in its beak(SC-N).
6 clauses, CCS
9. Harry scrambled to his feet(MC), so happy he felt(MC) as though a large balloon was swelling inside him(SC-F).
3 clauses, CCS
10. He went straight to the window(MC) and jerked it open(MC).
2 clauses, CDS
11. The owl swooped in(MC) and dropped the newspaper on top of Hagrid(MC), who didn't wake up(SC-F).
3 clauses, CCS
12. The owl then fluttered onto the floor(MC) and began(MC) to attack Hagrid's coat(SC-N).
3 clauses, CCS
13. Harry tried(MC) to wave the owl out of the way(SC-N), but it snapped its beak fiercely at him(MC) and carried on(MC) savaging the coat(SC-N).
5 clauses, CCS
14. Hagrid's coat seemed to be made of nothing but pockets -- bunches of keys, slug pellets, balls of string, peppermint humbugs, teabags(MC)... finally, Harry pulled out a handful of strange-looking coins(MC).
2 clauses, CDS
15. Harry counted out five little bronze coins(MC), and the owl held out his leg(MC) so Harry could put the money into a small leather pouch(SC-F) tied to it(SC-N).
4 clauses, CCS
16. Then he flew off through the open window(MC).
1 clause, SS
17. Hagrid yawned loudly(MC), sat up(MC), and stretched(MC).
3 clauses, CDS
18. Harry was turning over the wizard coins(MC) and looking at them(MC).
2 clauses, CDS
19. He had just thought of something(MC) that made him feel(SC-F) as though the happy balloon inside him had got a puncture(SC-F).
3 clauses, CXS
20. Harry dropped the bit of sausage(MC) he was holding(SC-F).
2 clauses, CXS

CHAPTER 6

1. Harry's last month with the Dursleys wasn't fun(MC).
1 clause, SS
2. True, Dudley was now so scared of Harry(MC) he wouldn't stay in the same room (SC-F), while Aunt Petunia and Uncle Vernon didn't shut Harry in his cupboard (SC-F), force him(SC-F) to do anything(SC-N), or shout at him(SC-F) -- in fact, they didn't speak to him at all(SC-F).
7 clauses, CXS
3. Half terrified, half furious, they acted(MC) as though any chair with Harry in it were empty(SC-F).
2 clauses, CXS
4. Although this was an improvement in many ways(SC-F), it did become a bit depressing after a while(MC).
2 clauses, CXS
5. Harry kept to his room, with his new owl for company(MC).
1 clause, SS
6. He had decided(MC) to call her Hedwig(SC-N), a name he had found in A History of Magic(SC-F).
3 clauses, CXS
7. His school books were very interesting(MC).
1 clause, SS
8. He lay on his bed(MC) reading late into the night(SC-N), Hedwig swooping in and out of the open window(SC-N) as she pleased(SC-F).
4 clauses, CXS
9. It was lucky(MC) that Aunt Petunia didn't come in(SC-F) to vacuum anymore(SC-N), because Hedwig kept(SC-F) bringing back dead mice(SC-N).
5 clauses, CXS
10. Every night before he went(SC-F) to sleep(SC-N), Harry ticked off another day on the piece of paper(MC) he had pinned to the wall(SC-F), counting down to September the first(SC-N).
5 clauses, CXS
11. On the last day of August he thought(MC) he'd better speak to his aunt and uncle about (SC-F)getting to King's Cross station the next day(SC-N), so he went down to the living room(MC-F) where they were watching a quiz show on television(SC-F).
5 clauses, CCS
12. He cleared his throat(MC) to let them know(SC-N) he was there(SC-F), and Dudley screamed(MC) and ran from the room(MC).
5 clauses, CCS
13. Uncle Vernon grunted(MC) to show(SC-N) he was listening(SC-F).
3 clauses, CXS
14. Uncle Vernon grunted again(MC).
1 clause, SS

15. Harry supposed(MC) that meant yes(SC-F).
2 clauses, CXS
16. He was about to(MC) go back upstairs(SC-N) when Uncle Vernon actually spoke(SC-F).
3 clauses, CXS
17. He pulled the ticket(MC- part 1) Hagrid had given him(SC-F) out of his pocket(MC-part 2).
2 clauses, CXS
18. His aunt and uncle stared(MC).
1 clause, SS
19. Harry woke at five o'clock the next morning(MC) and was too excited and nervous(MC) to go back to sleep(SC-N).
3 clauses, CCS
20. He got up(MC) and pulled on his jeans(MC) because he didn't want(SC-F) to walk into the station in his wizard's robes(SC-N) -- he'd change on the train(MC).
5 clauses, CCS

CHAPTER 7

1. The door swung open at once(MC).
1 clause, SS
2. A tall, black-haired witch in emerald-green robes stood there(MC).
1 clause, SS
3. She had a very stern face(MC) and Harry's first thought was(MC) that this was not someone(SC-F) to cross(SC-N).
4 clauses, CCS
4. She pulled the door wide(MC).
1 clause, SS
5. The entrance hall was so big(MC) you could have fit the whole of the Dursleys' house in it(SC-F).
2 clauses, CXS
6. The stone walls were lit with flaming torches like the ones at Gringotts(MC), the ceiling was too high(MC) to make out(SC-N), and a magnificent marble staircase facing them(SC-N) led to the upper floors(MC).
5 clauses, CCS
7. They followed Professor McGonagall across the flagged stone floor(MC).
1 clause, SS
8. Harry could hear the drone of hundreds of voices from a doorway to the right(MC) - the rest of the school must already be here(MC) -- but Professor McGonagall showed the first years into a small, empty chamber off the hall(MC).
3 clauses, CDS
9. They crowded in(MC), standing rather closer together(SC-N) than they would usually have done(SC-F), peering about nervously(SC-N).
4 clauses, CXS

10. Her eyes lingered for a moment on Neville's cloak, which was fastened under his left ear(SC-F), and on Ron's smudged nose(MC).
2 clauses, CXS
11. Harry nervously tried(MC) to flatten his hair(SC-N).
2 clauses, CXS
12. She left the chamber(MC).
1 clause, SS
13. Harry's heart gave a horrible jolt(MC).
1 clause, SS
14. But he didn't know any magic yet(MC) -- what on earth would he have to do(MC)?
2 clauses, CDS
15. He hadn't expected something like this the moment(MC) they arrived(SC-F).
2 clauses, CXS
16. He looked around anxiously(MC) and saw(MC) that everyone else looked terrified, too(SC-F).
3 clauses, CCS
17. No one was talking much except Hermione Granger(MC), who was whispering very fast about all the spells(SC-F) she'd learned(SC-F) and wondering(SC-F) which one she'd need(SC-F).
5 clauses, CXS
18. Harry tried hard(MC) not to listen to her(SC-N).
2 clauses, CXS
19. He'd never been more nervous, never,(MC) not even when he'd had to take a school report home to the Dursleys(SC-F) saying(SC-N) that he'd somehow turned his teacher's wig blue(SC-F).
4 clauses, CXS
20. He kept his eyes(MC) fixed on the door(SC-N).
2 clauses, CXS

CHAPTER 8

1. Whispers followed Harry from the moment(MC) he left his dormitory the next day(SC-F).
2 clauses, CXS
2. People lining up outside classrooms(SC-N) stood on tiptoe(MC) to get a look at him(SC-N), or doubled back(MC) to pass him in the corridors again(SC-N), staring(SC-N).
6 clauses, CCS
3. Harry wished(MC) they wouldn't(SC-F), because he was trying(SC-F) to concentrate on(SC-N) finding his way to classes(SC-N).
5 clauses, CXS

4. There were a hundred and forty-two staircases at Hogwarts: wide, sweeping ones; narrow, rickety ones(**MC-part 1**); some(**MC-part 2**) that led somewhere different on a Friday(**SC-F**); some(**MC-part 3**) with a vanishing step halfway up that you had to remember(**SC-F**) to jump(**SC-N**).
4 clauses, CXS
5. Then there were doors(**MC**) that wouldn't open(**SC-F**) unless you asked politely (**SC-F**), or tickled them in exactly the right place(**SC-F**), and doors that weren't really doors at all(**SC-F**), but solid walls just pretending(**SC-N**).
6 clauses, CXS
6. It was also very hard(**MC**) to remember(**SC-N**) where anything was(**SC-F**), because it all seemed(**SC-F**) to move around a lot(**SC-N**).
5 clauses, CXS
7. The people in the portraits kept(**MC**) going(**SC-N**) to visit each other(**SC-N**), and Harry was sure(**MC**) the coats of armour could walk(**SC-F**).
5 clauses, CCS
8. The ghosts didn't help, either(**MC**).
1 clause, SS
9. It was always a nasty shock(**MC**) when one of them glided suddenly through a door (**SC-F**) you were trying(**SC-F**) to open(**SC-N**).
4 clauses, CXS
10. Nearly Headless Nick was always happy(**MC**) to point new Gryffindors in the right direction(**SC-N**), but Peeves the Poltergeist was worth two locked doors and a trick staircase(**MC**) if you met him(**SC-F**) when you were late for class(**SC-F**).
5 clauses, CCS
11. He would drop wastepaper baskets on your head(**MC**), pull rugs from under your feet(**MC**), pelt you with bits of chalk(**MC**), or sneak up behind you, invisible(**MC**), grab your nose(**MC**), and screech, "GOT YOUR CONK!"(**MC**)
6 clauses, CDS
12. Even worse than Peeves, if that was possible(**SC-F**), was the caretaker, Argus Filch(**MC**).
2 clauses, CXS
13. Harry and Ron managed(**MC**) to get on the wrong side of him on their very first morning(**SC-N**).
2 clauses, CXS
14. Filch found them(**MC**) trying to force their way through a door(**SC-N**) that unluckily turned out(**SC-F**) to be the entrance to the out-of-bounds corridor on the third floor (**SC-N**).
4 clauses, CXS
15. He wouldn't believe(**MC**) they were lost(**SC-F**), was sure(**MC**) they were trying(**SC-F**) to break into it on purpose(**SC-N**), and was threatening(**MC**) to lock them in the dungeons(**SC-N**) when they were rescued by Professor Quirrell(**SC-F**), who was passing(**SC-F**).
9 clauses, CCS

16. Filch owned a cat(MC) called Mrs. Norris, a scrawny, dust-coloured creature with bulging, lamp like eyes just like Filch's(SC-N).
2 clauses, CXS
17. She patrolled the corridors alone(MC).
1 clause, SS
18. Break a rule in front of her(MC), put just one toe out of line(MC), and she'd whisk off for Filch(MC), who'd appear, wheezing(SC-N), two seconds later(SC-F).
5 clauses, CCS
19. Filch knew the secret passageways of the school better than anyone (except perhaps the Weasley twins)(MC) and could pop up as suddenly as any of the ghosts(MC).
2 clauses, CDS
20. The students all hated him(MC), and it was the dearest ambition of many(MC) to give Mrs. Norris a good kick(SC-N).
3 clauses, CCS

CHAPTER 9

1. Harry had never believed(MC) he would meet a boy(SC-F) he hated more than Dudley(SC-F), but that was(MC) before he met Draco Malfoy(SC-F).
5 clauses, CCS
2. Still, first-year Gryffindors only had Potions with the Slytherins(MC), so they didn't have to put up with Malfoy much(MC).
2 clauses, CDS
3. Or at least, they didn't(MC) until they spotted a notice(SC-F) pinned up in the Gryffindor common room(SC-N) that made them all groan(SC-F).
4 clauses, CXS
4. Flying lessons would be starting on Thursday(MC) -- and Gryffindor and Slytherin would be learning together(MC).
2 clauses, CDS
5. He had been looking forward to(MC) learning(SC-N) to fly more than anything else(SC-N).
3 clauses, CXS
6. Malfoy certainly did talk about flying a lot(MC).
1 clause, SS
7. He complained loudly about first years(MC) never getting on the house Quidditch teams(SC-N) and told long, boastful stories(MC) that always seemed(SC-F) to end with him(SC-N) narrowly escaping Muggles in helicopters(SC-N).
6 clauses, CCS
8. He wasn't the only one, though(MC): the way Seamus Finnigan told it(SC-F), he'd spent most of his childhood(MC) zooming around the countryside on his broomstick(SC-N).
4 clauses, CCS
9. Even Ron would tell anyone who'd listen(SC-F) about the time(MC) he'd almost hit a hang glider on Charlie's old broom(SC-F).
3 clauses, CXS

10. Everyone from wizarding families talked about Quidditch constantly(MC).
1 clause, SS
11. Ron had already had a big argument with Dean Thomas, who shared their dormitory(SC-F), about soccer(MC).
2 clauses, CXS
12. Ron couldn't see(MC) what was exciting about a game with only one ball(SC-F) where no one was allowed(SC-F) to fly(SC-N).
4 clauses, CXS
13. Harry had caught Ron(MC) prodding Dean's poster of West Ham soccer team(SC-N), trying(SC-N) to make the players move(SC-N).
4 clauses, CXS
14. Neville had never been on a broomstick in his life(MC), because his grandmother had never let him near one(SC-F).
2 clauses, CXS
15. Privately, Harry felt (MC)she'd had good reason(SC-F), because Neville managed (SC-F) to have an extraordinary number of accidents even with both feet on the ground(SC-N).
4 clauses, CXS
16. Hermione Granger was almost as nervous about flying(MC) as Neville was(SC-F).
2 clauses, CXS
17. This was something(MC) you couldn't learn by heart out of a book(SC-F) -- not that she hadn't tried(MC).
3 clauses, CCS
18. At breakfast on Thursday she bored them all stupid with flying tips(MC) she'd gotten out of a library book(SC-F) called Quidditch Through the Ages(SC-N).
3 clauses, CXS
19. Neville was hanging on to her every word, desperate for anything(MC) that might help him(SC-F) hang on to his broomstick later(SC-N), but everybody else was very pleased(MC) when Hermione's lecture was interrupted by the arrival of the mail(SC-F).
5 clauses, CCS
20. Harry hadn't had a single letter since Hagrid's note, something(MC) that Malfoy had been quick(SC-F) to notice(SC-N), of course.
3 clauses, CXS

CHAPTER 10

1. Malfoy couldn't believe his eyes(MC) when he saw(SC-F) that Harry and Ron were still at Hogwarts the next day(SC-F), looking tired but perfectly cheerful(SC-N).
4 clauses, CXS
2. Indeed, by the next morning Harry and Ron thought(MC) that meeting the three-headed dog(SC-N) had been an excellent adventure(SC-F), and they were quite keen(MC) to have another one(SC-N).
5 clauses, CCS

3. In the meantime, Harry filled Ron in about the package(MC) that seemed(SC-F) to have been moved from Gringotts to Hogwarts(SC-N), and they spent a lot of time(MC) wondering(SC-N) what could possibly need such heavy protection(SC-F).
6 clauses, CCS
4. But as all they knew for sure about the mysterious object(SC-F) was(SC-F) that it was about two inches long(SC-F), they didn't have much chance(MC) of guessing (SC-N) what it was without further clues(SC-F).
6 clauses, CXS
5. Neither Neville nor Hermione showed the slightest interest in(MC) what lay underneath the dog and the trapdoor(SC-F).
2 clauses, CXS
6. All Neville cared about(SC-F) was never going near the dog again(MC).
2 clauses, CXS
7. Hermione was now refusing(MC) to speak to Harry and Ron(SC-N), but she was such a bossy know-it-all(MC) that they saw this as an added bonus(SC-F).
4 clauses, CCS
8. All they really wanted now(SC-F) was a way(MC) of getting back at Malfoy(SC-N), and to their great delight, just such a thing arrived in the mail about a week later(MC).
4 clauses, CCS
9. As the owls flooded into the Great Hall as usual(SC-F), everyone's attention was caught at once by a long, thin package(MC) carried by six large screech owls(SC-N).
3 clauses, CXS
10. Harry was just as interested as everyone else(MC) to see(SC-N) what was in this large parcel(SC-F), and was amazed(MC) when the owls soared down(SC-F) and dropped it right in front of him(SC-F), knocking his bacon to the floor(SC-N).
7 clauses, CCS
11. They had hardly fluttered out of the way(MC) when another owl dropped a letter on top of the parcel(SC-F).
2 clauses, CXS
12. Harry ripped open the letter first(MC), which was lucky(SC-F), because it said: DO NOT OPEN THE PARCEL AT THE TABLE(SC-F).
3 clauses, CXS
13. Harry had difficulty(MC) hiding his glee(SC-N) as he handed the note to Ron(SC-F) to read(SC-N).
4 clauses, CXS
14. They left the hall quickly(MC), wanting(SC-N) to unwrap the broomstick in private before their first class(SC-N), but halfway across the entrance hall they found the way upstairs(MC) barred by Crabbe and Goyle(SC-N).
5 clauses, CCS
15. Malfoy seized the package from Harry(MC) and felt it(MC).
2 clauses, CDS
16. Before Ron could answer(SC-F), Professor Flitwick appeared at Malfoy's elbow(MC).
2 clauses, CXS

17. Harry and Ron headed upstairs(**MC**), smothering their laughter at Malfoy's obvious rage and confusion(**SC-N**).
2 clauses, CXS
18. Hermione was stomping up the stairs(**MC**), looking disapprovingly at the package in Harry's hand(**SC-N**).
2 clauses, CXS
19. Hermione marched away with her nose in the air(**MC**).
1 clause, SS
20. Harry had a lot of trouble(**MC**) keeping his mind on his lessons that day(**SC-N**).
2 clauses, CXS

BOOK 7

CHAPTER 1

1. The two men appeared out of nowhere, a few yards apart in the narrow, moonlit lane(MC).

1 clause, SS

2. For a second they stood quite still(MC), wands directed at each other's chests(SC-N); then recognising each other(SC-N), they stowed their wands beneath their cloaks(MC) and started(MC) walking briskly in the same direction(SC-N).

6 clauses, CCS

3. The lane was bordered on the left by wild, low-growing brambles, on the right by a high, neatly manicured hedge(MC).

1 clause, SS

4. The men's cloaks flapped around their ankles(MC) as they marched(SC-F).

2 clauses, CXS

5. Snape nodded(MC), but did not elaborate(MC).

2 clauses, CXS

6. They turned right, into a wide driveway(MC) that led off the lane(SC-F).

2 clauses, CXS

7. The high hedge curved with them(MC), running off into the distance beyond the pair of impressive wrought-iron gates(SC-N) barring the men's way(SC-N).

3 clauses, CXS

8. Neither of them broke step(MC); in silence both raised their left arms in a kind of salute(MC) and passed straight through (MC) as though the dark metal were smoke(SC-F).

4 clauses, CCS

9. The yew hedges muffled the sound of the men's footsteps(MC).

1 clause, SS

10. There was a rustle somewhere to their right(MC): Yaxley drew his wand again(MC), pointing it over his companion's head(SC-N), but the source of the noise proved(MC) to be nothing more than a pure-white peacock(SC-N), strutting majestically along the top of the hedge(SC-N).

6 clauses, CCS

11. A handsome manor house grew out of the darkness at the end of the straight drive(MC), lights glinting in the diamond-paned downstairs windows(SC-N).
2 clauses, CXS
12. Somewhere in the dark garden beyond the hedge a fountain was playing(MC).
1 clause, SS
13. Gravel crackled beneath their feet(MC) as Snape and Yaxley sped toward the front door(SC-F), which swung inward at their approach(SC-F), though nobody had visibly opened it(SC-F).
4 clauses, CXS
14. The hallway was large, dimly lit, and sumptuously decorated, with a magnificent carpet(MC) covering most of the stone floor(SC-N).
2 clauses, CXS
15. The eyes of the pale-faced portraits on the walls followed Snape and Yaxley(MC) as they strode past(SC-F).
2 clauses, CXS
16. The two men halted at a heavy wooden door(MC) leading into the next room(SC-N), hesitated for the space of a heartbeat(MC), then Snape turned the bronze handle(MC).
4 clauses, CCS
17. The drawing room was full of silent people(MC), sitting at a long and ornate table(SC-N).
2 clauses, CXS
18. The room's usual furniture had been pushed carelessly up against the walls(MC).
1 clause, SS
19. Illumination came from a roaring fire beneath a handsome marble mantelpiece(MC) surmounted by a gilded mirror(SC-N).
2 clauses, CXS
20. Snape and Yaxley lingered for a moment on the threshold(MC).
1 clause, SS

CHAPTER 2

1. Harry was bleeding(MC).

1 clause, SS

2. Clutching his right hand in his left(SC-N) and swearing under his breath(SC-N), he shouldered open his bedroom door(MC).

3 clauses, CXS

3. There was a crunch of breaking china(MC): He had trodden on a cup of cold tea(MC) that had been sitting on the floor outside his bedroom door(SC-F).

3 clauses, CCS

4. Possibly the cup of tea was Dudley's idea of a clever booby trap(MC).

1 clause, SS

5. Keeping his bleeding hand elevated(SC-N), Harry scraped the fragments of cup together with the other hand(MC) and threw them into the already crammed bin just visible inside his bedroom door(MC).

3 clauses, CCS

6. Then he tramped across to the bathroom(MC) to run his finger under the tap(SC-N).

2 clauses, CXS

7. It was stupid, pointless, irritating beyond belief(MC) that he still had four days left (SC-F) of being unable to perform magic(SC-N) . . . but he had to admit to himself(MC) that this jagged cut in his finger would have defeated him(SC-F).

5 clauses, CCS

8. He had never learned(MC) how to repair wounds(SC-N), and now he came(MC) to think of it(SC-N) — particularly in light of his immediate plans — this seemed a serious flaw in his magical education(MC).

5 clauses, CCS

9. Making a mental note(SC-N) to ask Hermione(SC-N) how it was done(SC-F), he used a large wad of toilet paper(MC) to mop up as much of the tea(SC-N) as he could (SC-F), before returning to his bedroom(SC-N) and slamming the door behind him(SC-N).

8 clauses, CCS

10. Harry had spent the morning(MC) completely emptying his school trunk for the first time(SC-N) since he had packed it six years ago(SC-F).

3 clauses, CXS

11. At the start of the intervening school years, he had merely skimmed off the topmost three quarters of the contents(MC) and replaced(MC) or updated them(MC), leaving a layer of general debris at the bottom(SC-N) — old quills, desiccated beetle eyes, single socks that no longer fit(SC-F).

5 clauses, CCS

12. Minutes previously, Harry had plunged his hand into this mulch(MC), experienced a stabbing pain in the fourth finger of his right hand(MC), and withdrawn it to see a lot of blood(MC).

3 clauses, CDS

13. He now proceeded a little more cautiously(MC).

1 clause, SS

14. Kneeling down beside the trunk again(SC-N), he groped around in the bottom(MC) and, after retrieving an old badge(SC-N) that flickered feebly between SUPPORT CEDRIC DIGGORY and POTTER STINKS(SC-F), a cracked and worn-out Sneakoscope, and a gold locket inside which a note signed R.A.B.(SC-F) had been hidden(SC-F), he finally discovered the sharp edge(MC) that had done the damage(SC-F).

8 clauses, CCS

15. He recognized it at once(MC).

1 clause, SS

16. It was a two-inch-long fragment of the enchanted mirror(MC) that his dead godfather, Sirius, had given him(SC-F).

2 clauses, CXS

17. Harry laid it aside(MC) and felt cautiously around the trunk for the rest(MC), but nothing more remained of his godfather's last gift except powdered glass(MC), which clung to the deepest layer of debris like glittering grit(SC-F).

4 clauses, CCS

18. Harry sat up(MC) and examined the jagged piece(MC) on which he had cut himself(SC-F), seeing nothing but his own bright green eye(SC-N) reflected back at him(SC-N).

5 clauses, CCS

19. Then he placed the fragment on top of that morning's Daily Prophet(MC), which lay unread on the bed(SC-F), and attempted(MC) to stem the sudden upsurge of bitter memories(SC-N), the stabs of regret and of longing the discovery of the broken mirror had occasioned(MC), by at-tacking the rest of the rubbish in the trunk(SC-N).

6 clauses, CCS

20. It took another hour(MC) to empty it completely(SC-N), throw away the useless items(SC-N), and sort the remainder in piles(SC-N) according to whether or not he would need them from now on(SC-F).

5 clauses, CXS

CHAPTER 3

1. The sound of the front door slamming(SC-N) echoed up the stairs(MC) and a voice yelled, "Oi! You!"(MC).

3 clauses, CCS

2. Sixteen years of being addressed(SC-N) thus left Harry in no doubt(MC) whom his uncle was calling(SC-F); nevertheless, he did not immediately respond(MC).

4 clauses, CCS

3. He was still gazing at the mirror fragment(MC) in which, for a split second, he had thought(SC-F) he saw Dumbledore's eye(SC-F).

3 clauses, CXS

4. It was not (MC)until his uncle bellowed, "BOY!"(SC-F) that Harry got slowly to his feet(SC-F) and headed for the bedroom door(SC-F), pausing(SC-N) to add the piece of broken mirror to the rucksack(SC-N) filled with things(SC-N) he would be taking with him(SC-F).

8 clauses, CXS

5. When he reached the living room(SC-F) he found all three Dursleys(MC).

2 clauses, CXS

6. They were dressed for traveling: Uncle Vernon in a fawn zip-up jacket, Aunt Petunia in a neat salmon-coloured coat, and Dudley, Harry's large, blond, muscular cousin, in his leather jacket(MC).

1 clause, SS

7. Harry raised his eyebrows(MC).

1 clause, SS

8. Harry sat(MC).
1 clause, SS
9. He thought(MC) he knew(SC-F) what was coming(SC-F).
3 clauses, CXS
10. His uncle began(MC) to pace up and down(SC-N), Aunt Petunia and Dudley following his movements with anxious expressions(SC-N).
3 clauses, CXS
11. Finally, his large purple face crumpled with concentration(MC), Uncle Vernon stopped in front of Harry(MC) and spoke(MC).
3 clauses, CDS
12. Harry looked up at his uncle(MC) and felt a mixture of exasperation and amusement(MC).
2 clauses, CDS
13. Vernon Dursley had been changing his mind every twenty-four hours for the past four weeks(MC), packing(SC-N) and unpacking(SC-N) and repacking the car with every change of heart(SC-N).
4 clauses, CXS
14. Harry's favourite moment had been the one(MC) when Uncle Vernon, unaware that Dudley had added his dumbbells to his case(SC-F) since the last time it had been unpacked(SC-F), had attempted(SC-F) to hoist it back into the boot(SC-N) and collapsed with roars of pain and much swearing(SC-F).
6 clauses, CXS
15. There was silence(MC).
1 clause, SS
16. Harry thought(MC) he had rather impressed his uncle with this argument(SC-F).
2 clauses, CXS
17. Vernon Dursley hunched his shoulders angrily(MC), and Harry guessed(MC) that his uncle was attempting(SC-F) to ward off recollections of the unannounced visit, a few days into Harry's summer holidays, of two fully grown wizards(SC-N).
4 clauses, CCS
18. The arrival on the doorstep of Kingsley Shacklebolt and Arthur Weasley had come as a most unpleasant shock to the Dursleys(MC).
1 clause, SS

19. Harry had to admit(**MC**), however, that as Mr. Weasley had once demolished half of the living room(**SC-F**), his reappearance could not have been expected(**SC-F**) to delight Uncle Vernon(**SC-N**).

4 clauses, CXS

20. Uncle Vernon's and Harry's eyes met(**MC**).

1 clause, SS

CHAPTER 4

1. Harry ran back upstairs to his bedroom(**MC**), arriving at the window just in time (**SC-N**) to see the Dursleys' car(**SC-N**) swinging out of the drive and off up the road(**SC-N**).

4 clauses, CXS

2. Dedalus's top hat was visible between Aunt Petunia and Dudley in the backseat(**MC**).

1 clause, SS

3. The car turned right at the end of Privet Drive(**MC**), its windows burned scarlet for a moment in the now setting sun(**MC**), and then it was gone(**MC**).

3 clauses, CDS

4. Harry picked up Hedwig's cage, his Firebolt, and his rucksack(**MC**), gave his unnaturally tidy bedroom one last sweeping look(**MC**), and then made his ungainly way back downstairs to the hall(**MC**), where he deposited cage, broomstick, and bag near the foot of the stairs(**SC-F**).

4 clauses, CCS

5. The light was fading rapidly now, the hall full of shadows in the evening light(**MC**).

1 clause, SS

6. It felt most strange(**MC**) to stand here in the silence(**SC-N**) and know(**SC-N**) that he was about(**SC-F**) to leave the house for the last time(**SC-N**).

5 clauses, CXS

7. Long ago, when he had been left alone(SC-F) while the Dursleys went out(SC-F) to enjoy themselves(SC-N), the hours of solitude had been a rare treat(MC): Pausing only to sneak something tasty from the fridge(SC-N), he had rushed upstairs(MC) to play on Dudley's computer(SC-N), or put on the television(SC-N) and flicked through the channels to his heart's content(SC-F).

9 clauses, CCS

8. It gave him an odd, empty feeling(MC) to remember those times(SC-N); it was (MC) like remembering a younger brother(SC-N) whom he had lost(SC-F).

5 clauses, CCS

9. Harry lost the thread of his thoughts for a moment(MC) and Hedwig did nothing(MC) to help him(SC-N) retrieve it(SC-N), but continued(MC) to sit with her head under her wing(SC-N).

6 clauses, CCS

10. Harry turned his back on the front door(MC).

1 clause, SS

11. Harry looked around at the stacked shoes and umbrellas(MC), remembering(SC-N) how he used to(SC-F) wake every morning(SC-N) looking up at the underside of the staircase(SC-N), which was more often than not adorned with a spider or two(SC-F).

6 clauses, CXS

12. Those had been the days(MC) before he had known anything about his true identity(SC-F); before he had found out(SC-F) how his parents had died(SC-F) or why such strange things often happened around him(SC-F).

5 clauses, CXS

13. But Harry could still remember the dreams(MC) that had dogged him(SC-F), even in those days: confused dreams involving flashes of green light and once(SC-N) — Uncle Vernon had nearly crashed the car(MC) when Harry had recounted it(SC-F) — a flying motorbike . . . There was a sudden, deafening roar from somewhere nearby(MC).

6 clauses, CCS

14. Harry straightened up with a jerk(MC) and smacked the top of his head on the low door frame(MC).

2 clauses, CDS

15. Pausing(SC-N) only to employ a few of Uncle Vernon's choicest swear words(SC-N), he staggered back into the kitchen(MC), clutching his head(SC-N) and staring out of the window into the back garden(SC-N).

5 clauses, CXS

16. The darkness seemed(MC) to be rippling(SC-N), the air itself quivering(SC-N).

3 clauses, CXS

17. Then, one by one, figures began(MC) to pop into sight(SC-N) as their Disillusionment Charms lifted(SC-F).

3 clauses, CXS

18. Dominating the scene(SC-N) was Hagrid(MC), wearing a helmet and goggles(SC-N) and sitting astride an enormous motorbike with a black sidecar attached(SC-N).

4 clauses, CXS

19. All around him other people were dismounting from brooms and, in two cases, skeletal, black winged horses(MC).

1 clause, SS

20. Wrenching open the back door(SC-N), Harry hurtled into their midst(MC).

2 clauses, CXS

CHAPTER 5

1. Harry struggled(MC) to raise himself out of the debris of metal and leather(SC-N) that surrounded him(SC-F); his hands sank into inches of muddy water(MC) as he tried(SC-F) to stand(SC-N).

6 clauses, CCS

2. He could not understand(MC) where Voldemort had gone(SC-F) and expected him(MC) to swoop out of the darkness at any moment(SC-N).

4 clauses, CCS

3. Something hot and wet was trickling down his chin and from his forehead(MC).

1 clause, SS

4. He crawled out of the pond(MC) and stumbled toward the great dark mass on the ground(MC) that was Hagrid(SC-F).

3 clauses, CCS

5. But the dark mass did not stir(MC).

1 clause, SS

6. The next thing he knew(MC), he was lying on his back(SC-F) on what felt like cushions, with a burning sensation in his ribs and right arm(SC-F).

3 clauses, CXS

7. Now Harry understood(MC) why Voldemort had vanished(SC-F); it had been at the point(MC) when the motorbike crossed the barrier of the Order's charms(SC-F).

4 clauses, CCS

8. He only hoped(MC) they would continue(SC-F) to work(SC-N): He imagined Voldemort(MC), a hundred yards above them as they spoke(SC-F), looking for a way(SC-N) to penetrate(SC-N) what Harry visualized as a great transparent bubble(SC-F).

8 clauses, CCS

9. He swung his legs off the sofa(MC); he needed(MC) to see Hagrid with his own eyes(SC-N) before he would believe(SC-F) that he was alive(SC-F).

5 clauses, CCS

10. He had barely stood up(MC), however, when a door opened(SC-F) and Hagrid squeezed through it(SC-F), his face covered in mud and blood(SC-N), limping a little but miraculously alive(SC-N).

5 clauses, CXS

11. Knocking over two delicate tables and an aspidistra(SC-N), he covered the floor between them in two strides(MC) and pulled Harry into a hug(MC) that nearly cracked his newly repaired ribs(SC-F).

4 clauses, CCS

12. He had just noticed the woman(MC) who had entered the room behind Hagrid(SC-F).

2 clauses, CXS

13. As she moved forward into the room(SC-F), Mrs. Tonks's resemblance to her sister Bellatrix became much less pronounced(MC): Her hair was a light, soft brown(MC) and her eyes were wider and kinder(MC).

4 clauses, CCS

14. Nevertheless, she looked a little haughty after Harry's exclamation(MC).

1 clause, SS

15. She and Ted exchanged looks(MC).

1 clause, SS

16. A mixture of fear and guilt gripped Harry at the sight of their expressions(MC); if any of the others had died(SC-F), it was his fault, all his fault(MC).
3 clauses, CCS
17. He had consented to the plan(MC), given them his hair(MC). . . .
2 clauses, CDS
18. He seized his rucksack(MC), swung it onto his shoulders(MC).
2 clauses, CDS
19. He looked at Mrs. Tonks(MC), wanting(SC-N) to apologize for the state of fear(SC-N) in which he left her and for which(SC-F) he felt so terribly responsible(SC-F), but no words occurred to him(SC-F) that did not seem hollow and insincere(SC-F).
7 clauses, CXS
20. He was glad(MC) to leave the room(SC-N) and follow Ted Tonks along a short hallway and into a bedroom(SC-N).
3 clauses, CXS

CHAPTER 6

1. The shock of losing Mad-Eye(SC-N) hung over the house in the days(MC) that followed(SC-F); Harry kept(MC) expecting(SC-N) to see him(SC-N) stumping in through the back door like the other Order members(SC-N), who passed in and out to relay news(SC-F).
8 clauses, CCS
2. Harry felt(MC) that nothing but action would assuage his feelings of guilt and grief (SC-F) and that he ought(SC-F) to set out on his mission(SC-N) to find(SC-N) and destroy Horcruxes as soon as possible(SC-N).
6 clauses, CXS
3. Mrs. Weasley had gone upstairs(MC) to wake Hermione and Ginny(SC-N), while Fleur had drifted off(SC-F) to take a bath(SC-N).
4 clauses, CXS
4. Ron glanced toward the door into the hall(MC) to check(SC-N) that Mrs. Weasley was not returning yet(SC-F), then leaned in closer to Harry(MC).
4 clauses, CCS
5. Ron's prediction came true within hours(MC).
1 clause, SS

6. Shortly before lunch, Mrs. Weasley detached Harry from the others(MC) by asking him(SC-N) to help(SC-N).

3 clauses, CXS

7. The mangle turned of its own accord in a corner(MC), wringing out(SC-N) what looked like one of Mr. Weasley's vests(SC-F).

3 clauses, CXS

8. Harry had been afraid of the "concerned parent" attack(MC).

1 clause, SS

9. He forced himself(MC) to look directly into her eyes(SC-N), noticing(SC-N) as he did so(SC-F) that they were precisely the same shade of brown as Ginny's(SC-F).

5 clauses, CXS

10. He handed her back the single sock(MC) he was supposed(SC-F) to be identifying(SC-N), which was patterned with golden bulrushes(SC-F).

4 clauses, CXS

11. From that moment on, Mrs. Weasley kept Harry, Ron, and Hermione so busy with preparations for the wedding(MC) that they hardly had any time(SC-F) to think(SC-N).

3 clauses, CXS

12. The kindest explanation of this behaviour would have been(MC) that Mrs. Weasley wanted(SC-F) to distract them all from thoughts of Mad-Eye and the terrors of their recent journey(SC-N).

3 clauses, CXS

13. After two days of nonstop cutlery cleaning(SC-N), of colour-matching favours, ribbons, and flowers(SC-N), of de-gnoming the garden(SC-N) and helping Mrs. Weasley (SC-N) cook vast batches of canapés(SC-N), however, Harry started(MC) to suspect her of a different motive(SC-N).

7 clauses, CXS

14. All the jobs she handed out(SC-F) seemed(MC) to keep him, Ron, and Hermione away from one another(SC-N); he had not had a chance(MC) to speak to the two of them alone since the first night(SC-N), when he had told them(SC-F) about Voldemort torturing Ollivander(SC-N).

7 clauses, CCS

15. He had spoken without thinking(MC), and saw Ginny's face whiten(MC).

2 clauses, CDS

16. They stared at each other(MC), and there was something more than shock in Ginny's expression(MC).

2 clauses, CDS

17. Suddenly Harry became aware(MC) that this was the first time(SC-F) that he had been alone with her since those stolen hours in secluded corners of the Hogwarts grounds(SC-F).

3 clauses, CXS

18. He was sure(MC) she was remembering them too(SC-F).

2 clauses, CXS

19. Both of them jumped(MC) as the door opened(SC-F), and Mr. Weasley, Kingsley, and Bill walked in(SC-F).

3 clauses, CXS

20. They were often joined by other Order members for dinner now(MC), because the Burrow had replaced number twelve, Grimmauld Place as the headquarters(SC-F).

2 clauses, CXS

CHAPTER 7

1. He was walking along a mountain road in the cool blue light of dawn(MC).

1 clause, SS

2. Far below, swathed in mist(SC-N), was the shadow of a small town(MC).

2 clauses, CXS

3. Was the man(MC) he sought down there(SC-F), the man he needed so badly(SC-F) he could think of little else(SC-F), the man who held the answer, the answer to his problem(SC-F).

5 clauses, CXS

4. He was lying again on the camp bed in Ron's dingy attic room(MC).

1 clause, SS

5. The sun had not yet risen(MC) and the room was still shadowy(MC).

2 clauses, CDS

6. Pigwidgeon was asleep with his head under his tiny wing(MC).

1 clause, SS

7. The scar on Harry's forehead was prickling(MC).

1 clause, SS

8. Harry was not wearing his glasses(MC); Ron's face appeared slightly blurred(MC).
2 clauses, CDS
9. He had a vague idea(MC) he had heard the name before(SC-F), but he could not think where(SC-F).
3 clauses, CXS
10. Harry sat up, still rubbing his scar(SC-N), now wide awake(MC).
2 clauses, CXS
11. He tried(MC) to remember exactly(SC-N) what he had seen in the dream(SC-F), but all that came back(SC-F) was a mountainous horizon and the outline of the little village(SC-F) cradled in a deep valley(SC-N).
6 clauses, CXS
12. Although they were only around a foot away(SC-F), there was something immensely satisfying about(MC) seeing them zoom toward him(SC-N), at least until they poked him in the eye(SC-F).
4 clauses, CXS
13. Reveling in the removal of his Trace(SC-N), Harry sent Ron's possessions(MC) flying around the room(SC-N), causing Pigwidgeon(SC-N) to wake up(SC-N) and flutter excitedly around his cage(SC-N).
6 clauses, CXS
14. Harry also tried(MC) tying the laces of his trainers by magic(SC-N) (the resultant knot took several minutes(SC-F) to untie by hand(SC-N)) and, purely for the pleasure of it, turned the orange robes on Ron's Chudley Cannons posters bright blue(MC).
5 clauses, CCS
15. When they arrived in the kitchen(SC-F) they found a pile of presents(MC) waiting on the table(SC-N).
3 clauses, CXS
16. Bill and Monsieur Delacour were finishing their breakfasts(MC), while Mrs. Weasley stood(SC-F) chatting to them over the frying pan(SC-N).
3 clauses, CXS
17. Harry sat down(MC), took the square parcel(MC) she had indicated(SC-F), and unwrapped it(MC).
4 clauses, CCS

18. Inside was a watch(MC) very like the one Mr. and Mrs. Weasley had given Ron for his seventeenth(SC-F); it was gold, with stars(MC) circling around the face instead of hands(SC-N).

4 clauses, CXS

19. The rest of her speech was lost(MC); Harry had got up(MC) and hugged her(MC).

3 clauses, CDS

20. He tried(MC) to put a lot of unsaid things into the hug(SC-N) and perhaps she understood them(MC), because she patted his cheek clumsily(SC-F) when he released her(SC-F), then waved her wand in a slightly random way(MC), causing half a pack of bacon(SC-N) to flop out of the frying pan onto the floor(SC-N).

8 clauses, CCS

CHAPTER 8

1. Three o'clock on the following afternoon found Harry, Ron, Fred, and George(MC) standing outside the great white marquee in the orchard(SC-N), awaiting the arrival of the wedding guests(SC-N).

3 clauses, CXS

2. Harry had taken a large dose of Polyjuice Potion(MC) and was now the double of a redheaded Muggle boy from the local village, Ottery St. Catchpole,(MC) from whom Fred had stolen hairs(SC-F) using a Summoning Charm(SC-N).

4 clauses, CCS

3. The plan was(MC) to introduce Harry as "Cousin Barny"(SC-N) and trust to the great number of Weasley relatives(SC-N) to camouflage him(SC-N).

4 clauses, CXS

4. All four of them were clutching seating plans(MC), so that they could help(SC-F) show people to the right seats(SC-N).

3 clauses, CXS

5. A host of white-robed waiters had arrived an hour earlier, along with a golden-jacketed band(MC), and all of these wizards were currently sitting a short distance away under a tree(MC); Harry could see a blue haze of pipe smoke(MC) issuing from the spot(SC-N).

4 clauses, CCS

6. Behind Harry, the entrance to the marquee revealed rows and rows of fragile golden chairs(MC) set on either side of a long purple carpet(SC-N).
2 clauses, CXS
7. The supporting poles were entwined with white and gold flowers(MC).
1 clause, SS
8. Fred and George had fastened an enormous bunch of golden balloons over the exact point(MC) where Bill and Fleur would shortly become husband and wife(SC-F).
2 clauses, CXS
9. Outside, butterflies and bees were hovering lazily over the grass and hedgerow(MC).
1 clause, SS
10. Harry was rather uncomfortable(MC).
1 clause, SS
11. The Muggle boy whose appearance he was affecting(SC-F) was slightly fatter than him(MC), and his dress robes felt hot and tight in the full glare of a summer's day(MC).
3 clauses, CCS
12. Brightly coloured figures were appearing, one by one, out of nowhere at the distant boundary of the yard(MC).
1 clause, SS
13. Within minutes a procession had formed(MC), which began(SC-F) to snake its way up through the garden toward the marquee(SC-N).
3 clauses, CXS
14. Exotic flowers and bewitched birds fluttered on the witches' hats(MC), while precious gems glittered from many of the wizards' cravats(SC-F); a hum of excited chatter grew louder and louder(MC), drowning the sound of the bees(SC-N) as the crowd approached the tent(SC-F).
5 clauses, CCS
15. George was left(MC) to deal with the middle-aged witches(SC-N) and Ron took charge of Mr. Weasley's old Ministry colleague Perkins(MC), while a rather deaf old couple fell to Harry's lot(SC-F).
4 clauses, CCS
16. She had turned blonde for the occasion(MC).
1 clause, SS

17. He did not understand it(MC), but there was no time(MC) to dwell on the matter(SC-N): Hagrid was causing a certain amount of disruption(MC).

4 clauses, CCS

18. Having misunderstood Fred's directions(SC-N) he had sat himself(MC), not upon the magically enlarged and reinforced seat set aside for him in the back row(SC-N), but on five seats that now resembled a large pile of golden matchsticks(SC-F).

4 clauses, CXS

19. While Mr. Weasley repaired the damage(SC-F) and Hagrid shouted apologies to anybody(SC-F) who would listen(SC-F), Harry hurried back to the entrance(MC) to find Ron face-to-face with a most eccentric-looking wizard(SC-N).

5 clauses, CXS

20. Slightly cross-eyed, with shoulder-length white hair the texture of candyfloss, he wore a cap(MC) whose tassel dangled in front of his nose and robes of an eye-watering shade of egg-yolk yellow(SC-F).

2 clauses, CXS

CHAPTER 9

1. Everything seemed fuzzy, slow(MC).

1 clause, SS

2. Harry and Hermione jumped to their feet(MC) and drew their wands(MC).

2 clauses, CDS

3. Many people were only just realizing(MC) that something strange had happened (SC-F); heads were still turning toward the silver cat(MC) as it vanished(SC-F).

4 clauses, CCS

4. Silence spread outward in cold ripples from the place(MC) where the Patronus had landed(SC-F).

2 clauses, CXS

5. Then somebody screamed(MC).

1 clause, SS

6. Harry and Hermione threw themselves into the panicking crowd(MC).

1 clause, SS

7. Guests were sprinting in all directions(MC); many were Disapparating(MC); the protective enchantments around the Burrow had broken(MC).

3 clauses, CDS

8. As they pushed their way across the dance floor(SC-F), Harry saw cloaked and masked figures(MC) appearing in the crowd(SC-N); then he saw Lupin and Tonks(MC), their wands raised, and heard both of them shout, “Protego!”, (MC) a cry that was echoed on all sides(SC-F).

6 clauses, CCS

9. Harry seized her hand(MC) to make sure(SC-N) they weren’t separated(SC-F) as a streak of light whizzed over their heads(SC-F), whether a protective charm or something more sinister he did not know(SC-F) — And then Ron was there(MC).

6 clauses, CCS

10. He caught hold of Hermione’s free arm, (MC) and Harry felt her(MC) turn on the spot(SC-N); sight and sound were extinguished(MC) as darkness pressed in upon him(SC-F); all he could feel(SC-F) was Hermione’s hand(MC) as he was squeezed through space and time, away from the Burrow, away from the descending(SC-F).

8 clauses, CCS

11. Harry opened his eyes(MC).

1 clause, SS

12. For a moment he thought(MC) they had not left the wedding after all(SC-F): They still seemed to(MC) be surrounded by people(SC-N).

4 clauses, CCS

13. Harry did(MC) as she asked(SC-F).

2 clauses, CXS

14. They half walked(MC), half ran up the wide dark street(MC) thronged with late-night revelers(SC-N) and lined with closed shops(SC-N), stars twinkling above them(SC-N).

5 clauses, CCS

15. A double-decker bus rumbled by(MC) and a group of merry pub-goers ogled them(MC) as they passed(SC-F); Harry and Ron were still wearing dress robes(MC).

4 clauses, CCS

16. She led them down a side street, then into the shelter of a shadowy alleyway(MC).

1 clause, SS

17. She gave the fragile-looking bag a little shake(MC) and it echoed like a cargo hold(MC) as a number of heavy objects rolled around inside it(SC-F).

3 clauses, CCS

18. Harry threw the Invisibility Cloak around his shoulders(MC) and pulled it up over his head(MC), vanishing from sight(SC-N).

3 clauses, CCS

19. He was only just beginning(MC) to appreciate(SC-N) what had happened(SC-F).

3 clauses, CXS

20. But he thought of Ginny(MC), and fear bubbled like acid in his stomach(MC).

2 clauses, CDS

CHAPTER 10

1. Harry woke early next morning(MC), wrapped in a sleeping bag on the drawing room floor(SC-N).

2 clauses, CXS

2. A chink of sky was visible between the heavy curtains(MC): It was the cool, clear blue of watered ink, somewhere between night and dawn, (MC) and everything was quiet except for Ron and Hermione's slow, deep breathing(MC).

3 clauses, CDS

3. Harry glanced over at the dark shapes(MC) they made on the floor beside him(SC-F).

2 clauses, CXS

4. Ron had had a fit of gallantry(MC) and insisted(MC) that Hermione sleeps on the cushions from the sofa(SC-F), so that her silhouette was raised above his(SC-F).

4 clauses, CCS

5. Her arm curved to the floor, her fingers inches from Ron's(MC).

1 clause, SS

6. Harry wondered(MC) whether they had fallen asleep(SC-F) holding hands(SC-N).

3 clauses, CXS

7. The idea made him(MC) feel strangely lonely(SC-N).

2 clauses, CXS

8. He looked up at the shadowy ceiling, the cobwebbed chandelier(MC).

1 clause, SS

9. Less than twenty-four hours ago, he had been standing in the sunlight at the entrance to the marquee(MC), waiting to show in wedding guests(SC-N).

2 clauses, CXS

10. It seemed a lifetime away(MC).

1 clause, SS

11. What was going to happen now? (MC)
1 clause, SS
12. He lay on the floor(MC) and he thought of the Horcruxes(MC), of the daunting, complex mission Dumbledore had left him(SC-F).
3 clauses, CCS
13. The grief that had possessed him(SC-F) since Dumbledore's death felt different now(MC).
2 clauses, CXS
14. The accusations he had heard from Muriel at the wedding(SC-F) seemed to(MC) have nested in his brain like diseased things, infecting his memories of the wizard(SC-N) he had idolized(SC-F).
4 clauses, CXS
15. Could Dumbledore have let(MC) such things happen(SC-N)?
2 clauses, CXS
16. Had he been like Dudley(MC), content to watch neglect and abuse(SC-N) as long as it did not affect him(SC-F)?
3 clauses, CXS
17. Could he have turned his back on a sister(MC) who was being imprisoned and hidden(SC-F)?
2 clauses, CXS
18. Harry thought of Godric's Hollow, of graves(MC) Dumbledore had never mentioned there(SC-F); he thought of mysterious objects(MC) left without explanation in Dumbledore's will(SC-N), and resentment swelled in the darkness(MC).
5 clauses, CCS
19. Why hadn't Dumbledore told him(MC)?
1 clause, SS
20. Why hadn't he explained(MC)?
1 clause, SS