

The Blog and the Book
A Stylistic Comparison of a Blog and its Resulting Book

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Introduction

As the Internet continues to expand, it enables the spread of conversational media, that is, the use of the Internet and other electronic media to publicly converse with others. These media are ‘available to some sort of *community*, not just to the individuals who are actively conversing’ (*Elements*, 2007: 35). One well-known type of conversational media is the weblog. Commonly referred to as blogs, these are ‘frequently modified webpages containing individual entries displayed in reverse chronological sequence (Herring et al. 2004). The blogosphere is the network of existing blogs, to which new blogs are constantly added. As blogs grow in popularity, many blog writers are offered publishing deals to make their blogs into books – often called ‘blooks’. In 2006, the prominence of blooks was recognized with the introduction of the Lulu Blooker Prize, awarded annually by Lulu.com, a website that provides self-publishing resources (McDonnell, 2007).

Taking a blog off of the Internet and publishing it in book form will presumably alter the content of the original blog. A book lacks the conversational element that contributes to the appeal of the Internet-based blog, which is not experienced by ‘passively absorbing content’, but by interacting (*Elements*, 2007: 35). Because of this, blogs seem spontaneous and informal: readers can instantly leave comments, blog authors can add hyperlinks to for readers to click on or ignore, and they can revise any blog entry at any time. Many of these aspects and other core qualities of blogs, ranging from language use to photographs, risk disappearing in transforming blog content into a book. In many cases, stylistic changes make the differences.

Through a stylistic analysis of Catherine Sanderson’s blog *Petite Anglaise*, and the book of the same title, the stylistic effects of these changes and differences that are necessitated by the media will be addressed. The analysis consists of comparing passages for changes in stylistic features and a comparison of the effects of these changes. After discussing the methodology, the analysis will begin by addressing the use of lexical groupings in the blog and the increase in the size of these groupings in the corresponding book passage. This will be followed by the differences in the representation of speech and action; third, by addressing small changes between the blog and the book concerning word choice and word order; fourth, through an analysis of the effects of different types of graphological deviation within the blog and the book; and,

finally, with a short analysis of the differing uses of tense and deixis between the blog and the book. The paper will conclude with a summary of the findings.

Research Landscape

Much of the research that is available on blogs consists of general overviews of the blogosphere and statistics on blog genre. There is a fair amount of literature on blog content, language and style, and on blogger identity. Most blog literature focuses on the classification of blogs and the blog demographic. Herring et al. (2005) present a survey of weblogs and classify bloggers according to identity, and Herring et al. (2004) found that the belief that most bloggers are adult male is largely untrue. Jarrett (2004) delves deeper, arguing that hyperlinks construct a different identity than the narrative, as bloggers add hyperlinks without considering the way they are represented in the link. In similar work, van Doorn et al. (2007) research the role of hyperlinks, narrative description of activities, and technological content such as photos in the presentation of gender identity on weblogs.

The Elements of Internet Style (2007) provides rules and style guidelines for new Internet publishing and offers extensive information on the general properties of web publishing and uses of aspects such as the hyperlink. It also addresses some of the differences between blogs and books, although it does not address blogs that are made into books. There are some articles available on books, but these are non-academic papers. The majority of these focus on introducing readers to blogs and books and providing them with an overview of the genre. They lack stylistic information on the adaptation of blogs into books. With the exception of Sharon McDonnell's (2007) article, which discusses the book landscape, they were not beneficial to this research.

Methodology

This analysis of *Petite Anglaise* cannot take the blog and the book into account in their entirety. Instead, a total of five blog entries and corresponding passages from the book will be addressed. These entries are 'Intruder' (10 January 2006), 'Locked Out' (18 October 2005), 'Mile High Mum's Club' (11 March 2006), 'Null and Void' (22 May 2005), and 'Get Shorty' (1 March 2005) (Sanderson). To conduct this analysis, certain excerpts had to be selected from *Petite Anglaise* the blog, and *Petite Anglaise* the book.

The selection of these entries were made during close readings of both texts, based on whether a blog entry corresponded to a book passage and whether these paired excerpts contained multiple examples of stylistic features. The paired excerpts that were ideal for analysis were those that shared many features and yet differed greatly. This preliminary selection was analyzed for stylistic deviation that might have been an effect of transforming a blog into a book. Excerpts were chosen as examples in the analysis based on convenience in terms of the number of examples they provided.

The analysis consists of a stylistic comparison of the blog entry and the corresponding book passage, looking for identical phrases taken directly from the blog for use in the book, and for changes in word choice, speech representation, graphological deviation, and stylistic differences. The presence of hyperlinks and comments, changes in setting, and any other difference were noted, although most of these did not appear in the study.

Note that in the analysis, the term ‘entry’ refers to the blog, as it is an entire blog entry, and ‘passage’ refers to the book. The term ‘excerpt’ is applicable to both.

Analysis

One of the first observable differences between the blog *Petite Anglaise* and its corresponding book is the way blog excerpts are represented in the book. It is immediately clear, upon reading both the passage and the entry, that pp. 260-62 of the book are sourced from the blog entry ‘Intruder’, published 10 January 2006. The blog entry begins, ‘I grab Mr Frog’s keys, and bundle my protesting Tadpole out of the front door’ (Sanderson, 2006a). The most interesting and perhaps telling comparison between these excerpts is the lexical choice. In the first part of the blog entry, lexical groupings create a feeling of impending darkness through the use of words such as ‘dank’, ‘dusky’, and ‘ominous’. In the second part this impending threat is revealed to be what Petite feels while in Mr Frog’s apartment, and this comes across through the use of words like ‘melancholy’, ‘sombre’, and ‘obscuring’.

Another interesting lexical grouping in the entry is that of battle- or war-related words. A battle metaphor is present throughout the entry, beginning with the lexemes ‘cries’, ‘mission’, ‘tower’, ‘surges’, and ‘intrusion’ in her description of the trip to the flat. ‘[M]ission’ has battle-related connotations, as does ‘surges’, which is how Tadpole enters the flat, and ‘intrusion’, what Petite feels she is doing, though she has permission.

Once these have been recognized, ‘cries’ is linkable to battle cries, strengthening the impact of the other words, and ‘tower’, which describes Mr Frog’s building in comparison with Petite’s, portrays the building as a fortress, a protected place that she can only enter through battle. These words foreground the guilty and naughty feeling that Petite/Catherine experiences during her unchaperoned visit to Mr Frog’s new apartment. Even the title of the entry, ‘Intruder’, strengthens this sentiment.

The lexical groupings in the book are much more pronounced than they are in the blog entry. The first page uses the words ‘protesting’, ‘screaming’, ‘shouted’, ‘rattled’, ‘down’, ‘worse’, and ‘ominous’ to describe the trip from Petite’s flat to Mr Frog’s (Sanderson, 2008: 260). The negative words continue with ‘wrong’, ‘intruder’, ‘prowling’ (260), ‘trespassing’, ‘spied’, ‘sombre’, ‘half-mast’, ‘rumpled’, ‘slipped away’, ‘stole into’, ‘suspected’, ‘littered’, ‘sneak’, ‘peering’ (261), and ‘caught’ (262). The words persist through the conclusion and Petite’s reflection on Mr Frog’s new life: ‘rebuilt’, ‘ashes’, ‘haunted’, ‘saddened’, ‘loneliness’, and ‘gloom’ (262).

These words foreground the intrusive feelings that Petite senses while she is snooping around Mr Frog’s flat, but due to the increase in quantity of lexically grouped words, the effect is enhanced. The intrusive feelings are less prominent in the blog entry because the lexical groupings are much smaller. The higher number of lexically grouped words in the passage demonstrates an attempt to strengthen the effects of these groupings. Some words with negative or foreboding connotations, as well as connotations related to darkness, and battle, are present in both excerpts: ‘grab’, ‘ominous’, and ‘spy’ or ‘spied’.

Yet many the words in the passage are different or additional to those that were used in the entry. This can only be an attempt by Sanderson (whether on a conscious or subconscious level) to build on the lexical groupings already present in the entry. The increase in lexical groupings enhances the sense of intrusion and the relations to battle and foregrounds a ‘Petite vs. Mr Frog’ dichotomy. It also reflects the way the blog has become a glimpse into Petite’s/Catherine’s life – what began as a relatively impersonal blog about observations of Paris life became a much more personal blog within months. The blog began to include personal information long before Sanderson posted this entry, but it draws a comparison between two ventures that began innocently but soon turned into more than Petite/Catherine had bargained for.

Another aspect of the blog that is frequently altered for the book is the representation of speech. In the entry ‘Locked Out’, in which Petite forgets her keys at

work and has to call Mr Frog and ask him to leave early to bring his spare key, there are only two uses of direct speech. First, Petite's telephone conversation with Mr Frog is quoted, '*J'ai fait une énorme connerie...* My boss was stressing me out when I left work, and I've gone and left my jacket at the office with my keys in. Is there any way you could come and let us in with your set?' Later, when Mr Frog meets them at a café, Tadpole greets her father, 'Daddy DA-ddy DADDY DADDY!' (Sanderson, 2005c).

In the passage (pp. 240-243), both these instances of direct speech are present, as well as several others. A particularly noteworthy example is the single word *merde*. In the entry, this word appears after Petite realizes she has left her keys at work:

As we crossed the park, Tadpole singing 'Bla Bla Black Sheep' at the top of her lungs, I brought the pushchair to an abrupt halt, struck with the sudden realisation that my keys were in the pocket of my jacket. The very same jacket which was hanging in the cupboard at work, blissfully unaware of my predicament.

Merde. (Sanderson, 2005c)

The word '*merde*' here is either Direct Thought or Free Indirect Thought, although it is difficult to discern. According to Short, Direct Thought is an accurate representation of both the propositional content and the exact words that are used to express the content, while Free Indirect Thought often appears to be Indirect Thought, but also contains aspects of Direct Thought (1996: 289, 294). In this example, '*merde*' represents the same propositional content. It is not clear, however, if it is the exact word that Petite/Catherine thought. Furthermore, there are no reporting clauses or quotation marks to denote Direct Thought (or Speech). At first, the italics may seem to be a form of graphological deviation marking the word as Thought Representation. However, italics are used with all French words throughout the blog and consequently it does not deviate internally.

Assuming that it is Free Indirect Thought has the same problems: '*Merde*' could be Indirect Thought, but also contains aspects of Direct Thought because it is expressed in French. If, in writing this entry, Sanderson simply summarized her thoughts rather than reported them directly, she would probably have done so in English, so as to be consistent with the rest of the entry. Therefore the word '*merde*' in this case is not Indirect Thought but Free Indirect Thought. This is further supported by the claim that

free indirect thought brings the reader closer to the character and narrator, Petite. The word acts as an expression of Petite's feelings, whether or not she actually thinks the word. Readers can understand her feelings through the word '*merde*'. Conversely, in the book, the word '*merde*' is expressed as direct speech, as evidenced by the use of quotation marks and a reporting clause: "*Merde!*" I muttered under my breath' (Sanderson, 2008: 240).

Another change in speech representation occurs when Sanderson writes, 'Thankfully, Mr Frog was able to ride valiantly to our rescue on his gleaming white Vespa. I thanked him profusely' (Sanderson, 2005c). Here, her gratitude is expressed as a Narrator's Representation of Speech Acts, which can distance the reader from a character or allow the author to summarize information that is not very relevant (Short, 1996: 298). In this case, the latter is certainly true, as the narrative passes quickly from the speech act to other topics. 'I thanked him profusely, and cast around for ideas. How best to entertain Tadpole for the forty minutes prior to his arrival?' (Sanderson, 2005c). Petite's expression of gratitude to Mr Frog is not the focus of the paragraph, but the link between Mr Frog being able to bring the spare key and Petite wondering how to spend the 40 minutes before he arrives. In the entry, therefore, the use of Narrator's Representation of Speech Acts summarizes the information.

In the passage, however, the same speech act is expressed through Direct Speech, as denoted by quotation marks and a reporting clause: "Oh, thank you! I owe you!" I was giddy with relief' (Sanderson, 2008: 241). Petite's/Catherine's words, unmediated by the narrator, report the propositional content as well as the exact words used to express the content. According to Short, one reason for using Direct Speech is to emphasize that part of the conversation – it foregrounds the information that is provided in the quote (1996: 292). Therefore the passage foregrounds the relief that Catherine/Petite feels, while in the entry her thankfulness is less central.

An earlier part of the same paragraph from the blog entry is also altered. In the entry, Sanderson writes 'Mr Frog was able to ride valiantly to our rescue on his gleaming white Vespa' (Sanderson, 2005c). This is expressed through Narrator's Representation of Action – there is no speech representation at all in this sentence. It is only clear through this particular sentence that Mr Frog is able to come to meet Petite/Catherine and Tadpole and give them the key. However, this segment is changed to Direct Speech in the book passage, when Mr Frog speaks with Petite/Catherine on the phone: "You're in luck, you caught me on a good day," Mr Frog said, finally. "I suppose I could leave in

twenty minutes or so and work from home afterwards” (Sanderson, 2008: 241). In the passage, the same information is represented through Direct Speech.

The book passage that correlates with the blog is littered with examples of Direct Speech – thirteen in total. This includes the two examples of Direct Speech taken from the original entry, as well as three other segments that were represented differently in the entry – including the word ‘*merde*’ and Petite’s thanking Mr Frog. The other nine instances of Direct Speech, as marked by quotation marks and, in twelve of the thirteen cases, a reporting clause, convey content that was not at all present in the original entry.

The comparatively large amount of Direct Speech in the passage emphasizes the new relationship between Petite, Mr Frog, and Tadpole, while the blog entry is less focused. There, Sanderson describes her guilt at seeing how happy Tadpole is to be with both of her parents, though she is able to relinquish this guilt through the knowledge that ‘Tadpole and Mr Frog are closer now than they ever were before’ (Sanderson, 2005c). She closes the entry with the line, ‘our family unit may have splintered apart, but I can’t help thinking we are in pretty good shape’ (2005c). Other aspects of Petite’s life are mentioned, particularly her stressful job, which is foregrounded through Direct Speech when she talks to Mr Frog on the phone.

In the passage, the information provided through Direct Speech reveals a new dimension of the family relationship. Using Direct Speech does not explicitly describe their situation but rather expresses the dynamic through their conversation. In the passage, Petite’s/Catherine’s guilty feelings are conveyed mostly through the direct speech of the conversation between Mr Frog and Petite/Catherine. Petite/Catherine begins, ““Can I buy you a drink?” I offered. “To thank you for coming all this way at such short notice?”” (Sanderson, 2008: 241). The amity and appreciation the two feel for each other is expressed in Catherine’s offer.

When the waiter comes, Tadpole is the one to offer insight to the relationship.

“Aujourd’hui, je suis avec ma maman ET mon papa!” she added with a wide smile. The waiter raised an eyebrow. As far as he was concerned she was only stating the obvious. He couldn’t be expected to understand what a rare occurrence this was. (Sanderson, 2008: 241-2)

Tadpole simply tells the waiter that she is with both her mother and her father. Her excitement is conveyed through the exclamation point and the capitalized ‘*et*’, which

deviates graphologically. The narrator only adds the last sentence to clarify how rare a situation this is; it is mostly clear through Tadpole's comments.

Later still, Petite/Catherine compliments Mr Frog on his expensive new suit. The narrator explains that previously, such a suit would have been a point of contention for the two of them, but 'Now... it is no longer any of my concern: there were far fewer subjects for us to do battle over these days' (Sanderson, 2008: 242). Petite thanks him again for bringing the key. "'Yes, well, perhaps by way of thanks you could write a post about it,'" Mr Frog joked' (242-3). Here, Mr Frog refers to her blog and reveals that he reads it. He did not follow the blog while they were together, but now he is in some ways more in touch with Petite/Catherine than he was before. The reporting clause, 'joked', shows how lighthearted and easy-going their conversation is, and how comfortable they seem in each other's company.

This can be generalized to include Tadpole, not just Petite/Catherine and Mr Frog. The words that relate to Mr Frog nearly all have positive connotations. Besides 'joked', there is Petite's/Catherine's 'giddy' feeling when she first sees him and the 'grateful smile' she greets him with, while Tadpole is 'overjoyed', full of 'delight' (Sanderson, 2008: 241), gives a 'wide smile', and looks 'ecstatic' (242). Mr Frog is wearing a 'well cut' suit that makes him look 'quite handsome' (242). All of these positive words illustrate not only how comfortable they are, but also how happy they are together, even though their family has been broken apart.

As the passage ends, so does the use of Direct Speech. To close, Sanderson uses a sentence that is very similar to the closing line of the blog entry: 'I couldn't' help thinking that, in spite of everything we'd been through, our family was in remarkably good shape' (Sanderson, 2008: 243). Here, however, the sentence works as a summary of all of the aspects of their family dynamic that are expressed through the Direct Speech of the characters throughout the passage, whereas in the blog entry, the lack of Direct Speech results in a heavier reliance on the narrator.

Sanderson also made numerous changes in word choice. In some cases, these changes either eliminate stylistic elements from the texts or diminish their strength. In the blog entry 'Null and Void', Sanderson wrote about her breaking up with Mr Frog: 'If Mr Frog had shouted, or cried, or lost his temper, stormed out and slammed the door behind him, I would have known how to react to that' (Sanderson, 2005b). This sentence contains two stylistic schemes: polysyndeton and climax. According to Corbett and

Connors, polysyndeton ‘produces an impressively solemn note’ (1999: 388). Climax lists the possibilities in order of increasing melodrama, and the tension rises with each word.

Yet in the book the sentence changes: ‘If Mr Frog had cried or shouted, lost his temper, lashed out at the furniture – or even me – it might have been easier’ (Sanderson, 2008: 134). By removing the second ‘or’, Sanderson has also removed the polysyndeton scheme. In its place there is asyndeton, but it is weak asyndeton because only the second ‘or’ was removed. The main effect of asyndeton ‘is to produce a hurried rhythm’, but this is less effective than the polysyndeton was (Corbett and Connors, 1999: 387).

Although asyndeton creates emotional responses, as does polysyndeton, asyndeton’s quick rhythm does not fit the situation or reflect it the way that polysyndeton does. The slower pace of polysyndeton is more appropriate for the subject and situation of the passage.

The rearrangement of the sentence also affects the climax. The original entry’s order of progression – shout, cry, lose temper, storm out and slam door – literally ends with a bang, and the final addition is an accumulation of every action listed. The book passage reorders the progress by switching ‘shouted’ with ‘cried’, arguably the more drastic action. In changing the end of the sentence, Sanderson deleted ‘stormed out and slammed the door’ and thus eliminates the ‘s’ alliteration that further emphasized the height of the climax. Its replacement lacks this alliterative emphasis, and the parenthetical insertion ‘or even me’ disrupts the flow of the sentence that climaxed smoothly in the original entry.

In adapting the blog to the book, many changes were also made in terms of graphological deviation. Throughout the blog, Sanderson uses a wide range of graphological elements to foreground certain words and phrases. Asterisks, boldening, italicizing, capitalizing, and even the insertion of hyperlinks are all examples of how certain words and phrases of the blog were foregrounded. These variant methods were uniformly changed into italics for the book. Unfortunately this means that some of Sanderson’s more interesting and unique methods were lost in the process.

Included in this category are boldened words, one of the most prevalent types of graphological deviation that appears on the blog. In some cases the changes were not very drastic; after all, the effects of boldening the word ‘me’ are nearly identical to the effects of italicizing the same word. Returning to the ‘Null and void’ entry, there are a few examples of graphological deviation that are italicized in the book passage. First, in

the following sentence from the entry: ‘I found the total absence of any emotional response in relation to **me** galling nonetheless’ (Sanderson, 2005b). The emboldened ‘me’ graphologically deviates from the rest of the entry and foregrounds Petite/Catherine. In this case, the contrast is with Tadpole, because when Petite/Catherine ends her relationship with Mr Frog, Mr Frog is only upset about losing his daughter.

A similar effect occurs in the book. The sentence in the passage is different, but relates back to the sentence from the entry: ‘There hadn’t been a single moan or whimper on *my* account’ (Sanderson, 2008: 135). The italicized ‘*my*’ here has the same effect as the emboldened **me**; Petite/Catherine is comparing Mr Frog’s feelings about losing her to his much stronger feelings about losing Tadpole. Whether emboldened or italicized, the stress of the sentence is on Petite/Catherine, as opposed to Tadpole.

In the same entry, Sanderson uses repetition for emphasis. ‘I wanted to yell. “You’re losing me too. Me!”’ (Sanderson, 2005b). The repetition has the same effect as the emboldened ‘me’ from the previous paragraph and the italicized ‘me’ in the book passage. The corresponding sentence in the book is again very similar, and again the device Sanderson uses to emphasize herself, repetition, is replaced with italics. ‘I wanted to yell melodramatically down the street. “You’re losing *me* too!”’ (Sanderson, 2008: 135). There is no second ‘me’ in this example; the repetition is no longer necessary because there is an italicized ‘me’ instead. Again, these three different types of deviation have the same effect – Petite/Catherine showing the contrast in Mr Frog’s disappointment about losing his partner compared to his disappointment about losing his daughter. Sanderson also uses italics for emphasis three times in the first paragraph of the entry, emphasizing the word ‘me’ in a way that is very similar to her use of emboldening and repetition two paragraphs later.

The effect of all of these different means of deviating to foreground a subject, verb, or intensifier is nearly identical. In some cases, however, the original deviation does not translate as well into italics. In the entry ‘Get Shorty’ from 1 March 2005, Sanderson uses capitalization to foreground part of a sentence: ‘Open plan offices are not always A Good Thing’ (Sanderson, 2005a). Unfortunately, this entry does not link directly to a passage in the book, nor do any of her other entries that exhibit a similar kind of graphological deviation, so there is no primary source example to compare it with.

Nevertheless, changing the original means of graphological deviation on the blog – capitalization – into italics would affect the meaning. Capitalization at the beginning of

each word is reminiscent of proper nouns, and in this case probably refers to the common understanding of good things, as if they were a specific thing all humans are familiar with. Capitalization is also reminiscent of the first word in a sentence, so it slows down the reader, as if there was punctuation of some sort between the words. Italicization does not slow the reader down in order to foreground something, but applies a stress to the italicized words. The effect is different. In making the book, however, most of the changes are from emboldened words on the blog into italicized words. The change in effect is minimal, as both italicizing and emboldening place a stress on the word in order to foreground it.

A final and significant aspect of this comparison between blogs and books are the changes in deixis and tense. Returning to the entry/passage pairing of ‘Null and Void’, there is a discrepancy in deixis between the blog and the book. In the entry, Sanderson writes, ‘Here was I, stammering... Here was I, confessing...’ (Sanderson, 2005b). ‘Here’ connotes spatial proximity to the speaker/writer. In the passage the deictic proximal adverb is changed to the deictic distant adverb ‘there’: ‘There I was, announcing...’ (Sanderson, 2008: 134). This change occurs consistently throughout the blog and the book. While writing the book, Sanderson was spatially farther away from the events she was writing about than Petite Anglaise was while writing her blog. This foregrounds the instantaneousness of blog publishing compared with book publishing.

This difference in deictic distance is also shown through the change in tense. The ‘Intruder’ entry is written in the present tense, and begins ‘I grab Mr Frog’s keys’, although Sanderson wrote about the events after, not during, their occurrence (Sanderson, 2006a). The simple present tense foregrounds the immediacy of the blog and, moreover, how she was affected by seeing her ex-partner’s new living arrangements. This is further foregrounded because most of her blog is written in the simple past tense, so this entry deviates internally in terms of tense, and highlights the intensity of Petite’s/Catherine’s experience. The corresponding passage, however, is written mostly in the simple past tense. The writer is again at a greater distance from the events than she was when she wrote the blog – but this time, the distance is temporal, not spatial.

Most of the blog is written in the simple past tense. Conversely, a large portion of the book is written in the past participle, which again contrasts with the blog. In almost every way, the author is further away from the events in the book than she is from the events in the blog. Blogging is active and continuous; in fact, Petite Anglaise still maintains her blog. The events that occur in the book, however, are a part of the past.

The distinction is subtle, but in comparing the language of blogs with that of books, the distinction is noticeable. Many of the issues discussed here are particular to *Petite Anglaise*, but the contrast in deixis appears to be applicable to most blogs.

Conclusion

The stylistic differences between Catherine Sanderson's blog *Petite Anglaise* and the book of the same title make for an interesting study in the field of Internet publishing and its print counterparts. As the blogosphere expands, more people are introduced to weblogs, and the world of print may become increasingly Internet-based. The number of blogs that have been made into books has already resulted in a name for the genre, 'blook', and the annually awarded Lulu Blooker Prize. The prospect of adapting a blog into a book is problematic. So much of what makes a blog a blog is impossible to duplicate in book form, such as reader comments. Blogs are conversational media, which seem best suited to the Internet. It is therefore difficult to capture this aspect of blogs in print form (*Elements*, 2007: 35).

Of particular relevance to similar studies is the way stylistic features of a blog must be altered to fit the style of a book. In the case *Petite Anglaise*, separate blog entries had to be made into a cohesive narrative. Content had to be expanded or supplemented with additional information, as the average blog entry was not as long as a book chapter. The blog also addressed topics that were underrepresented in the book, such as food and Sanderson's identity as an adopted child. In order to make the blog into a book, Sanderson adapted mostly from entries, about her experiences as an expat, motherhood, and her breakup with Mr Frog. Similar changes may occur in other blooks; any blogger who undertakes to make their blog into a book will have to decide which entries and themes are most relevant for the book. Furthermore, certain stylistic features may be changed in order to convey meaning that would otherwise be lost in the blog-to-book transformation.

Some stylistic features already present in the blog were enhanced in the book, while other elements were diminished or altered for different effects. The use of graphological deviation for emphasis, which was free and internally deviant in the blog, was unified in italic form in the book, thereby diminishing some of the creative scope of the blog and contrasting the standardization of print books with the free style of blogs. The various forms of Speech Representation used in the blog were often changed to

Direct Speech in the book, foregrounding the information the speech encoded and conveying narrative information less explicitly. Terms of deictic proximity were more prevalent in the blog, while the book relied primarily on terms of deictic distance.

The main difference in effect was on narrative content and focus. The book *Petite Anglaise* differed from the blog in its focus on Petite's/Catherine's personal life, as especially foregrounded by the information provided through the Direct Speech of the characters, and stronger lexical groupings in the book than the blog to portray character relationships. These changes affect the book as a whole, which, compared to the blog, is decidedly relationship-focused, and pays much less attention to the life of an English woman living in Paris, as the blog originally intended.

Although the focus was sometimes different in the book, the majority of the blog content remained present in some way, even if it was a somewhat diminished form. The main consequence of adapting a blog into a book is the loss of blog-related elements and in combining the individual, sometimes unrelated blog entries into a continuous narrative whole. However, the two central differences of the blog and book versions of *Petite Anglaise* – content and focus – may not be retrievable with every other book. Many others might have more significant changes, while still others might be less creative in their adaptations and be based more directly on the original blog. Blogs themselves are still very young, and therefore research in the field is as well – not to mention the relatively new trend of blogs being made into books. Until there is more extensive research in the field, it will be continuously difficult to draw conclusions based on a few different analyses of variant and unrelated blogs.

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