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## Abstract

This thesis is a study of people's preferences towards the engagement in narratives in novels and films, with *The DaVinci Code* by Dan Brown and *The Girl with the Dragon Tattoo* by Stieg Larsson as the main narratives in focus. The study is based on a survey in the form of a questionnaire, three in depth interviews, and different scholars' theories on the topic. The study includes a sample population of 84 participants, and the answers provided by three interview subjects.

The data collected from the survey was carefully analyzed and it presents examples of the participants' attitudes, habits and engagement patterns towards the experiences of narratives in novels and films. The interviews are more profound individual investigations of the subjects' thoughts and personal experiences towards the narratives in focus, and towards narratives in novels and films in general.

The first chapter of this thesis offers an introduction to the thesis as well as an overview of the background of the two narratives in focus, including the main plot differences between the two forms of each narrative. The theory chapter provides a presentation of some of the theories different scholars hold towards the engagement in narratives in novels and films, including theories based on empirical studies. This is followed by a methodology section, where the design of the methods, the participants, the procedures and the analysis processes of the studies are presented.

The results of this study indicated that in the sample population of the survey, as well as amongst the interview subjects, there was a general preference towards engagement in narratives in novels over narratives in films. However, it was clear that further research needs to be done in order to provide any accurate answers to this issue. On the other hand, the results showed that there was a genuine interest in the engagement in both versions, and that depending on the different aspects of both experiences, there are differences that affect the experiences of the two forms.

In the discussion section the results from the studies were discussed in relation to theories by several scholars, including Gerrig's (1993) theory of being transported. Some central aspects of the discussion are the process of being lost in a book, the different components included when engaging in narratives in the forms of novels and films, the necessary considerations and challenges met when investigating the experience of different

forms of the same narrative, and the emotional and psychological factors which function as motivators towards the engagement in narratives in novels and films.

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# 1. Introductory Section

## 1.1. Introduction

This thesis is an investigation of how and why people engage in book versions and film versions of popular narratives; how they experience a narrative, and why the engagement patterns are the way they are in relation to popular narratives. The base of the study is a survey on reading habits, reading experiences, film habits, and film experiences with *The DaVinci Code* by Dan Brown and *The Girl with the Dragon Tattoo* by Stieg Larsson as the selected narratives of focus.

People have different ways in which they read a book or watch a film, and different ways of experiencing them. This study will provide data on how a variety of people see themselves in regards to the engagement in the two forms of narrative, both in a practical point of view as well as psychological. This will be compared to the theoretical and empirical studies done by scholars on similar topics, and hopefully lead to a representation of why people engage in books and films the way they do, and what drives them to do so.

The main research question for this thesis will be: What is the general preferred version of a narrative to engage in, and what are the reasons for the preference?

### *The Selected Narratives*

The main narratives for this study will be *The DaVinci Code* by Dan Brown, and *The Girl with the Dragon Tattoo* (also known as *Menn som Hater Kvinner* in Scandinavia) by Stieg Larsson. The reason for the choice of narratives is that both texts have received much attention in media and have been considered bestsellers worldwide. Also, both narratives have been produced in film versions, or film adaptations, after the publishing of the novels. This means that many may have heard about the texts and/or films, and therefore they will be recognized when appearing on a survey. Another reason, which may be considered as equally important, is that there may be a difference between the book version and film version of the narratives, which may produce different experiences based on presentation of the narrative.

### *Aims/ Expectations*

Miall (2006) suggests that “most ordinary readers pick up a literary text in order to gain the experience it offers, not to determine its meaning as a literary critic would” (5). The main aim for this thesis is to study how people experience a narrative, either in the form of a novel or in

the form of film. Furthermore, the study will present some of the differences that exist between the experiences when engaging in the two forms. The desired differences to study are those of the settings in which the two experiences may take place, how often the two versions are experienced, and possibly, some emotional differences between the experience of a book compared to the experience of a film.

As an end result, the study will provide data from a survey and in depth interviews, as well as theories by different scholars, indicating what version is generally preferred, film or novel, and if the result varies depending on what factors are considered.

### *Theoretical Perspectives*

In order for this thesis to be able to provide possible explanations to the patterns showed in the data gathered from this study it is important to look at the topic from different theoretical perspectives. This thesis will examine different narrative theories, which may also be referred to as narratology, both in regards to written narratives and film narratives. This will be done in order to establish a basis for the study of the narratives in focus. Another important factor in the theoretical framework for this study will be results from empirical studies and empirical approaches done by other scholars in regards to this topic, including Miall (2006). Lastly, different theories in regards to the experience of narratives in novels and films will be presented in order to establish different perspectives in which the study of people's reading- and film habits can be perceived. The theoretical framework of this study has been limited to theories which are comparable to the empirical studies carried out in this thesis. However, the theoretical perspectives cover several aspects of the topic.

### *Methodology*

The base for this thesis is a survey/questionnaire and in depth interviews. The survey was carried out in various work places and at the university in the district of Stavanger, and the participants are over 18 years of age. In order for the survey to be conducted as anonymously as possible, the questionnaires were handed out and collected by an employee at various work places.

The survey focused on three main areas; one on personal information, such as age, gender and occupation. The second area of focus was on personal habits, thoughts and experiences regarding engagement in books and films in general. The last area of focus was specifically aimed at the experience of *The DaVinci Code* and *The Girl who Played with Fire*, both the book- and film-versions.



In addition to the survey, in-depth interviews were carried out, with people who had engaged in both versions of one or both of the narratives in focus. This was to obtain a more detailed description of the experiences and subjective opinions on the novel version in comparison to the film version of the narrative.

When the survey and interviews were completed, a thorough analysis of the data was done, before the empirical data were presented and discussed in the light of theoretical and literary sources.

### *Relevance*

In present time technology and digital media play a large role in everyday life. Some may argue that digital media has replaced both the film, and to a larger extent, the book. However, can the experience of reading a book or watching a film be replaced by other forms of media, or are the experiences unique? When you read a book you can sit in your favourite chair, read at your own pace and use your imagination to experience a narrative all on your own. When you watch a film you can share the experience with good friends and let the images and sounds strengthen the experience of the narrative. The same factors may not necessarily apply to other forms of media. The classification of how a book and a film are experienced, and the differences between them, is a possible contributor to the future mapping of education and the usage of book and film in the classroom. The differences, as well as similarities, may help publishers decide on what type of books are potential for publication, and what are potential for film production. Lastly, and maybe most importantly, how people experience a narrative on screen in comparison to in a book may be of great value in regards to future research on the psychological aspect of the experiences of narratives.

### *Motivation*

As a committed movie goer and novel reader the topic selected for this thesis is not only of empirical value, but also a result of great personal interest. All types of people seem to engage in films and novels on a regular basis, and the focus on the two forms of narratives is constantly present in media, whether it is through reviews, advertisements or discussions. What is interesting about this, and what inspired this topic selection is the motivation for this interest in fictional novels and films. Although we are aware that we engage in films and novels, are we aware of why we do so? By selecting the topic for this thesis and carrying out the studies done here not only will possible explanations for this motivation be provided, but hopefully doors to future research on similar topics will be opened.

### *Structure of thesis*

This thesis consists of six main sections. The first section is an introductory section where the topics and aims of this study will be presented. It also contains clarifying information in regards to the narratives in focus and definitions of important terms.

In the second section of this thesis a profound theoretical presentation will be provided in regards to relevant aspects of the empirical studies carried out in this thesis. This section opens with a presentation of narrative theory before moving into different theoretical approaches towards the experiencing of narratives in novels and films.

The third section presents in detail the methodology of the survey and interviews carried out in this study and provides details regarding the process, the choice of method, the participants and other relevant information. Following the methodology section is a presentation of the results of the data gathered in the two studies in section four.

In the last two sections of this thesis the data and theories that have been presented will be compared and discussed and lead up to a conclusion and suggestions for further research in this field of study.

## **1.2. The DaVinci Code**

### **1.2.1. General information**

*The DaVinci Code* by Dan Brown was published in 2003 and became a bestseller worldwide. The book may be perceived as highly controversial considering its focus on different thoughts towards the bible history. The American author shows a great level of knowledge and evidence of profound research on the topics dealt with. However, the book does not contain any scientific evidence of its suggestions but rather introduce intellectual thoughts in a suspense thriller narrative. The book was in 2006 adapted into the movie with the same title. In the movie, the actor Tom Hanks plays the part of Robert Langdon. The movie was also a great success and contributed to communicate Dan Brown's narrative to even more people when adapted on to the screen.

### **1.2.2. Summary of narrative**

In *The DaVinci Code* we are introduced to the Harvard professor in Symbolism, Robert Langdon. During a seminar in the city of Paris, Dr. Langdon is called upon when the body of a murdered curator has been found at the famous Louvre museum. The body has been arranged in a highly symbolic position next to a cryptic message for which the police need help to decode. What Dr. Langdon is unaware of is that the police suspect him to be the killer. It is not until Sophie Neveu, a cryptographer and the victim's granddaughter, informs him of the actual situation that the real adventure begins. Chased by the French Police Dr. Langdon and Miss Neveu start a journey through cryptic codes and historical mysteries to try to find the true meaning behind the message Miss Neveu's grandfather left for them.

The search for continuing codes and messages starts inside the Louvre where Langdon and Neveu find a hidden key decorated with the symbol of a rose. It turns out that the murdered curator, Jacques Sauniere, was no other than the grand master of the secret brotherhood The Priory of Sion. The brotherhood is known for being the guardians of the greatest secret of all times, the truth about the Holy Grail and the knowledge of its whereabouts.

As Langdon and Neveu head out on their nerve wrecking search for the truth they are met by numerous obstacles. Not only is the French Police after them, but it turns out that they are not the only ones on the quest for the great truth. When the mysterious key turns out to be the key for a bank box containing the key stone that will lead them to the truth, the two refugees seek a long lost friend of Robert Langdon who may be able to help them break the code and hide them from the police. Langdon's friend is the respected Sir Leigh Teabing, who has spent great parts of his life on the search for the keystone at its contents. During their short visit at Teabing's mansion an intruder jeopardise their safety and threatens them to hand over the key stone. The intruder is the albino monk, Silas, who has been sent by the Church of Opus Dei to prevent the secret from being revealed. Silas, however, fails this time and is instead taken prisoner by the company of Langdon, Neveu and Teabing. As they continue their journey which, with the help of Teabing, brings them to England, they manage to decipher the keystone password and unlock the keystone. To their disappointment, this is only to find another, smaller keystone inside of it. As they are getting closer to the truth of the secret of the Holy Grail their journey becomes increasingly dangerous. Robert Langdon is constantly surprised by twists and unexpected revelations, and the quest for the most well kept secret of all time becomes a race against time.

### **1.2.3. Plot differences between novel and film**

In both the book version and film version of *The DaVinci Code* the reader is introduced to Robert Langdon while he is on a seminar visit in Paris, France. In the book, Langdon is woken up by a phone call from the French police while asleep in his hotel room. In the movie, however, Langdon is interrupted by the police captain while doing a book-signing. In both versions Langdon is called in to help investigate the brutal murder on one of Le Louvre's curators. It is not until Langdon and Neveu have found the keystone, contacted Sir Leigh Teabing, and are on their way to England that the next big difference between the book and the film is shown. In the book Langdon and Neveu manage to solve the keystone password only to find a new, smaller keystone inside of the first one. The incident of the solving of the first password is entirely left out in the movie version. The narrative of the film continues in coherence with the novel towards the last part of the film. In the book version the narrative ends with Sophie being reunited with her grandmother in Scotland whereas in the film version the narrative ends with Sophie staying with the remaining members of the Priory of Sion.

## ***1.3. The Girl with the Dragon Tattoo***

### **1.3.1. General information**

The novel *The Girl with the Dragon Tattoo* was first published in Sweden in 2007 with the title *Män som Hatar Kvinnor*. The book was the first book in the trilogy by Larsson which was published after his death in 2004 (<http://www.randomhouse.com/knopf/authors/larsson/>). The book became such a bestseller that it was later published in several other languages, and in English the novel received the title *The Girl with the Dragon Tattoo*. The novel was in early 2009 released as a film adaptation in theatres in Scandinavia. The film was in Swedish, and was directed by Niels Arden Oplev. The lead part of Mikael Blomkvist in the film adaptation is played by Michael Nyqvist.

### **1.3.2. Summary of narrative**

The main character of Larsson's novel is Mikael Blomkvist, a Swedish journalist working for the finance magazine *Millennium*. Blomkvist has written and published an article attacking a highly respected director in the finance world, but all of a sudden finds himself with none of

the sources used existing anymore. Blomkvist is sentenced to a few months of prison and decides to take some time off from working at the magazine. During his time off he is contacted by a representative of the well-known Vanger-family, and is asked to do a job for the head of the family, namely Henrik Vanger. The job includes writing a biography of the Vanger family and also to find out what really happened to Harriet Vanger, Henrik Vanger's beloved niece, who disappeared in the 60's. Considering how Blomkvist is currently out of work he agrees to take the job only to later realize what kind of dark and twisted story he has gotten himself involved in.

As he moves into a cabin at Hedeby Island, which is the home to the majority of the Vanger family he discovers that there is much more to the story of the family than what he first anticipated. To reveal the dark secret of the family Blomkvist seeks help in the talented hacker, Lisbeth Salander. Although the two of them are very different they develop a special relationship, bit romantically and professionally and together they take the risks to figure out what dark secret is hidden in the history of the Vanger family and what really happened to the young girl no one has seen since 1966.

### **1.3.3. Plot differences between novel and film**

Although the movie version of *The Girl with the Dragon Tattoo* is a film adaptation of Larsson's novel with the same name, there are several differences between the two forms of presentation of narrative.

The novel is a profound narrative where the background of the main character, Mikael Blomkvist plays a large part in portraying the characteristics of the character. In the book, Blomkvist is involved in several love affairs with different women, such as Erike Berger Cecilia Vanger and Lisbeth Salander. In the film adaptation, however, the only love affair which is revealed is that of Blomkvist and Salander.

The character of Lisbeth Salander is presented in coherence to the novel version in the film, however, certain changes have been made. In the film version flashbacks to Salander's childhood appear in which she, as a young girl, sets her father's car on fire while her father is in it. Salander's mother is present in both version of the narrative, however, in the book version she dies during Salander's stay in Hedeby. In the film version she remains in an institution where Salander goes to visit her.

In regards to several of the important happenings in the narrative changes have been made in the film adaptation. In the book, Salander and Blomkvist spend time together trying

to reveal the meaning of the names and numbers discovered in Harriet Vanger's diary. In the film adaptation the discovery of the names and numbers referring to victims and bible verses is revealed by Salander alone, while she is hacking into the hard drive of Michale Blomkvist's laptop. Salander e-mails her discovery to Blomkvist and is consequently tracked down by Blomkvist and asked to work with him on the case. In the book, Blomkvist approaches Dirch Frode and requests that someone is assigned to help him with his research. Frode immediately contacts Salander and hires her to work with Blomkvist in Hedeby.

One of the climaxes in Larsson's novel is the point when it is discovered that the girl in the window on one of the photographs, which has been believed to be Harriet, is in fact her cousin, Anita Vanger. In the book, Blomkvist draws that conclusion when he sees Anita on other photographs taken on the same day as the one in the window. In the film, however, Blomkvist draws that conclusion when he sees Cecilia Vanger's necklace which is the same necklace the girl in the photo is wearing. Cecilia explains that the necklace used to belong to her sister, Anita, who died several years ago. Blomkvist and Salander do a search and realize that there is also an Anita Vanger living in Australia, who is in fact Harriet Vanger. In the book version the discovery of Harriet's existence is revealed in a different manner. When Blomkvist and Salander discover that Anita Vanger and Harriet Vanger looked so much alike when they were young, the two of them go to London to locate Anita. Here they tap her phone line and listen to a call made to Australia where Anita Vanger warns a woman that people have asked about Harriet Vanger. This is how Blomkvist is led to Australia to find Harriet Vanger.

Another difference in the plot of the film adaptation and the book version of Larsson's narrative is the prison sentence Blomkvist is sentenced to. In the book, he does his time during the year he works for Henrik Vanger. In the film version, however, it is not until he has finished his work for Vanger that he does his time in prison.

What is left out in the film adaptation of the narrative is everything that happens after Blomkvist and Salander have finished their work for Henrik Vanger. In the book a great part deals with the work Blomkvist does after he is released from prison and also, how his relationship to Salander continues. Complex descriptions of how Salander manages to obtain great parts of Wennerström's fortune are also left out of the film adaptation, however, the film version ends with Lisbeth Salander, with an altered look and a newly obtained fortune, walking on a beach promenade somewhere in Spain.

## **1.4. Definitions of Terms**

Following is a brief list of terms that will be used repeatedly throughout this thesis, and brief explanations as to what is meant by the terms in this context.

Fiction: a term used to refer to tales and stories that are made up. Fiction does not represent, or is not based upon real incidents and happenings, although it can be inspired by it. Fiction, when used in this study, is a term used to describe a made up story, or narrative, created out of fantasy and imagination.

Narrative: a synonym for story that is used in regards literary texts and films. A narrative, as a story, is usually built up with a beginning, a build up, a climax and an ending.

When the term narrative is used in reference to the study done here, the term indicates fictional narrative, which means “a made up story”.

Engagement: When the term engagement is used in this study, which is in the context of literary texts and films, it means to take part in, or participate in. Another way of looking at the engagement in a text or film is the sense of being “involved” in the text you are reading or the film you are watching.

Experience: to experience a narrative, whether it is in a written form or on screen, is a personal aspect of the activity of engaging in a narrative; to feel like a part of the story, and sense emotions and feelings according to the plot and characters in the narrative. A prime example of experiencing a narrative is when the reader feels empathy or sympathy for one of the characters; a highly personal and psychological process which goes beyond the reading or viewing itself.

Immersion: “immersion as the projection of the reader’s body into the textual world”, “from ordinary to textual reality” (Ryan, 2001:90). Immersion is a different term used for engagement in a narrative. According to the Oxford Thesaurus an informal way of expressing immersion is *to lose oneself in* the narrative. Although it is considered an informal expression, it gives an exact indication of what is meant when the term engagement or immersion is used in this text.

Suspense: is a term used in the context of narratives when the narrative provokes certain feelings in the reader, such as anticipation, excitement and apprehension. In a suspense thriller, which can be a book version or film version of a narrative, the story contain a build-up which engage the reader through the emotions just presented. Both the narratives of main focus in this study are considered to be suspense narratives, and therefore this will be a key term in the study.

Plot(s): Plot is the term used in reference to written and screen based narratives when speaking of the storyline of the narrative; what the narrative is about and the events that create the story. When people are asked to summarize a book they have read or a film they have seen, what they usually give is a shortened version of the plot of the narrative. When the term plot is used in this study it solely refers to the storyline of the narratives in focus.

Film adaptation: Film adaptation is a different term for film version of a written narrative. When a novel or another type of literary text is first published followed by a film production of the same narrative, the film is an adaptation of the written narrative. Lothe (2000:vii) defines film adaptations as “films that are based (more or less directly) on literary texts”. Both the films in focus for this study are film adaptations of previously published printed narratives.

Interpretation: The term interpretation holds different meanings. Some call the understanding of a story interpretation whereas others define interpretation as finding the deeper, or hidden, meaning behind the text/images. When interpretation is used in this text, it is with the meaning of understanding a story, and not the analysis aspect where the aim is to find hidden meaning and symbols.



## **2. Theoretical Background**

### ***2.1. General Introduction***

In our time, there are several ways to present a narrative, and several ways to explain the function of a narrative. Two of the forms in which a narrative can be presented are in the form of a novel or a film, which are the two forms in focus here.

In this section, the work by several scholars will be studied with the aim of providing a sufficient theoretical background for the studies conducted in this thesis. In the first parts of this section several definitions and introductory ideas will be explored in order to establish a basic understanding of narrative, and its function and role in novels and films. This will lead to a more profound investigation of the cognitive processes taking place when readers/viewers engage in these narrative forms. Examples from *The DaVinci Code* and *The Girl with the Dragon Tattoo* will be given in order to illustrate some of the theories presented in this section. By looking into the work by several scholars, this chapter, along with the results from the empirical studies conducted in thesis, will aim to partially answer some questions pertaining to the general preferred version of a narrative to engage in, and the potential reasons for this preference.

### ***2.2. Narrative Theory***

In the introductory section of this thesis a very brief definition of what was meant by the term *narrative*, in the context of this thesis, was presented. However, in this section, a more theoretical approach to the term will be studied.

In his book, *Narrative in Fiction and Film*, Lothe (2000) gives the following definition of what narrative is: “A narrative presents a chain of events which is situated in time and space” (3). Here, Lothe provides a short and concise definition of the term, however, some may argue that there is more to the term than what is covered in this quote. Chatman elaborates on the narrative theory in the following way; “Narrative entails movement through time not only ‘externally’ (the duration of the presentation of the novel, film, play) but also ‘internally’ (the duration of the sequence of events that constitute the plot)” (Chatman, 1990:9). In this definition of narrative, Chatman considers two aspects; the physical duration of a film or a novel, such as number of pages or duration of a film in minutes, and the duration and time aspects of the events in the narrative, or story. He mentions “the events that

constitute the plot”. Plot is a crucial part of a narrative and will be explored further on the next page.

Brooks (1984) focuses on an interesting aspect of narrative when he explains that “[n]arrative in fact seems to hold a special place among literary forms – as something more than a conventional ‘genre’ – because of its potential for summary and retransmission: the fact that we can still recognize ‘the story’ even when its medium has been considerably changed” (Brooks, 1984:4). This is of high relevance in regards to the studies done in this thesis, not only because it is, in itself an interesting characteristic, but also because the base for this study is two different forms of the same narratives.

### **2.2.1. What is a narrative**

Narratives consist of several factors which, together, convey and tell the story. In the following sub section some of these factors will be presented.

#### *Plot*

One of the crucial factors for a narrative to be a narrative, whether in the form of a novel, or a film, is the concept of plot. Brooks has devoted a whole book to the study of plot. In this book, *Reading for the Plot* he explores what the function of plot is in a narrative and why it is so important. In short, Brooks (1984) gives the following definition of the term plot; “Plot as I conceive it is the design and intention of narrative, what shapes a story and gives it a certain direction or intent of meaning” (Brooks, 1984:xi). As an elaboration of Brooks definition, Lehman and Luhr (2003) distinguish between story and plot as following; “The term ‘story’ refers to the events that must be narrated and the term ‘plot’ refers to the arrangement of those events as they are told” (Lehman and Luhr, 2003:31). What both of these quotes have in common is that they explain how a plot is what prevents a narrative from being what can be referred to as “amorphous” (Bordwell, 1991:169). What is meant by this is that in order for a narrative to be a narrative and tell a story, it cannot be without a structure. Plot is what gives the narrative events structure. This is confirmed by Brooks who goes on to argue that plot is “a constant” of both oral and written narrative, and that without any form of plot a narrative would not be comprehensible (Brooks, 1984:5), and he used the following definitions and ideas to explain the function and role of the plot;

a conception of plot as something in the nature of the logic of narrative discourse, the organizing dynamic of a specific mode of human understanding.

(Brooks, 1984:7)

Plot, then, is conceived to be the outline or armature of the story, that which supports and organizes the rest.

(Brooks, 1984:11)

What has been seen here is that plot is crucial for the organizing of events to make a narrative a comprehensible story. However, within the concept of plot there are varieties. Lehman and Luhr (2003) talk about the concept of sub-plot. This is the term used to refer to a story within a story. In both the versions of the narratives in focus for this thesis sub-plots are present. In *The Girl with the Dragon Tattoo* the main plot is the quest for an answer to what happened to Harriet Vanger in the sixties. This includes most of the characters in the book, considering how most of them are somehow linked to the Vanger family. However, in addition to this story there is also the story of Lisbeth Salander, who is one of the main characters. Although Salander plays a large role in the story about the quest for the truth about Harriet, she also has a story all of her own. This story of what happens to Salander is an example of a sub plot; a plot within the main plot.

In *The DaVinci Code* the main plot is Robert Langdon and Sophie Neveu's quest for the truth about the Holy Grail and about who killed Sophie's grandfather. Also here, most of the characters are somehow involved in the main plot, however, there are several sub plots present. One of these is the story of Silas, the albino Opus Dei monk. His story is told as a parallel story to the main story, therefore; a plot within the plot. This is the case in both the versions of the narrative.

Another variation is pointed out by Brooks (1984) in the following quote:

Plot has been disdained as the element of narrative that least sets off and defines high art – indeed, plot is that which especially characterizes popular mass-consumption literature: plot is why we read *Jaws*, but not Henry James. And yet, one must in good logic argue that plot is somehow prior to those elements most discussed by most critics, since it is the very organizing line, the thread of design, that makes narrative possible because finite and comprehensible

(Brooks, 1984:4)

Here, Brooks indicates that plot is particularly relevant towards popular narratives. Although plot is “the organizing line and intention of narrative” (Brooks, 1984:37), it does vary according to what type of narrative it is in and what kind of narrative genre. The plot provides a structure of the narrative which makes the narrative possible for engagement; if the narrative contains a somewhat realistic plot, or structure of events and outcomes, the readers and

viewer may more easily be engaged in the narrative. The characteristics of plot in suspense narratives will be discussed further in the sub section Novels as Narrators.

### *Characters*

In addition to plot, some of the important factors that contribute to making a narrative a narrative are they key elements of characters, setting and style. In a narrative there is always at least one main character. Often there are several characters involved, as in the two narratives in focus here. Bordwell (1991) talks about characters in film, however, he presents a schema of “person” in regards to the characters in film which could, to a certain extent, also be applied to the characters in narratives in general. Bordwell’s schema is as following;

1. A human body, presumed to be singular and unified.
2. Perceptual activity, including self-awareness.
3. Thoughts, including beliefs.
4. Feelings or emotions.
5. Traits, or persisting dispositional qualities.
6. The capacity for self-impelled actions, such as communication, goal-formation and – achievement, and so on.

(Bordwell, 1991:152)

Here, Bordwell presents the characteristics a person needs in order to be a person. All the points in the person schema may also apply to characters in narratives, except for maybe the first one. Although, if a character does not have a human body, or have at some point in their life had one, it brings us to the genre of fantasy. Fantasy will not be studied in this thesis, therefore this will not discussed further. However, what we can see from this person schema is that these are many of the characteristics characters in novels and films possess.

One may wonder how a reader or viewer is able to relate or have feelings for a made up character in a fiction narrative. Miall (2006) presents different possible explanations as to why people who engage in narratives are able to do so. Although the explanations may vary, many of them have the same feature that it is because as people we are able to imagine or pretend that things that aren’t real are real (Miall, 2006:74). Miall (2006) uses the term *avatar* in his book. This, in many ways, makes it easier to see how the link between character and reader/viewer may be explained. Due to the popular film recently released by the name *Avatar* many may recognize the word. However, what is meant by this term may be explained as

following; “it represents an icon standing in for human presence” (Miall, 2006:86). Miall goes on to relate this to literary narratives as following:

In literary reading the reflective empathetic response to fictional character provides the clearest example: here we adopt the feelings and perspective of a fictional character in order to experience the characters world. The avatar of feeling is experiential and responsive, but it cannot interact directly with the fictional world.

(Miall, 2006: 86)

This presents one explanation how it may be possible for real people to engage in fictional narratives, and it also indicates that the characters in a narrative are crucial towards the viewer’s or reader’s experience of the narrative. This is one of the factors that will be explored in the empirical studies done in this thesis.

### **2.2.2. Novels as narrators**

#### *Suspense*

The main narratives selected for this study are the book- and film versions of Dan Brown’s *The DaVinci Code* and Stieg Larsson’s *The Girl with the Dragon Tattoo*. Both narratives are fictional narratives, and because of their plot and construction they fall under the category of suspense narratives. Both narratives contain elements of surprise and they both “[engage] our emotions through anxious uncertainty” (Palmer, 2005:578) about what the outcomes will be. This, according to Palmer (2005) is a main characteristic for suspense narratives. Some may even suggest that they are what are referred to as *suspense thrillers*. The experience the genre typically provides for its’ readers, and viewers, will be briefly explained here.

Gerrig explains the notion of suspense as following: “Typically, readers are thought to experience suspense when they lack knowledge about the outcomes of events that have reasonably important consequences” (1993:77). The structure of both narratives in focus in this thesis consist of structures where the readers lack knowledge about what will happen next, or what the consequences of events will be. In *The DaVinci Code*, the novel version, one of the clearest examples of how readers are left unaware of the possible consequences or outcomes of certain events is the way Dan Brown ends each chapter with unanswered questions and shifts to a new chapter which focus on a different sub plot in the novel.

Langdon expected to hear an embassy operator, but he found himself instead listening to an answering machine. Oddly, the voice on the tape was familiar. It was that of Sophie Neveu.

*‘Bonjour, vous êtes bien chez Sophie Neveu’, the woman’s voice said. ‘Je suis absente pour le moment, mais...’*

Confused, Langdon turned back toward Sophie. ‘I’m sorry, Ms. Neveu? I think you may have given me – ’

‘No, that’s the right number,’ Sophie interjected quickly, as if anticipating Langdon’s confusion. ‘The embassy has an automated message system. You have to dial an access code to pick up your messages.’

Langdon stared. ‘But – ’

‘It’s the three digit code on the paper I gave you.’

Langdon opened his mouth to explain the bizarre error, but Sophie flashed him a silencing glare that lasted only an instant. Her green eyes sent a crystal-clear message.

*Don’t ask questions. Just do it.*

Bewildered, Langdon punched in the extension on the slip of paper 454.

Sophie’s outgoing message immediately cut off, and Langdon heard an electronic voice announce in French: ‘You have *one* new message.’ Apparently, 454 was Sophie’s remote access code for picking up her messages while away from home.

*I’m picking up this woman’s messages?*

Langdon could hear the tape rewinding now. Finally it stopped, and the machine engaged. Langdon listened as the message began to play. Again, the voice on the line was Sophie’s.

‘Mr. Langdon,’ the message began in a fearful whisper. ‘Do *not* react to this message. Just listen calmly. You are in danger right now. Follow my directions very closely.’

*(The DaVinci Code. Brown, 2003:58)*

Here we see how Brown leaves his readers on the edge of their seats at the end of Chapter 9 in *The DaVinci Code*. He reveals that Langdon is in great danger and then skips to Chapter 10 which is about Silas and the sub plot of the novel. Chapter 10 starts as following:

Silas sat behind the wheel of the black Audi the teacher had arranged for him and gazed out at the great Church of Saint-Sulpice. Lit from beneath by banks of floodlights, the church’s two bell towers rose like stalwart sentinels above the building’s long body. On either flank, a shadowy row of sleek buttresses jutted out like the ribs of a beautiful beast.

*The heathens used a house of God to conceal their keystone.* Again the brotherhood had confirmed their legendary reputation for illusion and deceit. Silas was looking forward to finding the keystone and giving it to the Teacher so they could recover what the brotherhood had long ago stolen from the faithful.

*(The DaVinci Code. Brown, 2003:59)*

It is not until Chapter 11 the reader finds out why Robert Langdon is in danger. Brown uses this technique throughout his novel, and this way maintains the reader’s curiosity and uncertainty.

In the film adaptation of the same narrative the message left for Langdon is slightly different than in the novel. Here Sophie says that Langdon is to reveal nothing to Captain

Fache before she reveals that Langdon is in grave danger, and the scene is cut. From here the film shifts to a scene in the Church of Saint Sulpice and a nun receiving a phone call (*The DaVinci Code*, 00:02:22 - 00:03:02).

*The Girl with the Dragon Tattoo* is also a suspense novel, or a suspense thriller. Larsson uses some of the same techniques as Brown, however, the chapters are longer and the endings of the chapters are not as thrilling as in Brown's novel. However, Larsson uses another technique which also leads the reader to curiosity and uncertainty. His technique may be compared to that of peeling an onion. One layer is taken off at a time only to bring you closer to the core. Larsson's reveals little details and clues throughout his novel, only to reveal the truth at the end of the novel. Although Larsson and Brown have slightly different techniques, they both produce suspense with their way of writing.

Palmer (2005:578) defines the effect of suspense in a narrative as an effect that "engages our emotions through anxious uncertainty". This is further explained in detail as follows:

[Suspense] relies on a structured horizon of expectations that incorporates a double temporal perspective: readers are made aware of the various ways in which past events can restrict both immediate and long-range events. Suspense therefore depends on our ability to envision events and project possible scripts for action based on the desires, plans, and goals of characters.

(Palmer, 2005:578)

One may wonder what drives readers to be immersed in suspense narratives, maybe more than other narratives (note: seen in the context of pleasure reading). Both Gerrig (1993) and Palmer (2005) mention that suspense is a result of lack of knowledge of outcomes. The lack of knowledge may drive readers to engage in suspense narratives, and complete them, because of the desire to obtain the knowledge. Another way of putting it may simply be that readers engage in suspense narratives out of curiosity. Palmer (2005) confirms this suggestion when presenting the following theory: "Because the focus is on the prehistory of a known state, suspense concerns curiosity of the solution of a problem" (2005:579). So when a person is on the edge of his or her seat when reading a novel, or watching a film, one may conclude that it is because of the curiosity and eagerness to find out what will happen next, or in other words; discover the consequences of the events and actions of the characters.

### **2.2.3. Films as narrators**

*Engagement in film*

So far, the main focus of this theory chapter has been on engagement in fiction narratives in the written form, which have been referred to as novels. Although many of the theories presented here apply to the engagement in film versions of narratives as well, the similarities and differences in engagement in the two versions need to be explored further.

Turner defines the interpretation, or comprehension, of film as “the active reading of film” (1999:73) and explain this definition as following:

We need to, and inevitably do, scan the frame, hypothesize about the narrative development, speculate on its possible meanings, attempt to gain some mastery over the film as it unfolds. The active process of interpretation is essential to film analysis and to the pleasure that film offers.

(Turner, 1999:73)

Here we see a clear comparison of possible similarities between the engagement in narratives in film version and book version. Although the formats of the two differ, and the settings for engagement in the two may vary, there are certain cognitive processes which may be applied to the engagement in both forms. Engelstad (1995) points out one of the main differences between engagement in the two versions. He uses the example of engagement of the two versions of same narrative, which is of high relevance in this study, and suggests that one of the main differences between engagement in a book- and film version of the same story is that the book lets you create your own imagined images whereas the film provides you with the director’s images, and everyone who watches the film sees the exact same images. (Engelstad, 1995:11).

Some may wonder why it is possible to still engage in a film narrative to such a deep extent when one of the factors that makes the engagement in written narratives a highly psychological experience; the individual creation of images, is removed from the experience. As a result of the images already being provided for the viewers of film, one need to look at some of the other factors that contribute to the experience of film narratives, which the experience of a written narrative does not include.

One of the factors included in most film adaptations of narratives which the written narratives do not include is the use of sound. Turner (1999) points out several interesting points in regards to the narrative function of sound as in film. Not only can the use of sound “provide powerful emotional accompaniment to a film’s high points” (66), but it can also “[enhance] realism by reproducing sounds one would normally associate with the actions and events depicted visually” (66). Needless to say, in popular modern film narratives the use of



sound is extremely important in order for the film to provide as strong experience as possible. Not only does sound play a large role in the respects in which Turner discusses, but also music, is one of the oldest usages of sound in film narratives (Turner, 1999:66), contributes to provoking and enhancing the effect of events and the emotions in the viewers.

Grodal (2005) make the following comparison between written narratives and films to explain some of the techniques which can be used in films, but not in novels: “Compared to written narratives, film [...] may provide a wide variety of data simultaneously. A multi-sound track widescreen film is able to present at the same time thousands of objects, aspects, sounds, and movements” (169). Here, Grodal introduces numerous other techniques, in addition to the use of sound, which can contribute to the experience of a film.

Engelstad (2007) also presents techniques or features which can be used in film making but not in a written narrative. He mentions that the use of visual images is the number one factor that crates a film experience, however, he also points out that the use of sound may play a large role (102). Engelstad goes on to discuss the role of light and colouring in a film. He explains that these are techniques that the viewers are most often not aware of as they watch the film, but that they are strong contributors to the presentation of the narrative in the film. Both lights and colours may help indicate what parts are more important than others, what is the presentation of a dream or a flashback, or other events that play a role in the narrative (Engelstad, 2007: 110-111).

What can be drawn from these theories is that although a film narrative does not provide the same opportunities for its viewers to create their own images as they are able to when reading a novel, films have the opportunity to use sound, visual images and effects, and perhaps a different plotline than in a novel to enhance the viewers engagement and experience of the film.

#### **2.2.4. Adaptations**

As already established, fiction narratives are made-up stories, or stories that are not based on real happenings. Or as Engelstad (1995:11) puts it; “Fiction describes an imagined or made-up reality”. This does not mean that a fiction narrative is unrealistic, however, it indicates that the story has been created out of the author’s imagination. Fiction narratives come in different formats; novel and film are two of them, and are the two versions studied in this thesis.

A narrative may also be referred to as “story”, and it usually consists of a beginning, middle-part (including a build up), a climax and an ending. This basic construction may in theory apply to both narrative in novels and narrative in films, however, some means are used

in the two versions to convey the story and make the story as open for engagement as possible to its readers or viewers. As already pointed out, and as explained by several scholars (Engelstad, 1995), one of the main differences between the two forms, which has a major effect on the experience of a narrative, is that in a film version of a narrative the film provides the viewer with the images, and all the viewers of the film see the same images. In a novel narrative the readers can create his or her own cognitive images of both the plot and characters in a narrative.

Grodal (2005) points out several characteristics for film versions of narratives. In a written narrative, the author can write anything he or she wants the reader to know whereas in a film the narrator has to use images, sound and other means to convey important parts of the narrative which the characters alone do not express. An example of this, taken from Grodal's article (2005) is the use of flashbacks. In a novel the author can describe the flashback with words, whereas in a film version of a narrative the flashback has to be presented in a different way in order for the viewers to understand that it actually is a flashback. Grodal (2005) explains that "ways to indicate visually that a scene is situated in the past include the use of another colour tone, a cruder image resolution or an image that is out of focus" (172). This way the viewers are made aware that there is a shift in time and that the characters are looking into the past. Grodal also points out another difference between the reading of a narrative novel compared to the viewing of a narrative film, although this difference has, due to technology, decreased in later years;

In contrast to the reader of a novel, the spectator of a film has no influence on the viewing speed, a situation which may lead to cognitive-perceptual overload in the viewer. [...]. VHS and DVD have made it possible for spectators to view a film in a more individualized way, enabling them to stop the film, to play it backwards, to go through it in slow motion, or to view it frame by frame. These techniques make the reception of films much more similar to reading written texts than when they are viewed in a movie theatre.

(Grodal, 2005:169)

As Grodal mentions here, there is a big difference between the engagement in a film narrative in a movie theatre and the reading of a narrative novel in respects of the control of speed. Although not all movies are viewed in the theatre, it reflects a variation between the two forms.

In his book, Engelstad (1995:11) explains how the viewing of film narratives skips a step in the cognitive processes taking place when engaging in a written narrative, and how this is a result of the basic difference between text and images; the images reflect, or copy, the reality and does not have to be created in the reader's mind in order for the reader to make

sense of, unlike words. The step of transforming text into images is done for the viewers of a narrative film.

In the study conducted in this thesis, the two narratives in focus are both what can be referred to as suspense narratives. Therefore it is relevant to look at possible differences in regards to suspense in film narratives and in narratives in novels.

As mentioned earlier suspense is when the reader or viewer lacks knowledge about outcomes and consequences of events. Gerrig (1993) points out that one of the techniques authors use to increase the level of suspense in a narrative is that they “impose a sometimes painful delay between the moment at which the suspense is initiated and the moment at which truth is revealed” (86). A very good example of what Gerrig explains here is Dan Brown’s novel, *The DaVinci Code*. In this suspense novel Brown, as already illustrated, uses the technique of delaying the suspense in each chapter. He does so by ending most chapters with a high suspense event and leaves questions unanswered. The next chapter focuses on an entire different aspect of the narrative and returns to reveal the answers of the previous chapter in later chapters. This way the reader is constantly on the edge of his or her seat and is most likely tricked into reading on after each chapter. This way Brown manages to catch the reader’s interest and maintain it throughout the novel.

In Larsson’s novel, *The Girl with the Dragon Tattoo*, a slightly different technique is used. Here, Larsson shifts the focus from main plot to sub plot across the chapters. However, the ending of each chapter is not as “nerve wrecking” as Brown’s suspense raising technique. However, what Larsson manages to do throughout the whole novel is to constantly reveal new pieces to the puzzle which makes the plot’s suspense level increase all the way towards the end of the novel.

Engelstad (1995) discusses the function and use of suspense in film narrative. He explains that even though conflicts create suspense there has to be a balance between suspense sequences and down sequences, and that this balance is crucial in a film narrative (39). The suspense sequence should not be too long, or too many, because this might bore the viewer. The slow sequences cannot be too long either, because this might risk that the viewer forgets the suspense. Unlike novels, a narrative in a film is not usually divided into chapters, therefore the suspense technique has to be carried out differently. However, in a film narrative, the use of sound and music, amongst others, can help increase the suspense sequences.

It is important to mention that some film narratives may be divided into chapters, and some may have a narrator who can provide all the information a novel can provide. However,

the novels and films in focus in this study are not of that format, therefore the focus is strongly angled at the types of narratives in novels and narratives in film as those discussed above.

Another important narrative feature that is highly relevant for the narratives in focus for this study is the “open ending-theory”. Engelstad (1995) explains that in many fiction films, the main conflict is solved or revealed towards the end of the film, however, new information or new scenes may be presented towards the end to reveal that the story is to be continued. This type of “open ending” may occur in both novel and film versions of modern fiction narratives and leaves the readers/viewers with the opportunity to imagine the continuation of the story (42). What is interesting about this theory is that it can be applied to all the versions in focus in this study; in both of the novel versions of the narratives and in both the film adaptations of the narratives. In some way, this means that towards the end the film adaptations give their viewers the same opportunity as the novels; the opportunity to imagine what happens after the book or film has ended.

#### *Film Adaptations of Popular Narratives*

Lothe (2000:vii) defines film adaptations as “films that are based (more or less directly) on literary texts”. Both of the film adaptations used in this study fit this definition of what a film adaptation is. As already mentioned, both narratives in focus are also suspense narratives, and because of their narrative structure and their sales ratings they may be referred to as popular narratives.

Grodal (2005:171) explains how “the basic story type [in film], also known as *canonical story*, is typical of genres such as action, adventure, [suspense] and comedy. It takes place in a progressing time, it is focused on one or a few characters, and it is motivated by their plans and goals”. Grodal goes on to suggest that “[t]he typical mainstream film will have a double plot line, one romantic and the other action oriented” (172). Both of the features explained by Grodal are present in *The DaVinci Code* and *The Girl with the Dragon Tattoo*. Both in the novels and the film adaptations of the narratives the stories are canonical stories, or storylines in progressing time. However, in both film adaptations we see the use of flashbacks (In *The Girl with the Dragon Tattoo*: when looking back to Salander’s childhood, and when looking back to the day Harriet Vanger killed her father, and in *The DaVinci Code*: when looking back at Sophie Neveu’s childhood memories with her grandfather (which reoccurs several times throughout the film). Also, in both film adaptations there is a romantic plot line in addition to the suspense plot line. These romantic relations are also present in the

novels, however, the film adaptations of the narratives presents these relationships in a different way. This is especially evident in Larsson's narrative. In the novel the main character has a romantic relationship, or at least a physical relationship, with several women. However, in the film adaptation several of these relations are left out and the focus is more towards his relationship with the other main character, Lisbeth Salander.

In *The DaVinci Code*, a romantic tone starts to develop between Robert Langdon and Sophie Neveu early in the film, however, in the novel, this same relationship is more based on the care Langdon has for Sophie, and how they together can get through the obstacles on the way.

Monaco (2000) claims that “[w]hatever can be told in print in a novel can be roughly pictured or told in a film” (44). Although this may be a vague claim, there seems to be some truth to it. He goes on to explain that “[p]opular novels have been a vast reservoir of material for commercial films over the years [and] it almost seems, at times, as if the popular novel (as opposed to elite prose art) exists only as a first draft trial for the film”(45). In recent time this may be the case for numerous popular narratives. They are first published as novels, and shortly after, at least if the novel becomes a bestseller, a film adaptation is produced. This is the case for two of Dan Brown's novels (including *The DaVinci Code*) and for Stieg Larsson's trilogy (where *The Girl with The Dragon Tattoo* is the first book). As discussed in the introductory chapter to this thesis, there are several differences between the story line in the novels and the film adaptations of the two narratives; mainly the cutting of events in the film adaptation, which is most likely the result of the limited time frame film adaptations of popular narratives usually have. Monaco (2000) points out that “commercial film still can't reproduce the range of the novel in time. An average screenplay, for example, is 125 to 150 typescript pages in length; the average novel three times that”.

Lehman and Luhr (2003) present the main requirement a film needs to fit the *classical Hollywood narrative style*, is a plot with “a clear forward direction” (29). This involves the narrative, or storyline, of the film to consist of events that are logically put together and makes sense the way they are put together. Lehman and Luhr continue to explain how traditionally a film starts with events that raise questions in the viewers' minds only to be linked together and explained a little bit further into the film (44). This feature is present in both the film adaptations studied here; In *The DaVinci Code* the film adaptation starts with a man at the Louvre being chased and killed, and then Robert Langdon being interrupted at his own book signing without the viewers knowing exactly what happened at the Louvre or why the police call on Langdon. In *The Girl with the Dragon Tattoo* one of the biggest puzzles in

the opening scenes of the film is the scene where Henrik Vanger receives a dried framed flower wrapped in brown paper, and he starts to cry as soon as he has opened it. The audience does not know what this framed flower means, and surely not why Vanger is brought to tears by it. However, in both film adaptations the answers to these puzzles are provided a little bit further in to the films.

In his article, Stam (2000) suggests film adaptation to be a form of “translation” (62). He does so based on the following theory; “[t]he trope of adaptation as translation suggests a principled effort of inter-semiotic transposition, with the inevitable losses and gains typical of any translation” (62). By comparing a film adaptation of a novel to a translation it is inevitable that minor changes are bound to occur.

### **2.3. Empirical studies**

Several studies have been done on the reading of literary texts, both in regards to interpretation and to cognition. However, Miall (2006) points out that much less focus has been on the aspect of feeling when regarding reading of literary texts. In his book, *Literary Reading*, he emphasises the importance of looking at feeling as an important part of a readers’ experience with a literary text. He even suggests that the interpretation of a text and the experience of a text are two different things (2006:3). Of research done in regards to literary reading Miall says the following;

Without an empirical approach with its study of real readers, cognitivism risks becoming merely another vehicle for arriving at interpretations of texts, and second, the cognitivist perspective has largely neglected the domain of feeling, which is central to the experience of literary reading.

(2006:35)

He then suggests that “if we wish to understand the process of reading then feeling must be given as much consideration as cognition” (35). The studies carried out in this thesis aim to explore the psychological aspects of feeling when people engage in two versions of narrative; that of book- and film version. What is important to note here is that this study focuses on pleasure reading, and not literary reading in general. The texts and films in question are fiction narratives, or made up narratives.

One may ask the question why it is that so many people choose to read novels and watch films in their spare time. Some may hold the opinion that it is important for the human mind to be exposed to such media, however, it seems that there has to be a personal interest in this kind of engagement in order for so many people to engage in the activity repeatedly. The

experience of narratives, whether in book version or film version, must hold a function which makes it so appealing. Gerrig (1993:3) puts the main function of a narrative as following: “A narrative serves to transport an experience away from the here and now”. He illustrates this claim by describing how people often feel like they “return” to their own reality after experiencing a book or after a film in the theatre is over and the lights go back on; it is as if the reader or viewer has been somewhere else for a little while. Nell (1988) talks about the desire some readers have to be transported, or to be engaged in narratives on such a level that it almost becomes an addiction. He calls this *Escapism* and defines it as “seeking mental or emotional distraction from the realities of life” (Nell, 1988:32). Although this is exactly the same as the sense of transportation many people may experience when engaging in a narrative in a novel, or in a film, there are certain similarities; focus on emotion in regards to narratives.

In his book, *Literary Reading: Empirical and Theoretical Studies* (2006), Miall’s main focus is on what he refers to as *ordinary readers*, and not academic readers. By this he means people who read for pleasure and experience, and not people who read to interpret a hidden meaning of the text. The concept of ordinary readers is the main focus of the studies done here, and therefore little, or no, attention will be paid to interpretation as a concept of deriving hidden meanings in texts. Miall also suggests “that most ordinary readers pick up a literary text in order to gain the experience it offers, not to determine its meaning as a literary critic would” (2006:5), which is key to the studies carried out here.

Victor Nell points out, indirectly, the importance of pleasure reading in contrast to reading for hidden meaning when he says:

“[P]leasure reading breeds a concentration so effortless that the absorbed reader of fiction (transported by the book to some other place, and shielded by it from distractions), who is so often reviled as an escapist and denounced as the victim of a vice as pernicious as tipping in the morning should instead be the envy of every student and every teacher.”

(Nell, 1988:1)

Here, Nell suggests that more attention should be paid to the other processes taking place when reading, or watching a narrative, and not let the interpretation process dominate in regards to the activity of reading (1988).

### *To be transported*

As already established, what is meant by *being transported* in the context of this thesis is to be taken on a journey away from reality and into the worlds of narratives in novels and films.

The idea of transportation into a text, or film, is in this thesis an important factor in the understanding of the experience and engagement of a narrative. Gerrig (1993:10) provides five points to summarize “the experience of being transported [in a narrative]”:

1. Someone (“the traveler”) is transported
2. by some means of transportation
3. as a result of performing certain actions.
4. The traveller goes some distance from his or her world of origin
5. which makes some aspects of the world of origin inaccessible.
6. The traveller returns to the world of origin, somewhat changed by the journey.

Ryan (2001) has adopted Gerrig’s list of points on the transportation experience and also provides a list of the six points in the process of being transported (93-94). In order to understand Gerrig’s ideas behind these points, the six ideas need to be elaborated on, with emphasis on both Gerrig’s (1993) and Ryan’s (2001) elaborated explanations and definitions of the six steps.

1. The traveller, when it comes to a narrative, is also referred to as the reader/viewer. A person who picks up a book or film with the intentions of letting his or her cognition engage in the narrative selected. The key to being transported is, according to Gerrig (1993), that the *traveller* needs to hold the right attitudes towards the narrative in order to be fully transported.
2. By *some mean of transportation* what Gerrig (1993) refers to is “mean of travel” (12) such as a novel, a film, and so forth.
3. What Gerrig means by “as a result of performing certain actions” (12) is, also according to Ryan (2001:93), the metaphor of “reading as performance”. This means that the traveller, or reader, influences his or her transportation according to how well they follow the “textual directions” into a textual world.
4. *The traveler goes some distance from his or her world of origin.* It may vary to what extent the reader/traveler has to adjust to the world in the narrative being read in order to be transported. Ryan (2001:94) explains this point as following: “Readers may import knowledge from life experiences into the textual world, but the text has the last word in specifying the rules that guide the construction of a valid reality model”.



5. The next point, *which makes some aspects of the world of origin inaccessible*, describes the idea that “immersion in narratives brings about partial isolation from the facts of the real world” (Gerrig, 1993:16 ).
6. The last point in Gerrig’s suggested aspects of the experience of transportation is *The traveller returns to the world of origin, somewhat changed by the journey*. As both Gerrig and Ryan suggest, this last point is pretty clear in its meaning. A reader is not the exact same person after the completion of a novel or film. Although he or she may not appear to be a different person to the surroundings, the reader has gained a narrative experience.

Ryan (2001:93) also points out that the reading experience can be seen as an “adventure” in regards to the process of being lost in a book. She does so by introducing the following metaphors:

1. The reader plunges under the sea (immersion).
2. [The reader] reaches a foreign land (transportation).
3. [The reader] is taken prisoner (Being caught up in a story, being a captured audience).
4. [The reader] loses contact with all other realities (being lost in a book).

Both the six steps of transportation and the four metaphors Ryan uses to explain how readers get “lost in a book” reflect the processes of what, psychologically, happens when a reader engage in a written narrative. However, it is possible to argue that the two explanations differ in one major way; Gerrig’s six steps to the explain the experience of being transported describes in detail what happens when a person is transported into a narrative world and the four metaphors presented by Ryan give each experience included in the activity of narrative reading a “section” of what, as a whole result in a story; a story of how a written narrative is experienced, from immersion to being lost in a book. The combination of the two explanations of what happens when a person engage in a narrative introduced here will be the main theories that will be applied to the studies done in this thesis.

Zunsine says in her book “I advance and explore a series of hypotheses about cognitive cravings that are satisfied--and created!--when we read fiction” (2006:4). What is interesting is what kind of cognitive cravings may lead readers to be satisfied by fiction. There has to be a reason why people do engage in fiction narratives, and with the studies done here the aim is to provide a possible explanation. One may ask if it is one particular craving that is satisfied, or several. The experience of a narrative, whether it is in the format of a novel or a film, provides the reader with engagement in a different “world”

than the reader's real world. A narrative in a novel may provide a different experience than a narrative in a film, however, one may suggest that transportation takes place in both experiences. The transportation to these "other worlds" may function as a break for the readers' minds at the same time as they engage cognitive processes the readers have, to some extent, voluntarily activated. One is not in personal control of all the psychological processes that take place when engaging in fiction narratives, however, it is a conscious choice a reader make when he or she decides to sit down to read a book or watch a film. Presumably one does not sit down to engage in a narrative one already knows is of poor quality, and forces one to be engaged in it. If so, it would probably not be referred to as pleasure reading and not include the same processes as pleasure reading.

Zunshine looks at the engagement in fiction and the cognitive processes it involves as a possible explanation for why the engagement in fiction can be enjoyable to so many readers; "It may mean that our enjoyment of fiction is predicated –at least in part—upon our *awareness* of our "trying on" mental states *potentially available* to us but at a given moment *differing* from our own" (Zunshine, 2006:17). Here we are introduced to the idea that when engaging in a narrative a reader is consciously aware of the transportation he or she is currently engaged in, however, the reader is still able to experience another "world" by his or her own will. This is also what Nell (1988) points out when he compares the reading of fiction to the activity of dreaming. He suggests that reading, like dreams, "performs the prodigious task of carrying us off to other worlds" (Nell, 1988:2). He goes on, however, to point out the distinct difference that reading, unlike dreaming, is subject to one's will (1988:2). Also here, the human will is focused on as an important factor in regards to engagement in a narrative. Gerrig (1993:17), however, draws a comparison between reading and acting; he discusses the reader's task as similar to that of an actor:

[Readers] must use their own experiences of the world to bridge gaps in texts. They must bring both facts and emotions to bear the construction of the world of the text. And, just like actors performing roles, they must give substance to the psychological lives of characters"

(Gerrig, 1993:17)

What the theories above have in common is that they establish, in regards to engagement in a narrative, that the reader controls more than just the act of deciding to open a book, or press the play button on the DVD player. In order for the reader to immerse and be transported into the narrative world, the reader has to be open for these processes to take place. As Gerrig (1993:29) puts it, "[r]eaders must contribute to their own experiences of narrative worlds". The reader's contributions may possibly vary depending on the reader's personal experiences

and knowledge, and of course depending on the narrative in focus.; such as plot and of course, whether the narrative is in the format of a novel or a film. In regards to personal contributions to the experience of a narrative, Zunshine (2006) talks about mind-reading, which is also referred to as Theory of Mind. This is not the same as what psychics are believed to do when they read minds and tell fortunes. Mind reading, in this context, is simply a term used for the ability people have to explain other people's behaviour "in terms of their thoughts, feelings, beliefs, and desires" (Zunshine, 2006:6). We have all at some point had the experience of thinking "That is exactly what I would do if I was in that situation" when we agree with an event or action caused by one of the characters in a novel we have read or a film we have seen. This is a prime example of Zunshine's Theory of Mind, or mind reading. As readers we possess the ability to immerse in the fictional events of the characters in the narratives we engage in, and at the same time be aware of the process of immersion. Zunshine goes on to conclude that "It is possible, then, that certain cultural artifacts, such as novels, test the functioning of our cognitive adaptations for mind-reading while keeping us pleasantly aware that the "test" is proceeding quite smoothly" (2006:18). One may ask how it is that people are able to get engaged in a narrative enough to take on emotions from the characters of the narrative, and be transported to the narrative world. Gerrig points out that according to many scholars, "[R]eaders should not have emotions about situations they know to be unreal" (Gerrig, 1993:179). However, he suggests that "Knowledge from outside of narrative worlds influences the experience of those worlds" (Gerrig, 1993: 157), and "[A]ll a reader must do to be transported to a narrative world is to have in place the repertory of cognitive processes that is otherwise required for everyday experiences" (Gerrig, 1993:239). In other words, to be transported into a narrative world does not require much more than "pretending" the narrative world is a real world.

The title of Zunshine's book is *Why we read Fiction*, which is one of the questions this thesis aim to answer. From the theories studied above it is clear that the transportation, and the desire to be transported, into a narrative world is one of the factors that make people engage in fictional narratives. People may have different motifs for possessing the desire to be transported, however, the desire to experience something other than the real world is present. Zunshine (2006:18) makes an interesting point when she talks about immigrants to the US at the age of 50 or older and their reading habits. Because of the language barrier of not having acquired the English language yet, and for being at an age where interaction with other people has become more difficult and rare, they engage in a lot of fiction reading. This may be the result of a desire to experience a different world. This way, the readers, in this case

immigrants in the US, engage in a made up world which may fulfil a desire to feel as a part of something (Zunshine, 2006). Ryan (2001:105) compares the reading of fiction to make-believe-games. She presents three operations a reader involves when performing the make-believe game of the reading of fiction: “(1) imagining himself [or herself] as a member of this world; (2) pretending that the propositions asserted by the text are true; (3) fulfilling the text’s prescription to the imagination by constructing a mental image of this world” (Ryan, 2001:108). These categorizations also describe the reader of a fictional narrative as someone who is seeking belonging and a “false” reality.

## **2.4. Summary**

What has been studied in this section of the thesis shows that there are different theories in regards to people’s engagement in narratives in novels and films, however, there seem to be an agreement that people are able to engage in and experience both versions. Humans have the ability to feel and have emotions, and in regards to engagement in fictional narratives, this is a key factor.

Feeling is an agent that we adopt (or it adopts us) in the role of a putative experience (in the first phase of the feeling process during reading), which given the intimate relation of feeling to self-concept issues, enables us to experience specific subject positions in the form of characters, situations, settings, language devices, and the like.  
(Miall, 2006: 86)

Here, Miall explains that the concept of feeling and its role towards our ability to engage in narratives. The ability to pretend and make believe that something unreal can provoke the same emotions in us as something that is real enables the engagement in narratives.

Although narratives in the form of novels and films are completely different ways of telling a story, there are similarities in regards to how the two forms are able to engage its readers and viewers. Different characteristics of the two forms have been studied here, and will be of importance when applying the theories presented so far to the results of the empirical studies done here.

As explored in this section, there are differences between the presentation of narratives in the form of novels and in the form of films. Some of the differences may be of greater importance than others in regards to the experience the narrative offers. Both forms contain characters, plot and events which together communicates a story.

As presented in this section, Gerrig (1993) and Ryan (2001) present theories on how a reader may be “transported” by a narrative, and Zunshine (2006) focuses on the engagement in a narrative as something similar to dreaming or playing make-believe. These theories and the information presented on the physical differences and similarities between the media of films and novels will contribute to the discussion why people engage in the two forms of narrative, which version they prefer, and why their preferences are what they are.

## **3. Methodology**

### ***3.1. General introduction to methods***

The main aim for this thesis is to present a sample representation of the reading- and film-habits of people engaged in different occupations in the Stavanger area. In order to do so, the choices of methods on which the thesis is based are a survey carried out in different workplaces and educational institutes in the district of Stavanger and its surrounding areas and three in depth interviews with subjects from varying backgrounds. This chapter will provide a detailed description of how the survey was carried out in the fall of 2009, including descriptions of the survey, the participants, the process of data collecting, and the challenges that were met when carrying out the survey. The chapter will also provide details and descriptions of the in-depth interviews that were carried out to complement the survey and provide an in depth sample of three individual's reading- and film experiences.

The complete survey has been approved by NSD (Norsk Samfunnsvitenskapelig Datatjeneste) and it has been classified as a survey that does not require registration and which does not violate any personal information rights.

### ***3.2. Survey***

#### ***3.2.1. Design***

The paper based survey was constructed with the aim of gathering useful data regarding people's habits and psychological experiences in regards to book reading and film viewing. Although a survey of this scope is limited in many aspects, the hope was to be able to see how theories reflect on the empirical results in a small population, and map some of the personal self impressions people in this particular population hold in regards to their habits surrounding the experience of narratives in book and film. Gerrig (1993:10) and Ryan (2001:93) both discuss the process of a reader being transported into a different "world" when engaging in a narrative, and this way escape from the real world. Victor Nell (1988) shares this idea, but explains it from a different angle; he compares the act of reading fiction narratives to dreaming. These are all ideas that can be drawn to the idea of what Nell defines as *Escapism*, "seeking mental or emotional distraction from the realities of life" (1988:32). The survey carried out here was done with the aim of exploring this idea of *escapism*, and see to what extent, if at all, this idea can be applied to both the engagement in fiction narratives in novels

and films, and to discover if people's personal impressions of engagement in narratives reflect the theories many scholars hold towards the topic. The results of the survey will be combined with the data of 3 in depth interviews regarding the same topic. This collaboration will, presumably, provide a somewhat representative sample of some of the patterns and habits in this population in regards to narrative engagement.

### 3.2.2 Preparation

The survey consists of 31 questions regarding people's habits and experiences surrounding the reading of books and film viewing. By film-viewing, all the following are included; DVDs, films shown on TV and films seen in the theatre. Although the experience of a film varies between these three ways of presenting and experiencing a film they were all included in the survey in order to avoid confusion among the participants.

The first three questions on the survey cover the areas necessary to map the backgrounds of the participants; this includes gender, age and occupation. The following four questions focus on general habits surrounding the participants' reading- and film-habits before the questions deal specifically with the texts of focus for the thesis, namely *The DaVinci Code* and *The Girl with the Dragon Tattoo*. The last part of the survey goes back to general questions about the experiences and habits of reading and watching films.

All the questions on the survey were carefully formulated in order to avoid any misinterpretation of what was being asked, and the all the possible answers have been put together with help from the standard formulation of TNS Gallup (Norsk Gallup). Where in doubt, the participants were able to select the option "other" and write their appropriate answer, and therefore provide an opportunity for as exact response as possible.

The questions, as well as the alternatives for the responses were also carefully formulated to ensure the focus of the survey and make sure that what was being asked was in relevance to the aim of this study.

The survey was made to take no more than 5 minutes out of the participants' time. This was done in order to make the survey easy for participation and because it was possible to request sufficient information in a survey of this format. Following are some examples of how the different forms of questions were formulated:

#### Example 1

**4. How many books would you say you read, in average, per year?**

- |                                |                                 |                                  |                                  |
|--------------------------------|---------------------------------|----------------------------------|----------------------------------|
| <input type="checkbox"/> 0     | <input type="checkbox"/> 4 – 8  | <input type="checkbox"/> 15 – 20 | <input type="checkbox"/> Over 25 |
| <input type="checkbox"/> 1 – 3 | <input type="checkbox"/> 9 – 15 | <input type="checkbox"/> 21 – 25 |                                  |

In example 1 we see a question where the participants will select one option as to how many books, approximately, they read in a year. All the possibilities are covered with the alternatives provided, and therefore there is no option of *Other*.

Example 2:

**7. What determines what movies you choose to watch?**

- Availability
- Coincidence
- Whatever is shown on TV
- Reviews
- Recommendations from friends and acquaintances
- The film cover
- What is on in theatres
- What others want to watch
- The actors
- Other: .....

Example 2 shows how the questions were composed when numerous options were provided that were most likely to fit the responses. However, here, the option of other was included to secure that all the participants had the opportunity to respond as accurately as they desired.

Example 3:

**21. To you, what characterizes a good reading experience?**

**Choose the three most important factor and number them; 1 = most important, 2 = second most important, 3= third most important.**

- I get so absorbed in the book that I forget everything around me.
- I am unable to put the book down.
- It provokes emotions in me, such as sadness, joy, fear, nervousness, etc.
- I think a lot about the book after I have finished reading it.
- I talk a lot about the book to others.
- I want to read it again.
- Other: .....

Example three shows the same format as example 2, however, here, the participants are asked to select three options according to importance. The option of *other* was also here provided to give the participants the opportunity to give as precise responses as possible.

When the survey had been completed and before it was handed out to the participants, the NSD (*Norsk Samfunnvitenskapelig Datatjeneste*) was contacted for approval of the content and format of the survey. NSD were required to know the topic for the survey, what the purpose of the survey was, and in what way the information from the respondents would



be used. Furthermore, NSD needed to know the specific contents of the questions asking for personal information from the participants. When it was established that all the personal questions only focused on gender, age and occupation, NSD concluded that none of the questions were in violation of the participants' rights of privacy, and therefore the survey could be carried out as planned.

### **3.2.3. Participants**

The aim when selecting participants for the survey was to get participants from different occupational backgrounds, and both men and women all over the age 18. In order to obtain participation from such a variety of people, different work places were asked to participate in the survey. The choices of places for distribution of the survey were coincidental and there was no pattern of how many people participated from each work place. However, by selecting line of occupation on the survey this could be mapped when survey was completed.

In addition to a variation in background, gender and age, a variety in occupations could possibly contribute to a variation in the pattern of reading and film viewing habits. Therefore, numerous workplaces were included when selecting participants. Another goal was for the participants to remain absolutely anonymous and therefore the only personal information collected was that of age, gender and occupation. Also, the survey was produced in Norwegian, and therefore, all the participants had to be fluent in Norwegian.

The population in the survey is not representative for the whole population of Norway, but rather consists of a sample of people in the Stavanger area engaged in certain occupations. For the workplaces participating in the survey, the survey could be considered representative, however, it is important to emphasize that this is not representative for the rest of the Norwegian population, or people with no occupation, or people under the age of 18 in the area of Stavanger.

### **3.2.4. Materials/tools**

The choice of a paper and offline based survey was made as a result of convenience for analysis and for level of privacy for the participants. An online survey was first considered, however, with a limited time and with no guarantee for participation and privacy for the participants with such a method the choice fell on a paper based survey. Although an online survey possibly could have provided the same results as a paper based survey, the deadlines for completion and the distribution may have been of greater challenge. The paper based

survey that ended up as the format for this study gave the participants something they could bring with them when they went to lunch or something that would be visible on their desk regardless of what they were doing. This, and the fact that representatives from different work places went around and asked them to complete the survey and hand it back, I believe, helped increase the efficiency of the process. Also, seen from the data analyst's perspective, the preference of dealing with a paper based results was due to the easy access to more than one copy at the time, the possibilities of note taking and comparison without the requirement of reading off a screen played a large role. However, when all the results had been collected and gone through, a computer based analysis took place.

In regards to the level of privacy, a paper based survey does, in some respect, increase the level. If the survey was to be online-based, or e-mail based, the participants are most likely to have to provide some sort of identification. If a website was put in order to carry out the survey, the participants could remain completely anonymous, however, with a web page based survey the challenge of recruiting enough participants and maintaining the deadlines within a given time period become harder to control. An e-mail based survey may have increased the participation, compared to a website based survey, however, dealing with e-mails usually requires a form of identification which would jeopardize the level of privacy for the participants.

### **3.2.5. Procedure**

The format and content of the survey was developed in early fall 2009. As a consequence of numerous approvals required, such as those by NSD, the survey was not ready for distribution until the start of October. Numerous acquaintances who are employed at different work places were contacted in order to assist with the distribution of the survey at their work place. In addition, a number of surveys were distributed at the University of Stavanger. The assistance of acquaintances was not only to make the process of distribution more sufficient but also to increase the level of privacy provided for the participants.

The participants were given a five day deadline to complete the questionnaire, however, the deadline was extended numerous times in order to obtain as many responses as possible. The main obstacle of including several acquaintances when distributing and collecting the questionnaires was that it increased the total time required to obtain a necessary number of responses. During October and November a total of 166 questionnaires were distributed, and by December 1<sup>st</sup> a sufficient number of responds had been received to provide 84 completed and correctly answered questionnaires for data analysis. A significantly higher

number than 84 completed questionnaires was collected, however, deviant responses, questionnaires filled out incorrectly, and misinterpreted questions resulted in 84 valid and representative questionnaires were prepared for data analysis and for setting the base of the rest of the study.

### *Limitations*

With a paper based survey of this character (less than 100 participants) it was impossible to carry out a survey representative for the whole population in Norway, or in any of its counties. Therefore the survey carried out here functions as a sample of people engaged in certain occupations, in a limited age group and in a limited area.

The survey does not include participants who are; minor, non-fluent Norwegian speakers, unemployed, homeless, in jail, in retire homes, or people who are handicapped, but rather include and represent a sample of people engaged in common occupations on an everyday basis.

### *Challenges*

The survey was developed and prepared for distribution without any particular challenges. The questions had to be formulated in certain ways and the options for answers were altered during the process. The distribution of the survey was time consuming as a consequence of several people being involved.

When the surveys had been distributed to a number of institutes of occupations the deadlines for completing the survey had to be extended several times depending on the different institutions of distribution as well as individual delays. By December 1<sup>st</sup> a total of 111 questionnaires had been obtained and were ready for analysis.

In the first round of mapping the answers from the participants it was clear that several questionnaires were invalid, or filled out incorrectly. Some of the errors made were amongst others; failure to select an age group or gender, selecting more alternatives where just one selection was requested (Example I), and the failure to prioritize 1 – 3 where this was requested (Example II).

## Example I

### 7. Hva avgjør hvilke filmer du velger å se?

- |   |  |
|---|--|
| <input checked="" type="checkbox"/> Tiggengelighet                  | <input type="checkbox"/> Omslaget                    |
| <input type="checkbox"/> Tilfeldighet                               | <input type="checkbox"/> Det som vises på kino       |
| <input type="checkbox"/> Det som til en hver tid vises på TV        | <input type="checkbox"/> Det andre vil se            |
| <input checked="" type="checkbox"/> Omtale                          | <input checked="" type="checkbox"/> Skuespillerne    |
| <input checked="" type="checkbox"/> Anbefaling fra venner og kjente | <input checked="" type="checkbox"/> Annet: ...Sci-Fi |

## Example II

### Hva kjennetegner en god leseropplevelse for deg?

Velg de tre viktigste alternativene, og nummerer dem. 1 = viktigst, 2 = nest viktigst, 3 = tredje viktigst.

- Jeg blir så oppslukt at jeg glemmer alt rundt meg.
- Jeg klarer ikke å legge fra meg boken.
- Den klarer å vekke følelser i meg, som tristhet, glede, redsel, frykt, nervøsitet, etc.
- Jeg tenker på boken etter at jeg er ferdig med den.
- Jeg snakker mye om boken til andre rundt meg.
- Jeg kunne tenkt meg å lese boken om igjen.
- Annet: .....

### Hva kjennetegner en god filmopplevelse for deg?

Velg de tre viktigste alternativene, og nummerer dem. 1 = viktigst, 2 = nest viktigst, 3 = tredje viktigst.

- Jeg blir så oppslukt at jeg glemmer alt rundt meg
- Den klarer å vekke følelser i meg, som tristhet, glede, redsel, frykt, nervøsitet, etc.
- Jeg tenker på filmen etter at den er ferdig.
- Jeg snakker mye om filmen til andre rundt meg.
- Jeg kunne tenkt meg å se filmen om igjen.
- Å se film sammen med andre.
- Annet: .....

The section of the survey where the participants were asked to select their 3 top priorities and number them according to personal importance (1= most important, 2= second most important, and 3= third most important) seemed to be a challenge for many of the participants. On the front page of the survey the participants were informed that they were to select only one option on each question unless otherwise informed. On each of the questions where they were to select three priorities this was specifically requested following the questions. The failure to respond to these four questions in the manner requested may be a result of the participants' not paying enough attention to the instructions given. Most of the participants who had responded to these questions incorrectly had selected one option by marking it with an x, in same manner as responding to the remaining questions in the survey. However, some participants' responses that were not included in the results were answers where only one or two of the options were selected and numbered. The last type of error

found in the responses to these four questions was those who had simply selected 3 of the alternatives, but had only marked all three of them with an x instead numbered them 1 – 3. As a result of these deviations in responses on question number 21 through 24 the total number of participants who were included in the data analysis of these questions was 65.

After a thorough read through and repetitive registration of the responds the total number of valid questionnaires for use in this study was 84, with the exception of number 21 through 24, where the total number of valid responses was 65.

Also, in the last section of the survey, the participants were asked to recall any possible changes in their reading- and film viewing habits within the last five years. Although these answers may be of interest, it is important to keep in mind that when asking the participants to recall things from back in time the factor of possible distorted memories may influence the data. The answers have been included in the results section, however, they are not necessarily accurate, but rather examples of how the participants believe them to be.

### **3.2.6. Analysis**

When the questionnaires were obtained, the process of analyzing the data took place. After analyzing each response thoroughly, it was clear that due to deviant answers and questions answered incorrectly the total number of valid questionnaires for use in the study was 84. Microsoft Excel was the programs used to sort the data and systematize the answers. For each question in the survey an independent graph or diagram was made. For the questions where only single answers had been requested the results were presented in pie charts.

## **3.3. Interviews**

### **3.3.1. Design**

When the decision was made to conduct a paper based survey to be the base of this study, the desire to complement the survey with a more in-depth study of a few individuals immediately arose. Therefore, it was decided to carry out in depth interviews. This way, the data gathered from the survey could be more profoundly explored with the additional data collected from individuals who provided their own experiences and opinions in regards to engagement in the narratives in focus in this thesis.

### 3.3.2. Preparation

The interviews were not set out to reveal more personal information about the interview subjects than what was requested in the survey. Required formal approval had been received in regards to the personal questions included on the survey, hence the NSD was not included in this part of the research. The most time consuming part of the preparations for the interviews was to construct, formulate, and re-formulate the questions for the subjects. With a high risk of the subjects to misinterpret what was being asked, and the risk of asking leading questions, the questions were re-formulated and changed numerous times before a final outline of questions was reached. Keeping in mind that the subjects might point out important factors, and/or, have trouble thinking of how to respond, following up questions and idea-provoking questions were prepared as a backup. For one of the subjects the questions had to be formatted to deal with only one of the narratives in focus.

A form of consent and information sheet for the subjects to sign was also produced prior to the interviews. These forms contained information regarding the aim and use of the data collected from the interviews. The subjects were also informed that their data would be treated with absolute anonymity. The subjects had to give their permission to two things; the use of the data in this thesis, and also the use of an English version (translated by Trude A. Fjeld). They were given the option of permitting the use of the translated version without seeing it, or to read through the translated version before it was analyzed and presented in the thesis. For a complete version of the forms of consent, see Appendices. A note in regards to the forms of consent is that one of the subjects (Form of consent # 3, Appendix 6) has signed the form with the wrong date. The interview was carried out, and the form was signed, on March 18<sup>th</sup> 2010, and not February 18<sup>th</sup>, which it says on the form.

### 3.3.3. Participants

The total number of interview subjects was 3. However, one of the subjects had limited experience of the narratives in focus; she had engaged in both versions of only *The Girl with the Dragon Tattoo*. The other two subjects had engaged in both versions of both narratives in focus. The subjects consisted of one male and two females:

Subject A: Female, 65 years old. She works as an interior consultant and has engaged on both versions of *The DaVinCi Code* and *The Girl with the Dragon Tattoo*.

Subject B: Male, 61 years old. He works as a constructional project manager and has engaged in both versions of *The DaVinCi Code* and *The Girl with the Dragon Tattoo*. He has also participated in the survey carried out in this study.

Subject C: Female, 35 years old. Is currently on maternity leave, but is usually employed in a staff department. She has engaged in both versions of *The Girl with the Dragon Tattoo*.

The selection of the subjects was a result of opportunity; they were located through acquaintances and selected based on their availability. Through acquaintances information was received that these subjects had engaged in the texts in focus and were potential subjects for interviewing. When contacting the subjects regarding participation in possible interviews the subjects showed interest and were therefore selected as the interview subjects. They all lived within range and had the spare time to participate.

### **3.3.4. Materials/tools**

The only material acquired to carry out the interviews was a complete version of questions and a recording device. The recording advice used in these interviews is a Zoom H2 and was obtained from The Reading Center at the University of Stavanger.

### **3.3.5. Procedure**

It was decided in the Fall 2009 that in depth interviews were to be carried out in addition to, and to supplement, the survey carried out in this thesis. The actual work with the interviews, however, did not start until the spring of 2010. In order to have as much background information, in regards to survey results and theory research, as possible before constructing and carrying out the actual interviews, the interviews were deliberately carried out relatively late in the process. Another important factor which influenced the interview process was that the later the interviews were carried out, the lower was the risk of not including all relevant information.

Miall (2006) discusses how a reading experience changes if the reader is met with the challenge of a test of “how well” they understood the text. This may take focus away from the actual experience of the text, and instead lead the reader to focus on the interpretation aspect of literary reading in fear of “failing” the test. This was kept in mind as the interviews were

carried out. I tried to make the subjects feel as free and comfortable as possible; after all, this was no test, and the aim was to get their own responses based on their own individual experiences. The subjects were carefully informed that they could give no wrong answers in this interview, and that they were free to respond in any way they preferred. They were also informed that they could take their time and share only what they wanted to share.

I tried to not ask any leading questions. However, if and when the subjects' answers were going in one direction and more information was desired, some of the follow up questions were leading in regards to what was already being talked about. This was to achieve an elaboration of the answer and not to manipulate any answers.

The interviews were carried out during the same week, and each interview took more or less half an hour. The subjects had selected the location for the interviews with the idea that this way they could be as comfortable as possible. All three subjects gave their permission to the use of a translated version of their data without having to see it first.

### *Limitations*

The interviews that have been carried out here only include three subjects, which make the interviews very limited. However, the aim for these interviews is not to provide a representative report for the overall patterns within a population. The interviews will function as an elaboration of some of the questions asked in the survey which have also been carried out as a part of this thesis. The survey is a sample study, and therefore the interviews presented here are also a sample, of even smaller proportions. The desired function of the data collected in these interviews is to provide examples of individual experiences and thoughts from ordinary people in regards to the experiences of narratives.

### *Challenges*

As already mentioned in this section, the main problem with the interviews done here was the potential risk of not asking the right questions and/or ask misleading questions. However, the subjects were very open to answering all the questions, and also towards elaborating on their answers and answer potential follow up questions. The subjects in the interviews were also asked question regarding possible changes in their reading habits and this way asked to recall memories from far back in time. Similarly to in the survey carried out here, these questions may not provide accurate answers, and it is important to keep the factor of distorted memories in mind. Therefore the answers provided for these questions in the interviews will not be used



as exact presentations of how the peoples reading habits have changed, but rather function as examples of how the subjects recall any possible changes.

### **3.3.6. Analysis**

When the interviews were completed the analysis of the collected data started. The recordings were transferred to a laptop, and from there transcribed into written versions. The transcriptions were highly time-consuming considering the attention that had to be paid in order to not misinterpret or wrongly transcribe the recordings. Once the transcriptions were completed the translation took place. With a desire to keep the translations as similar to the authentic recordings as possible, sentence structures and incomplete sentences were maintained also in the English version. This was done in order to provide the same hesitations and reactions the subjects expressed in the recordings. Where the interviewer asked follow up questions the transcriptions have been marked in bold, and the questions are preceded by a capital **T**.

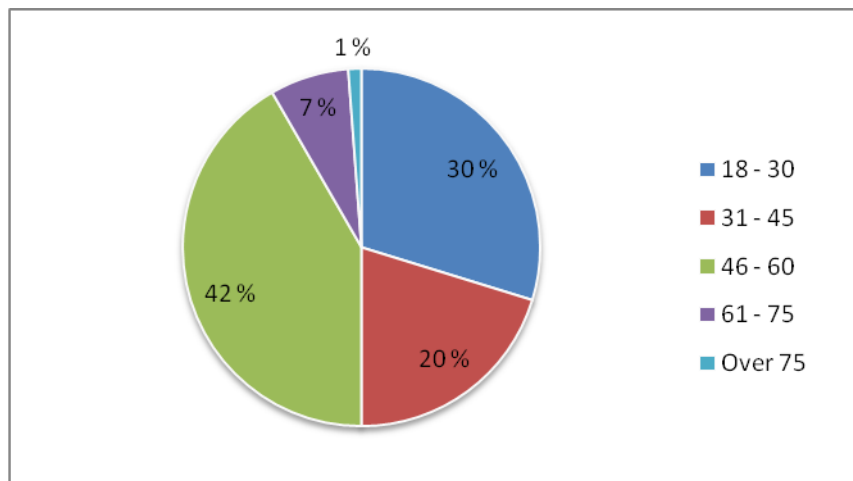
On some of the questions the subjects may talk more about one of the narratives. This was deliberately left unaltered because it may indicate what narrative provokes the most impressions and memories in the subjects.

## 4. Results

### 4.1. Results - Survey

#### *Personal Information*

In this chapter the data from the survey will be presented, and described according to what the data represent. The survey was completed correctly and validly by 84 participants, therefore the total number of subjects represented on each question is 84. The exception is on questions number 21 – 24, where due to deviant answers the total of subjects represented is 65. The survey has been analyzed and formatted in Microsoft Excel.



**Figure 1:** Age of the participants.

The first three questions of the survey focused on the personal information of the participants, such as age, gender and occupation. The age group with the most participants was that of 46 – 60 years (Figure 1). Almost half of the participants fell into this age group with a total of 42%. In the following up age group, that of 18 -30 years, we find 30% of the participants. The third age group, 31 – 45 years of age, represented 20% of the participants. The remaining 8% were over the age of 60. The number of males and females among the participants was unequal. The majority of the participants were female, with 58%, compared to 42% which were male (Table A, Appendix 1).

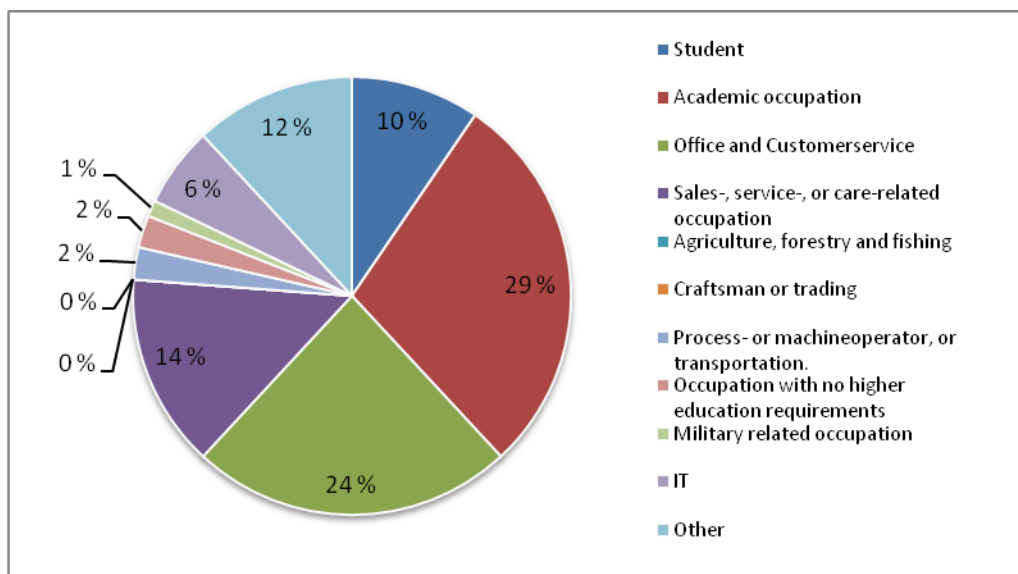
The third question on the survey was that of occupation, and here several options were available for the participants (Figure 2);

*Student*

*Academic profession*

*Office and customer service*

*Sales-, service- or care giving-related professions*  
*Agriculture, forestry and fishing*  
*Craftsman or similar*  
*Process- or machine-operator, transportation worker*  
*Profession with no educational requirements*  
*Military*  
*IT*  
*Other*



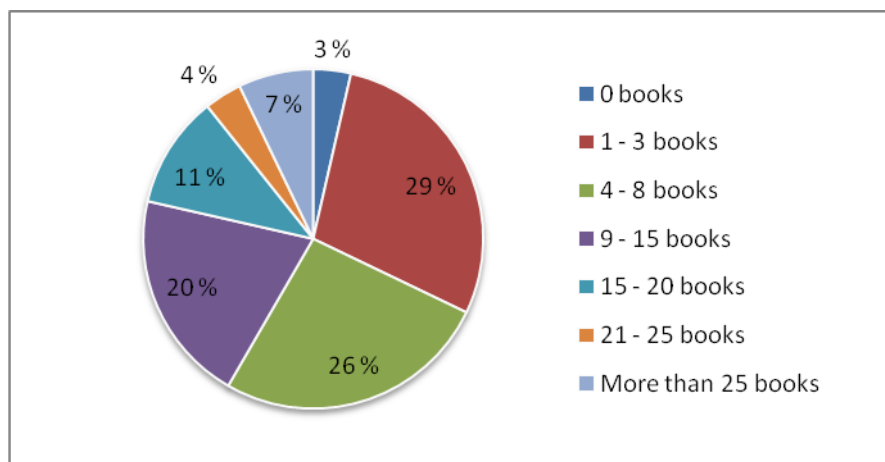
**Figure 2:** Participants' occupations.

The majority of the participants belonged in the occupational groups of *Academic professions* (29%) and *Office and Customer Service* (24%). These two categories contained more than half of the participants. The remaining 47% were spread over the remaining categories, with the exceptions of *Sales-, service- or care giving-related professions* and *Agriculture, forestry and fishing* which none of the participants represented.

A total number of 10 participants had selected the option of *other*. Among these, 5 participants had written that they were public administrators or consultants, 2 participants had written that they worked as watchmen, and 3 people were retirees. Although the 7 participants who had given a narrow description of their occupational titles could have been included in some of the given options in the survey, the answers were left as given in order to represent the participants' responses.

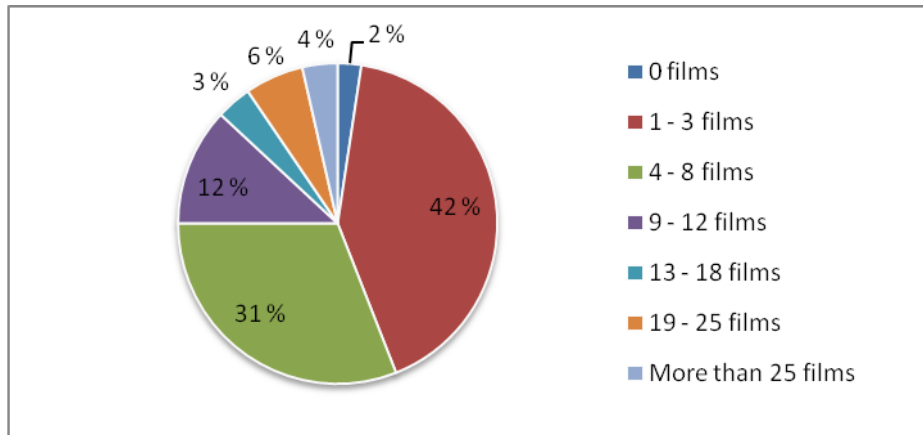
### *Reading Habits*

The following part of the survey focused on the participants' reading habits and elements and factors surrounding their reading habits. When questioned about how many books each participant would say they read in average per year (Figure 3) a surprising 29% selected 1 – 3 books per year. Close up to this was 26% who selected 4 -8 books. These surprising numbers will be discussed later on in this thesis. The percentage of participants decreased as the number of books increased, except for the 7% who selected that they read more than 25 books per year. 4% of the participants read 0, or no books.



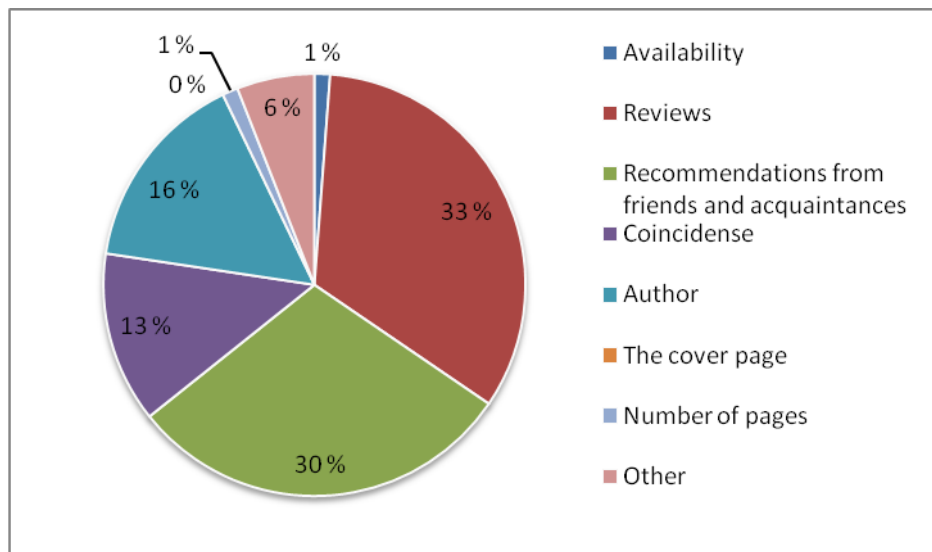
**Figure 3:** Number of books read on average pr. year.

To the question regarding how many films the participants watched (Figure 4), in average, in a month, almost half of the participants selected that they only watch 1-3 films (42%). 31% selected that they, in average, watch 4-8 films in a month. This means that, in this population, over 70% of the participants watch 1-8 films in a month. The remaining participants responded that they watch more than 8 films in a month, with the exception of the 2% who watch no films.

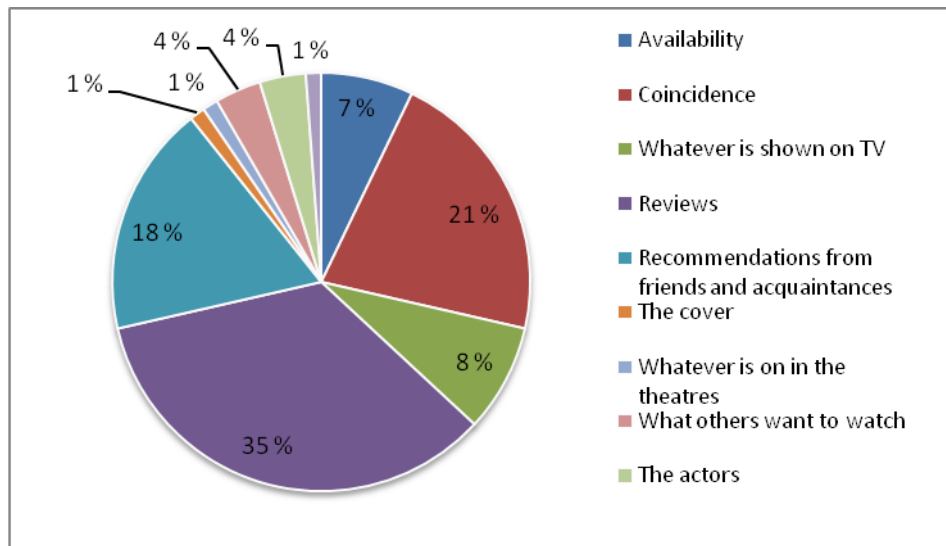


**Figure 4:** Number of films on average pr. month.

After establishing the number of books and films the participants engaged in, the survey shifted to looking at some of the factors that influenced their reading- and film habits. When asked what factor mostly influenced their choice of what books to read (Figure 5) the majority of the participants selected *Reviews* (33%) and *Recommendations from friends and acquaintances* (30%). 15% selected that the *author* was the most influential factor in their choice of book and 13% selected that it was a *coincidence* what books they read. Only one person out of the 84 participants selected *availability* as the most important factor, and one person selected *number of pages*. None of the participants selected the front page, or cover, of a book to be an important factor. Amongst the 6% who had selected the option *other*, some of the factors they had given were ‘nothing to do’, ‘book club’, and ‘contents’.



**Figure 5:** Factors influencing book selection.



**Figure 6:** Factors influencing film selection.

In comparison to Figure 5, Figure 6 shows a different pattern. This figure shows the participants' responses to what factors had the most influence on their choice of film. Whereas when asked about what influenced the participants' book choice was selected to be almost evenly divided between *Reviews* and *Recommendations from friends and acquaintances*, the selection is less evenly divided regarding factors that influence the choice of films. Here, 35% of the participants have selected *Reviews* as the most influential factor. *Coincidence* and *Recommendations from friends and Acquaintances* come second with 21% and 18% and show a different pattern in influential factors in regarding to film selections than in book selections. Another difference is that in regards to film selection, *availability* plays a larger role than what can be seen in regards to book selection in this sample study. In the selection of books only 1% selected availability as the most influential factor, compared to 7% who selected this as the most influential factor towards what films they watch. 4% of the participants selected *What others want to watch* as the main factor of their film selections. This is an option that is irrelevant in regards to book reading, as this is an activity you do alone. However, in regards to film viewing, which may function as a social activity, it plays a larger role. One of the participants had selected the option *other* in response to this question. Where space was given to fill in what other factor may be of relevance he had simply put "wife"<sup>1</sup>.

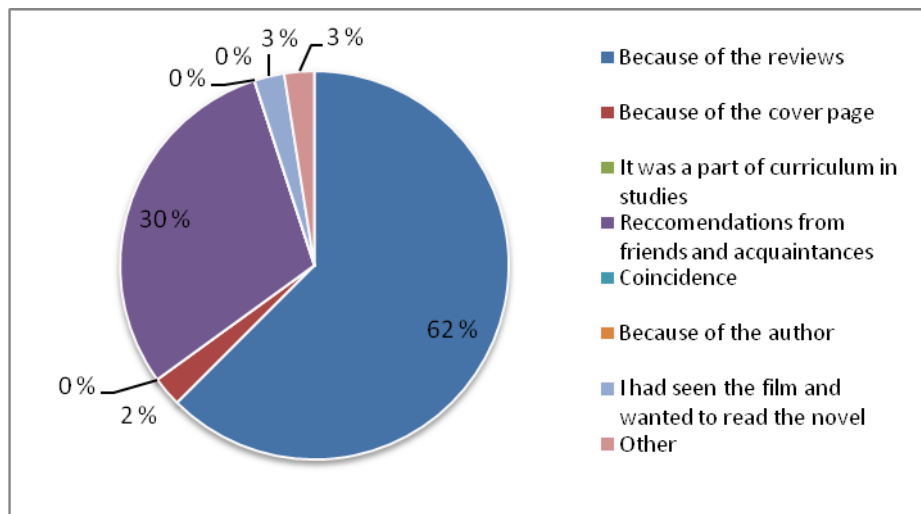
<sup>1</sup> What is interesting in this regard is that when the subjects in the interviews were asked what factors had made them read the novels in focus, subject B said that his wife had decided they should buy the trilogy for themselves for Christmas (see Appendix 8, question number 5). Two of the males in this study directly linked aspects of their choice of engagement in films and/or novels to their wives.

*The DaVinci Code and The Girl with the Dragon Tattoo.*

Following the section on general reading- and film-habits, the focus of the survey narrowed to experiences regarding the selected narratives of this study, namely *The DaVinci Code* and *The Girl with the Dragon Tattoo*.

The aim for the first question in this section was to establish how many of the participants had read *The DaVinci Code*. Out of the 84 participants 40 (48%) had read the book compared to 44 (52%) who had not (Table B, Appendix 1).

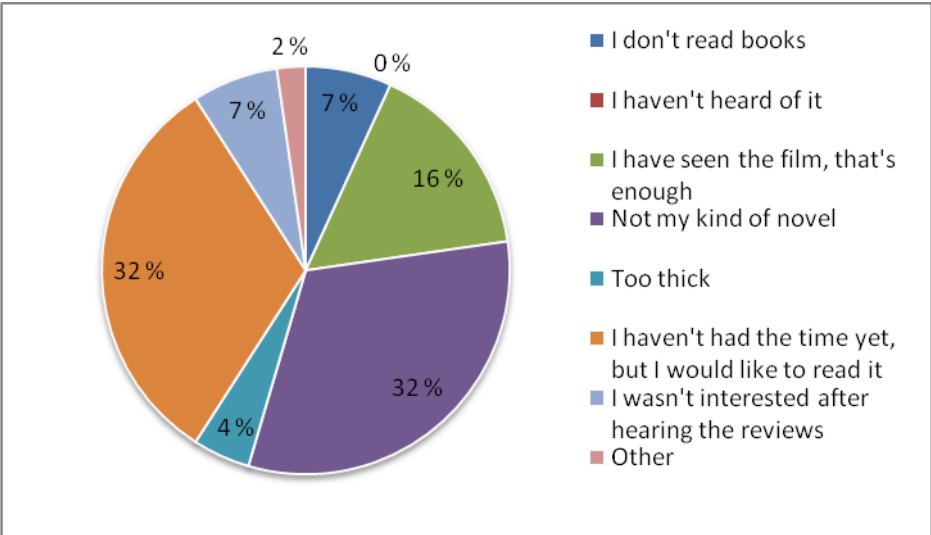
In order to elaborate on the statistics, the participants were asked why they had, or had not, read the book, and to this the answers were as following. Out of the participants who had read the novel (Figure 7), as much as 63% selected *The Reviews* as their main reason for reading the book. 30% selected *Recommendations from friends and acquaintances* as their main reason. One person, out of the 40 who had read the book, selected that he/she had seen the film, and therefore wanted to read the book. None of the participants selected *Coincidence* as a reason for reading the book.



**Figure 7:** Reason for having read *The DaVinci Code*.

The participants who had not read the book the majority of the participants were split between *Not my type of book* (32%) and *Have not had time yet, but would like to read it* (32%) (Figure 8). The selected main reasons show a clear split between people who have no interest in reading the book and those who, if they had more time, could have been amongst the participants who had read the book. 16% of the participants who had not read the book selected that they had watched the film, and were content with that. This raises the question to

whether or not reading books and watching films can be compared as a similar experience, and replace one another. This will be discussed further in the discussion chapter of this thesis. The remaining participants' responses were spread over the remaining categories in Figure 10, including 7% who do not read books.

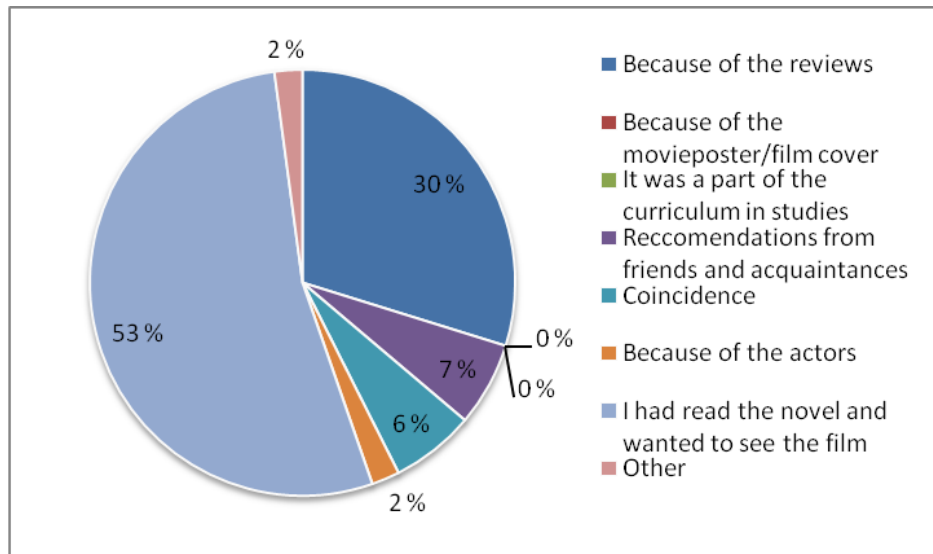


**Figure 8:** Reason for not having read *The DaVinci Code*.

On the question of how many of the participants had seen the film adaptation of *The DaVinci Code* (Table C, Appendix 1), a significantly higher number of participants had seen the film compared to how many who had read the book; 47 participants (56%) had seen the film adaptation, compared to 37 (44%) who had not.

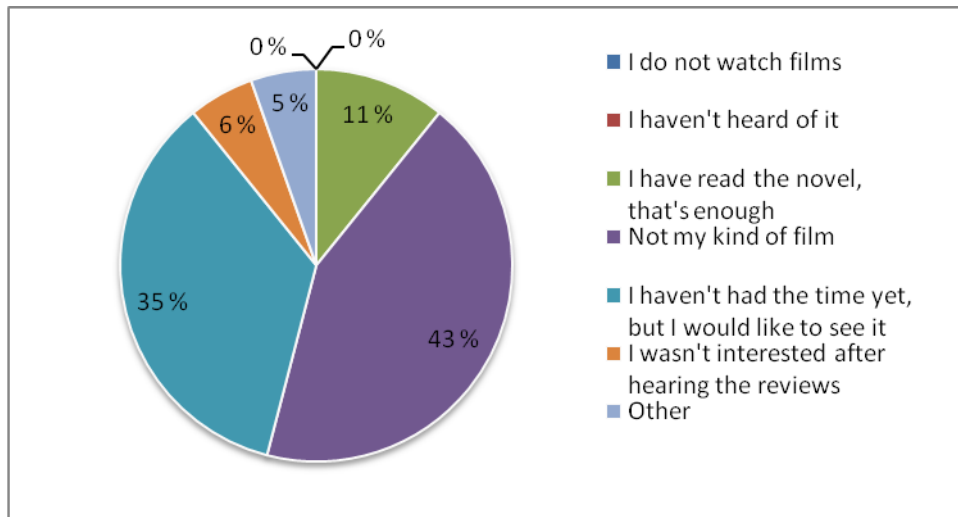
When those who had seen the film were asked why they had seen it (Figure 9), a majority (53%) selected that they had read the book and wanted to see the film version afterwards. 30% selected that they had seen it because of *The Reviews*. None of the participants who had seen the film thought the film cover or movie poster was the reason for their choice on watching it.





**Figure 9:** Reason for having seen the film adaptation of *The DaVinci Code*.

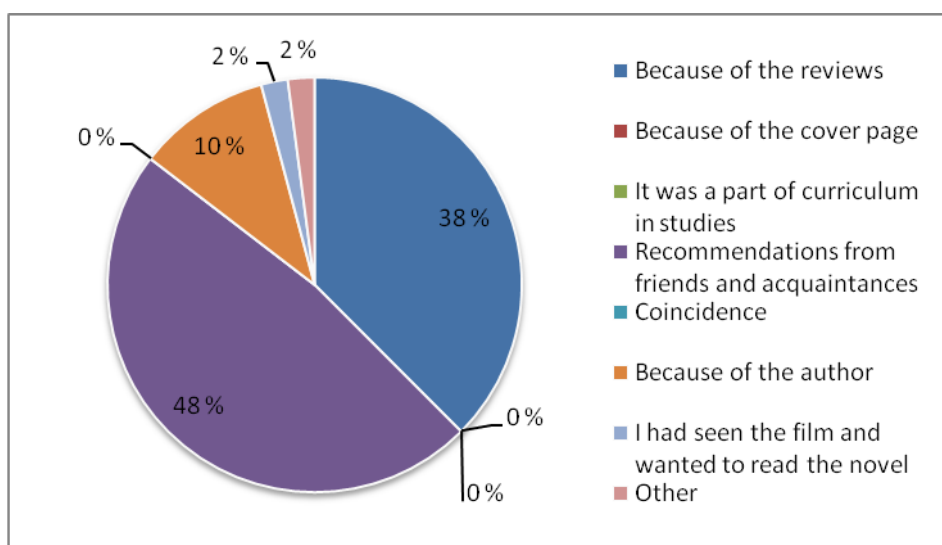
Amongst those who had not seen the film adaptation of the novel (Figure 10), as much as 43% selected that it was *not their kind of movie*. Another high percentage on this question was the 35% who selected *have not had the time to watch it yet, but would like to*. There is a clear difference between the two explanations selected by most participants; one, *not their kind of movie*, reflect a genuine non-interest towards the film adaptation, whereas the other option, *have not had the time to watch it yet, but would like to*, reflects a genuine interest in the film adaptation, only the participants have not engaged in it yet. An interesting point regarding this question and the responses to it is that none of the participants have selected the options *I do not watch films* or *I have not heard of this film*. This could possibly indicate that all of the participants have heard of the film adaptation of *The DaVinci Code* and that they do, in some aspect, engage in the activity of watching films.



**Figure 10:** Reason for not having seen the film adaptation of *The DaVinci Code*.

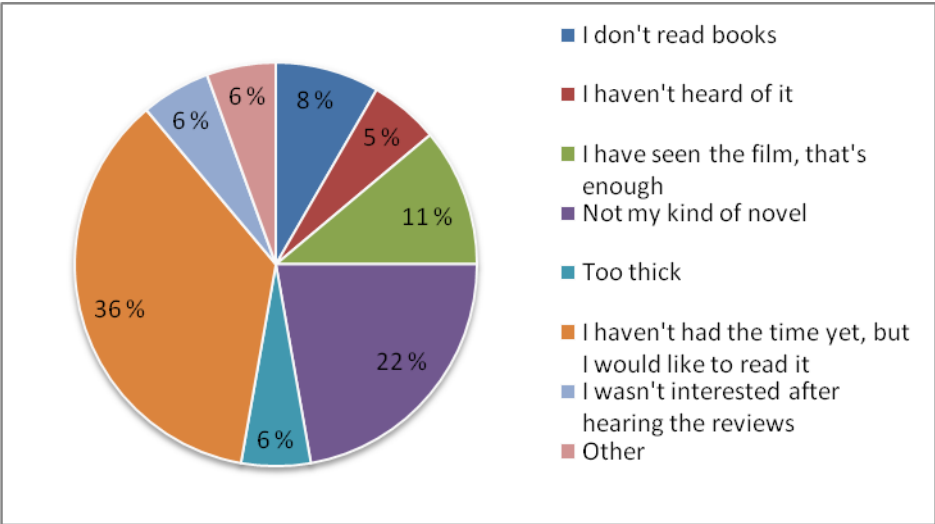
Following the section focusing on *The DaVinci Code*, the same questions were asked regarding Stieg Larsson's novel, *The Girl with the Dragon Tattoo* (Table D, Appendix 1). Here, a majority of the participants (57%) had read the novel, compared to 43% who had not.

In contrast to *The DaVinci Code*, 48% selected *Recommendations from friends and acquaintances* as the main reason to have read the novel (Figure 11), and 38% gave *The Reviews* as their reason. 10% selected *The Author*, and 2% had read the book because they had seen the film first. None of the participants selected *Coincidence* as their reason for reading the novel.



**Figure 11:** Reason for having read *The Girl with the Dragon Tattoo*.

Out of the participants who had not read the book (Figure 12), the majority, making up 36%, selected *I have not yet had the time to read it yet, but I would like to* as their reason to not have read the novel. 22% selected *Not my kind of book* as their reason to not have read Larsson’s novel.



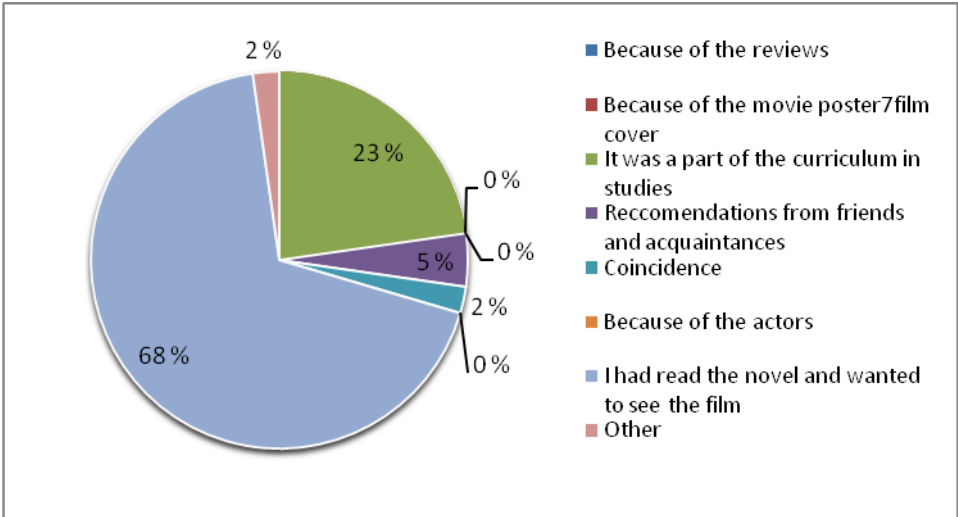
**Figure 12:** Reason for not having read *The Girl with the Dragon Tattoo*.

Here, we see a great difference from the reasons given by the participants who had not read *The DaVinci Code*, who had equal number of participants giving the two most selected reasons for not having read the book. In regards to *The Girl with the Dragon Tattoo*, however, the percentage between the two options is unequal (Figure 12). Another interesting comparison to draw between the reasons given for not having read the two novels is that whereas none of the participants had selected *have not heard of the book* when questioned about *The DaVinci Code*, a total of 6% of the participants had selected this option when asked about *The Girl with the Dragon Tattoo*.

When the participants were asked whether or not they had seen the Swedish film adaptation of Larsson’s novel (Table E, Appendix 1), the participants were close to equally split between the two options, in great contrast to the statistics of engagement in the novel version. In regards to the film adaptation, 51% of the participants had seen the film adaptation and 49% had not.

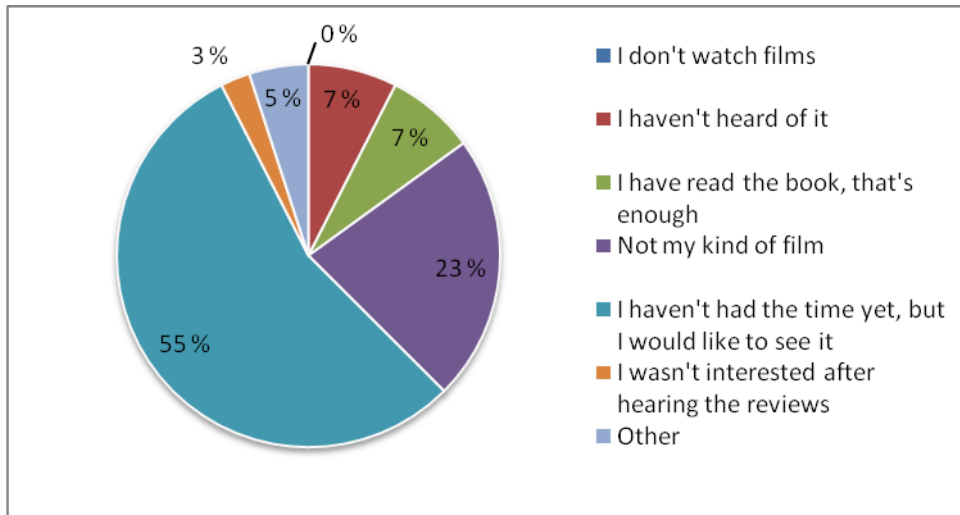
The 51% who had seen the film adaptation showed the greatest percentage of agreement so far in the survey (Figure 13). As much as 68% from this group gave the option *I had read the book, and wanted to see the film version* as their reason for why they had seen the film adaptation of the novel. 23% had seen the film adaptation because of *The Reviews*.

Only 5% had watched the film because of *Recommendations from friends and acquaintances*, compared to the almost 50% who had given this option as the main reason for reading the book version. This indicates that there may be a difference in factors of what influence the choice to engage in book- and film-version of the same narrative.



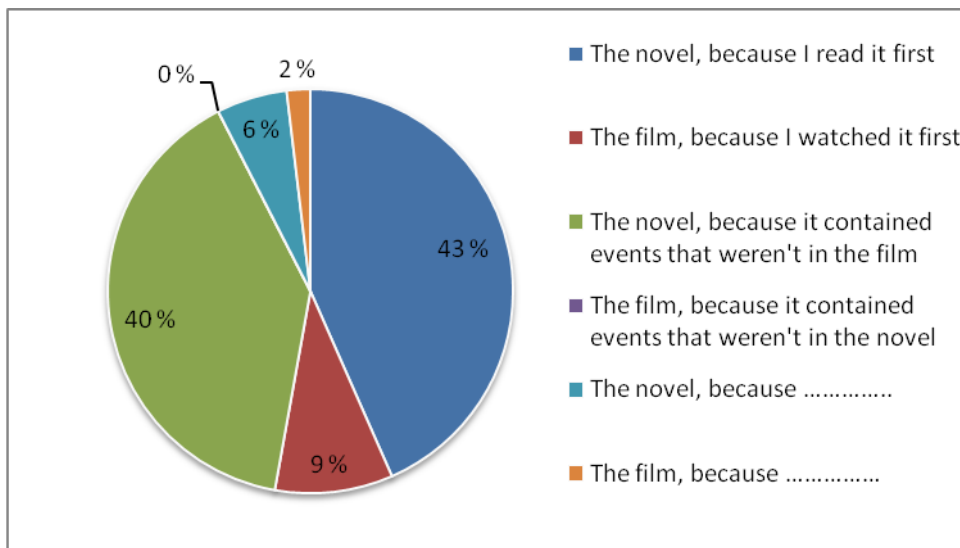
**Figure 13:** Reason for having seen the film adaptation of *The Girl with the Dragon Tattoo*.

Also amongst the participants who had not seen the film adaptation of the novel, a relatively high agreement was reflected when as much as 55% of the participants in this group selected *I have not had the time to watch it yet, but would like to* as the reason for not having seen the film adaptation (Figure 14). The remaining participants in this group were spread over the remaining options, with 23% selecting that *The Girl with the Dragon Tattoo* was *not my kind of film*. Also on this question none of the participants selected the option *I do not watch films*, which shows that none of the participants in the survey do not watch films at all.



**Figure 14:** Reason for not having seen the film adaptation of *The Girl with the Dragon Tattoo*.

Figure 15 presents the results of the question where those who had read and seen both versions of one, or both, of the narratives in focus. Here we see that a total of 89% preferred the book version over the film version of the narrative(s). Out of these 89%, 43% had selected *The book, because I read it first*, and 40% had selected *The book, because it contained events that were not included in the film*. Out of the 11% who preferred the film adaptation gave *The film, because I saw it first* as their reason.

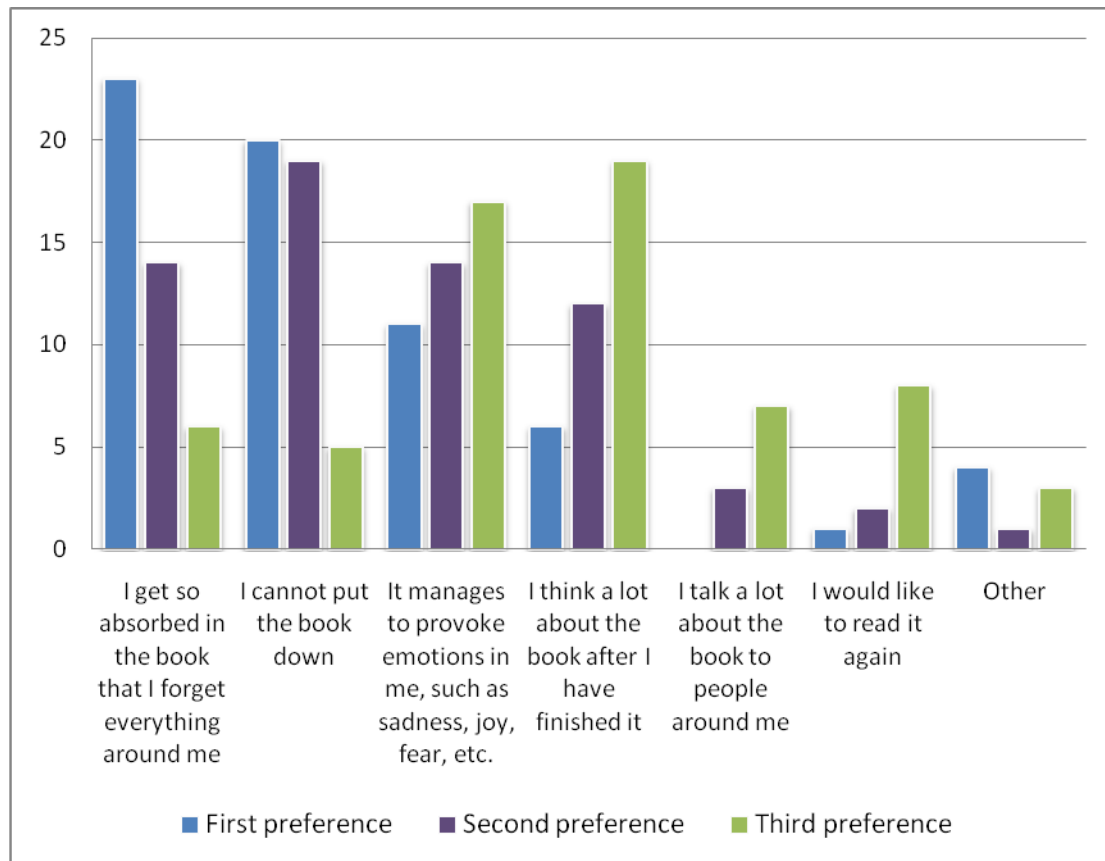


**Figure 15:** What version the participants who had engaged in both version of one or both of the narratives in focus preferred.

### *Personal Preferences*

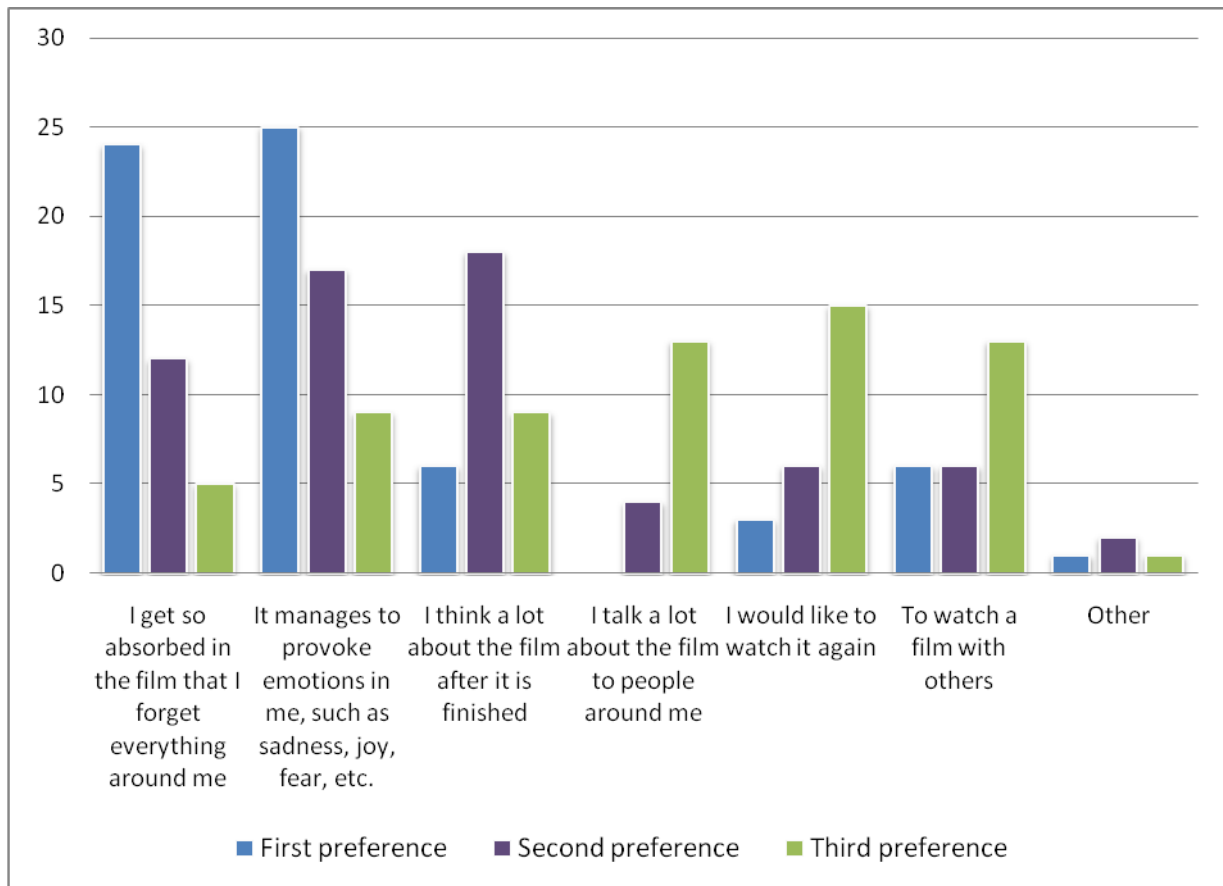
The next section of the survey was presented in a different manner than the previous sections. Here, a number of options were listed for each question, and the participants were asked to prioritize their three most important preferences. This was done by writing 1 on the most important option, 2 on the second most important option, and 3 on the 3rd most important option. Because the participants had to give three preferences on each questions in this section it was difficult and confusing to present the data in percentages. Therefore, the data presented in this section will be presented in the form of number of participants. I will resume to the use of percentage presentation will be resumed when reaching Figure 25 in the data presentation.

The first question in this section was asked in order to map the participants' personal perceptions of what they consider a good reading experience (Figure 16). Out of all the options, the one that most participants listed as the most important one was *I get so absorbed in the book that I forget everything around me* (23 participants). The option listed as second preference of importance by most participants was *I cannot put the book down* (20 participants), and selected as the third preference of importance by most was *I think a lot about the book after I have finished it*. The only option that was not selected as the most important factor to characterize a good reading experience was *I talk a lot about the book to people around me*, and disregarding the preferences, this was also the given option which, in total, fewest participants chose. The only option with fewer selections was the option *other*. Some may claim that the two options selected the most as first and second preference are very similar, and in some aspects they are. However, as mentioned earlier in this section, the aim for the survey was to get as exact responses as possible, therefore some of the alternatives included in the possible answers are similar, but not exactly the same. The options of *I get so absorbed in the book that I forget everything around me* and *I cannot put the book down* may in some aspects reflect the same meaning, such as the book being very engaging. However, the two alternatives expresses different thoughts; one refers to the psychological process of being strongly engaged in the narrative, the other option focus on the physical act of closing the book and not continue reading.



**Figure 16:** Preferences as to what characterizes a good reading experience.

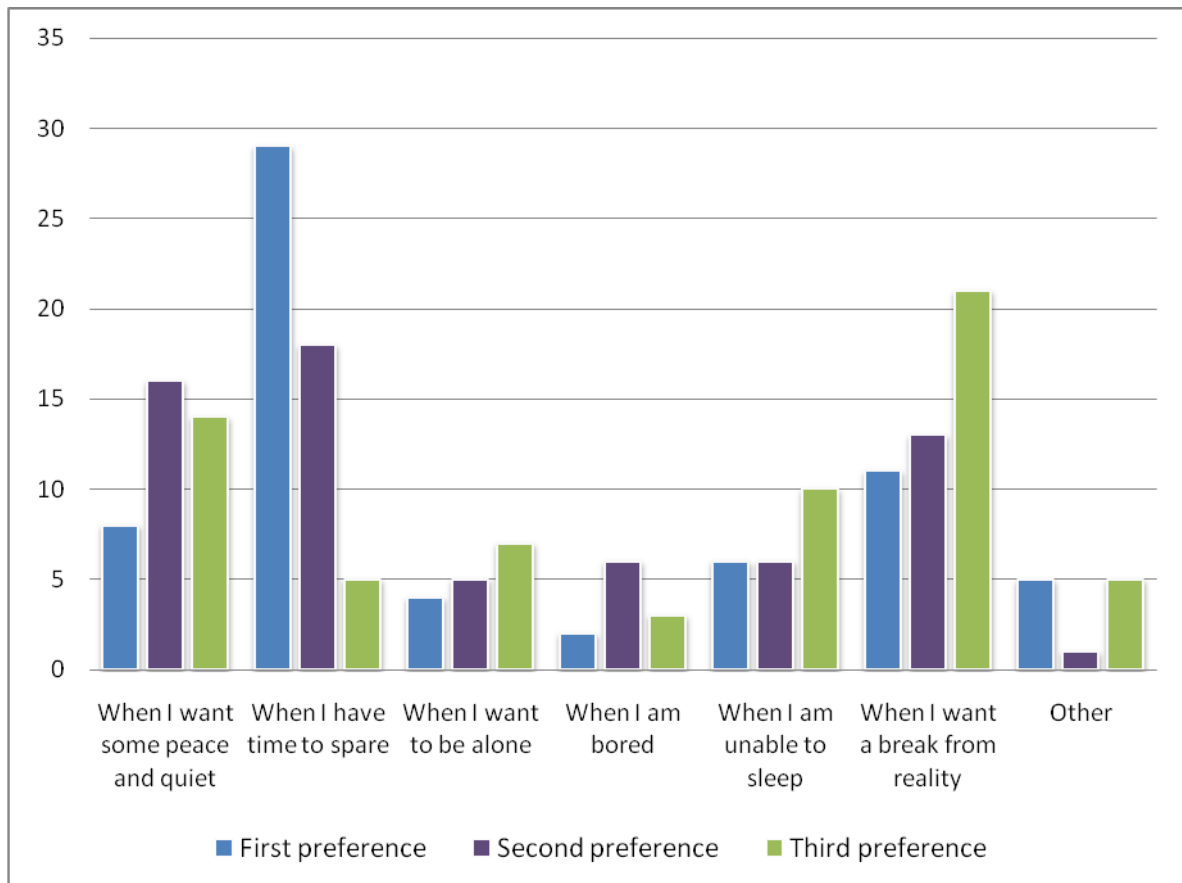
When the participants were asked what three factors characterized what they considered a good film experience, the answers were slightly different than when asked about reading experience (Figure 17). Here, the option selected by most participants, and also selected as number one of importance (25 participants) is *It manages to provoke emotions in me, such as sadness, joy, fear, etc.* The option of *I get so absorbed in the film that I forget everything around me* was selected as the most important characteristic of a good film experience by 24 participants, which is almost equal to the selection in regards to the book experience. Selected as the second most important factor by most participants is that of *I think a lot about the film after it is finished*. In regards to a good book experience this option received most selections as the third factor of importance. Selected by most participants (15 participants) as the third most important factor to characterise a good film experience was *I would like to watch the film again*. In comparison, this option was not selected as the third most important factor in regards to a good book experience by more than 8 participants, and in total (first, second and third preference) by 11. This option was selected, in total, by 25 participants in regards to what characterize a good film experience.



**Figure 17:** Preferences as to what characterizes a good film experience.

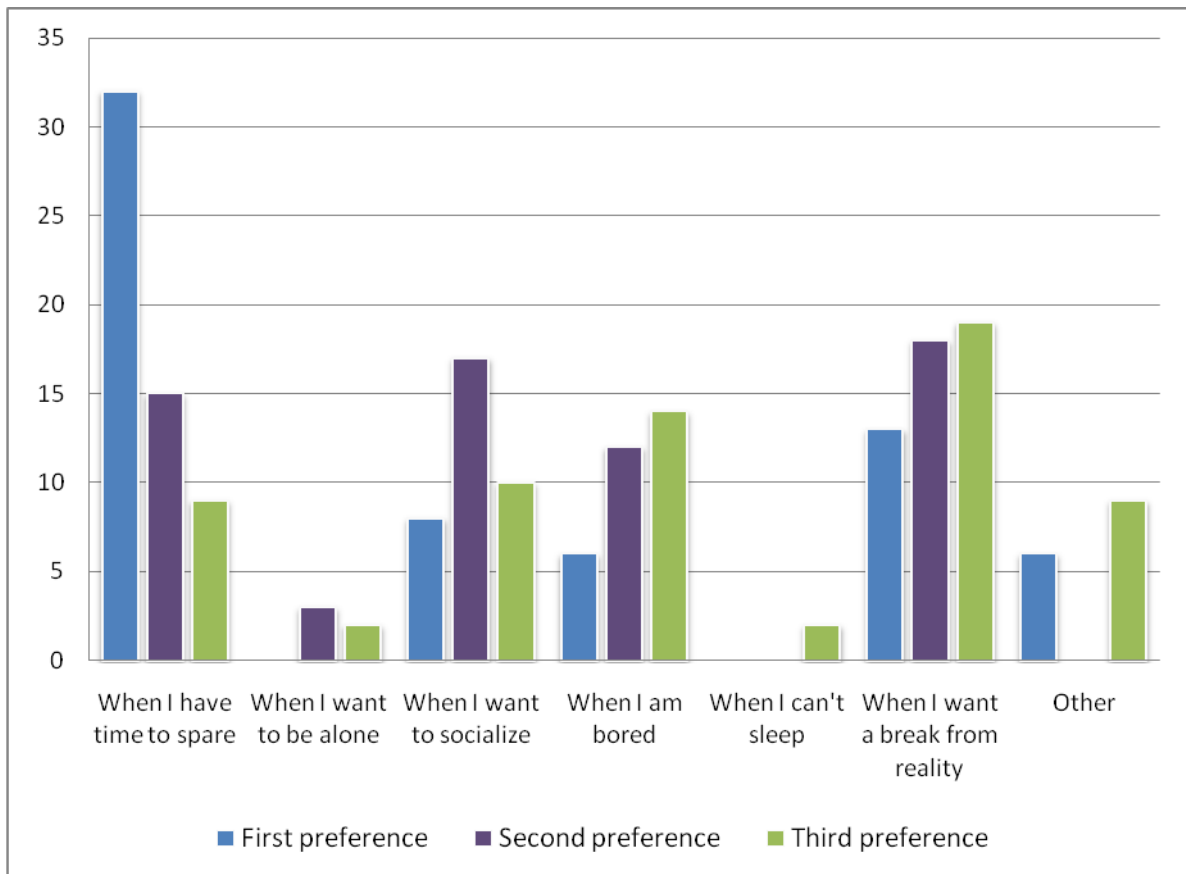
The next question dealing with personal preferences was the question of when people engage in book reading. The same system of selection of the top three factors of importance was used to map the participants' preferences (Figure 18). The major factor here, selected as first priority by no less than 29 participants, was *When I have time to spare*. This was also the factor selected as second factor of importance by most participants (18 participants). The factor most participants selected as the third factor of importance was *When I want a break from reality* (21 participants). This factor was in total selected as one of the top three factors by 45 participants, only exceeded by the factor of *When I have time to spare* which was selected as one of the factors by 52 participants.





**Figure 18:** When the participants engage in book reading.

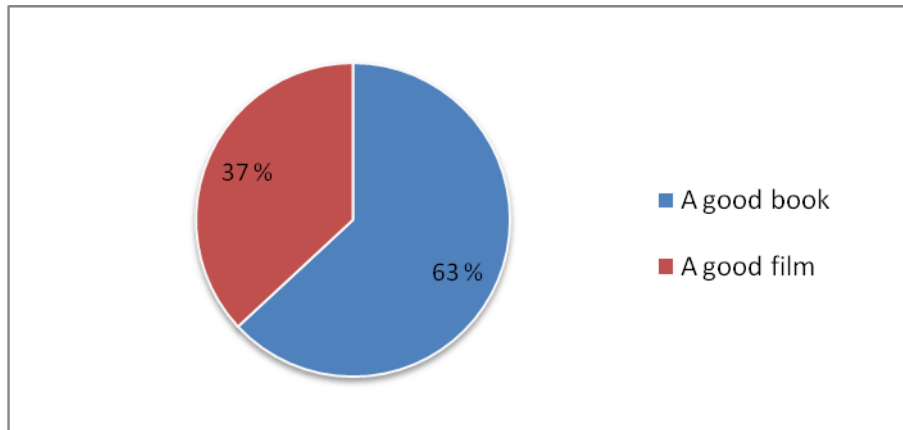
Following the question of when people engage in books was that of when people engage in films (Figure 19). Here, the factor selected as most important by most participants (32 participants) was *When I have time to spare*, and this factor was in total selected by 56 participants. The factor selected as the third most important factor by most participants (19 participants) was *When I want a break from reality*. This factor was in total selected by 50 participants and makes it the second most selected factor in regards to film watching. This makes the two factors the most selected ones both in regards to book reading and film viewing.



**Figure 19:** When the participants engage in film viewing.

In contrast to this, there are certain differences between the results of the two questions. A total of 35 participants had selected *When I want to socialize* as one of their preferences towards film viewing. As a result of book reading not being a social activity, this was not given as an option on the question on book reading. Instead this question offered the option of *When I want some peace and quiet*, which is not applicable to film viewing due to the sound aspect of most films (note: if desired, participants could select this option through *other*).

The last question in the section of personal preferences was a simple question where the participants were asked what they mostly preferred, a good book or a good film (Figure 20). Here, a striking 63% selected that they preferred a good book, compared to the 37% who preferred a good film.

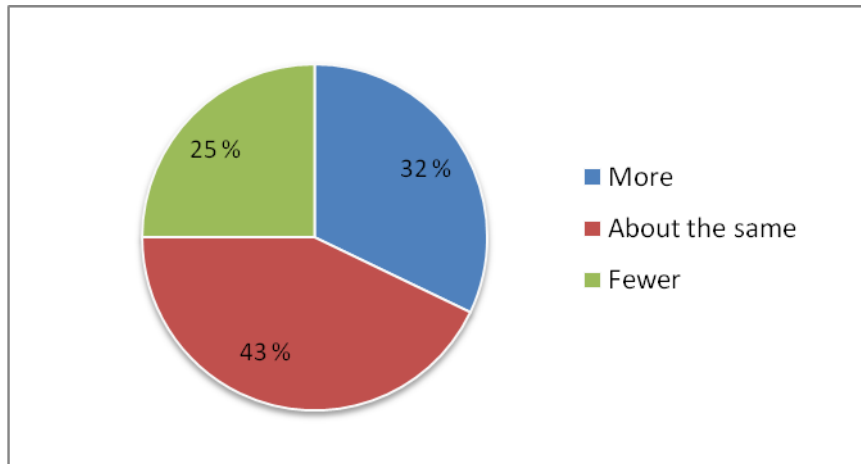


**Figure 20:** General preference towards engagement in books and films.

### *Now and Five Years Ago*

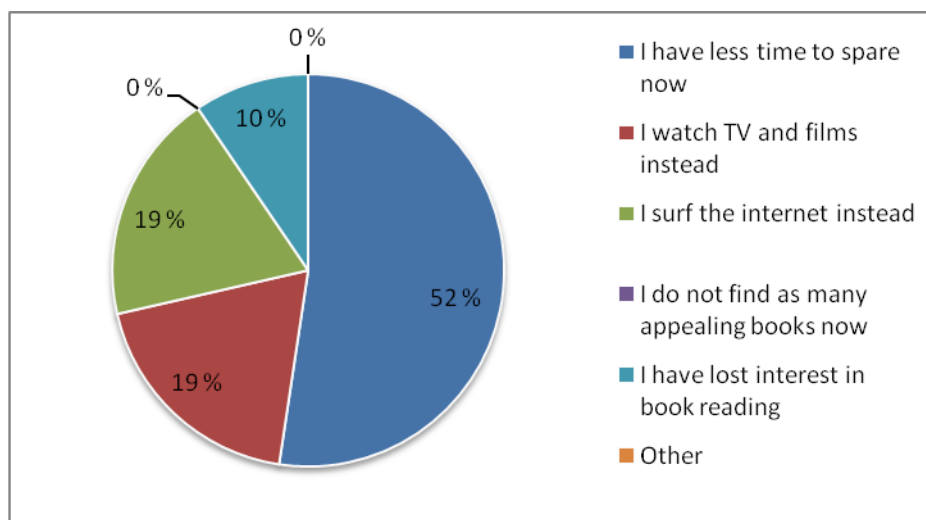
The last section of the survey focused on the possible changes in reading- and film habits the participants had gone through in the last five years. Although this is a problematic area for questioning it was decided that it should be included as a part of the survey, and also as a part of the presentation of the results. When people are asked about specifics in regards to everyday activities (such as reading- and film habits) five years back in time there may occur potential problems. Some may not remember in detail that far back, and therefore give the answer they think is most likely the case. This is also an area in which people may let trends and other people habits influence their answers. However, keeping in mind that some of these answers may be based on inaccurate memories the results of this section were as following:

On the first question in this section (Figure 21), the participants were given three options as a response to the question “Compared to five years ago, would you say you read more, fewer, or just about the same number of books now?” (Appendix 3, question number 26). A whole 43% selected that they read about the same number of books today as they did five years ago. Only 25% said they read fewer, and 32% said they read more.



**Figure 21:** Number of books engaged in now compared to five years ago.

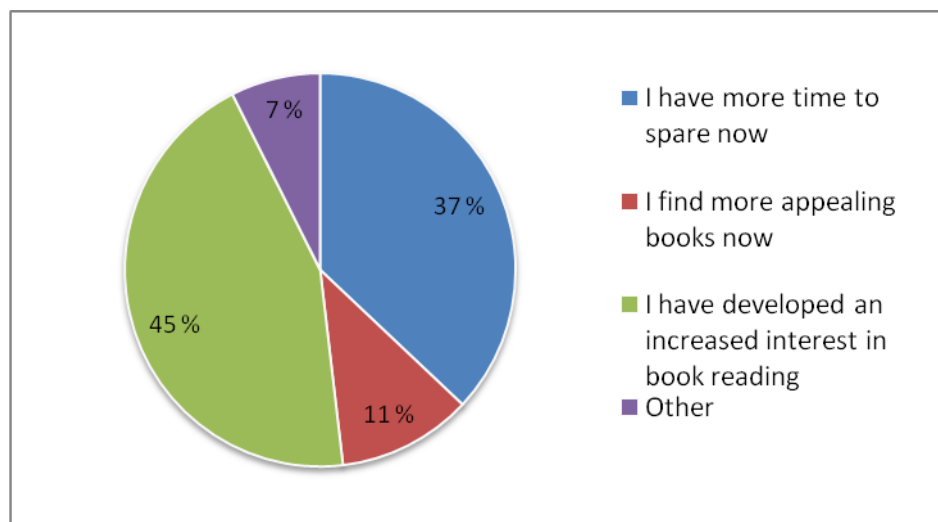
Following this question were follow up questions for the participants who had selected that they read *fewer* or *more* books in present time. First the ones who said they read fewer were asked what they thought was the possible reason for this (Figure 22). Out of the 21 participants who had said they read fewer books in present time, 52% selected *I have less time to spare* as their reason for this. 19% had selected that they *surf on the internet instead* and 19% had selected that they *watch TV and movies instead*. The remaining 10% gave *I have lost interest in book reading* as the explanation for the decrease in book reading over the last five years.



**Figure 22:** Reason for reading fewer books now.

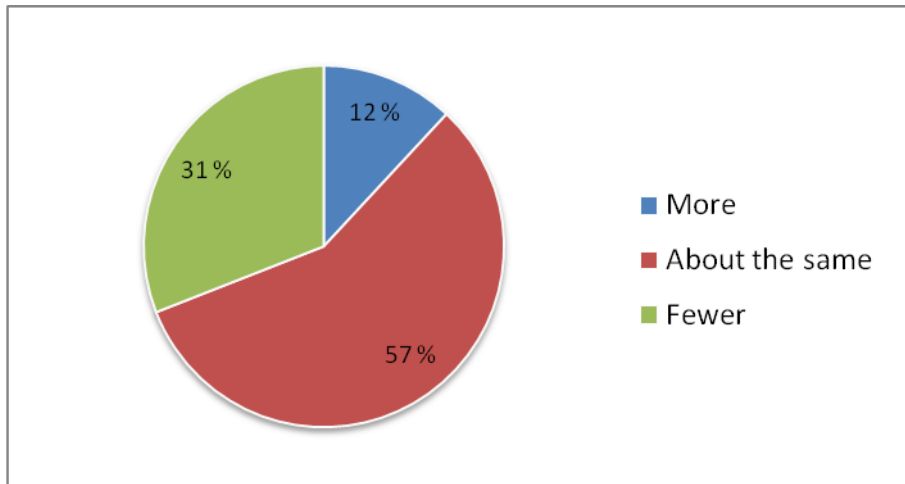
The 27 participants who said they read more books now, compared to five years ago, were divided into two main groups in regards to reasoning for their increase in book reading

(Figure 23). Figure 28 shows that 44% of the participants selected that they had developed *an increased interest in book reading*. In the other group, 37% had selected that *they had more time to spare now* compared to five years ago. 11% for the participants had selected that they read more books now because they *find more relevant books now compared to before*. The 2 participants (7%) who had selected the option *other* had both expressed that they read more books now because they were no longer students and had more time for pleasure reading now that they did not have to spend as much time on reading for academic purpose.



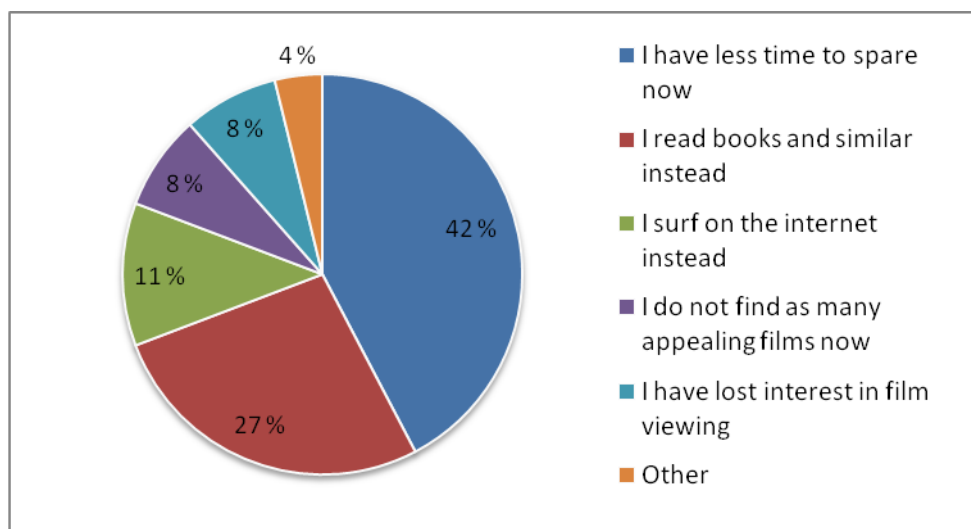
**Figure 23:** Reason for reading more books now.

The last part of the section was devoted to the participants' film-habits now, compared to five years ago. The same question as in figure 26 was now presented in regards to film viewing. Again, the participants were given three options as to whether they watch more, as about the same, or fewer films in present time compared to five years ago (Figure 24). Here, 57% expressed that their film viewing habits had not changed much and that they watched about the same number of films now compared to five years ago. As much as 31% of the participants expressed that they watched fewer films in present time compared to five years ago, and only 12% selected that they watch more films now.



**Figure 24:** Number of films engaged in now, compared to five years ago.

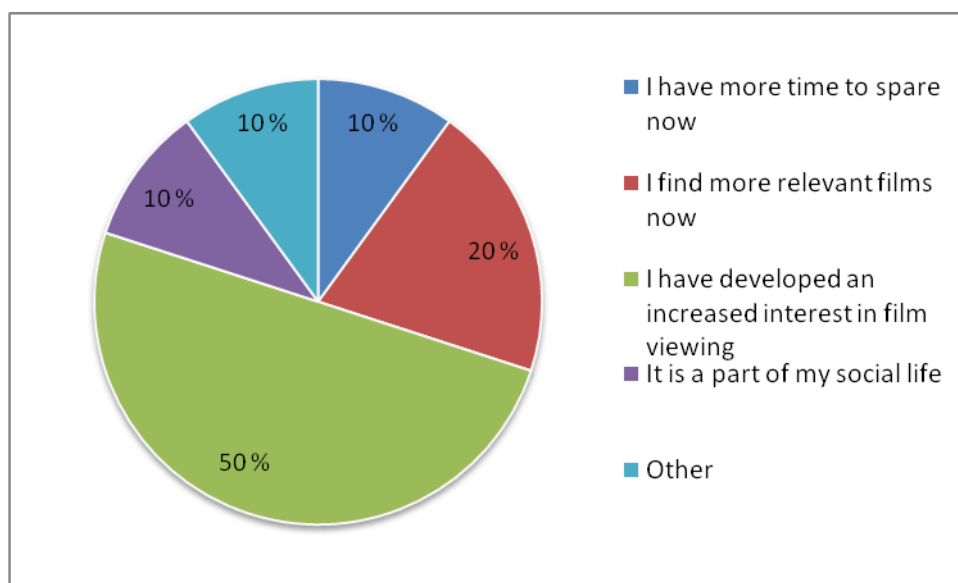
Amongst the 26 participants who expressed that they watched fewer films now, their suggested reasons for this were varied (Figure 25). The majority (42%) selected that they had *less time to spare now* compared to five years ago. 27% expressed that they *read more books and similar* instead, and 12% gave the internet as the reason for their decreased film viewing. The remaining participants were divided between *I have lost interest in watching films, I do not find as many relevant films now or other*.



**Figure 25:** Reason for watching fewer films now.

Out of the 10 participants who had expressed that they watch more films in present time compared to five years ago, 50% selected that they *have developed an increased interest in film viewing* (Figure 26). 20% had selected that they find more relevant films now than

what they did five years ago. 1 participant (10%) had selected each of the following options; *It is a part of my socializing*, *I have more time to spare now*, and *Other*.



**Figure 26:** Reason for watching more films now.

## 4.2. Summary

In order to provide a possible answer on the question on what narrative version people generally prefer and why, the questions and the possible answers for selection on the survey had to be carefully formulated. Although one of the questions on the survey (Figure 20) simply asked the participants what they preferred; a good book or a good film, the answer to the question is not that simple. In order to try to explain why people prefer one narrative version over the other, or even if it makes no difference to some, it is necessary to look at all the factors that make this the case.

When the participants were asked what characterized a good reading experience compared to a good film experience more than twice as many participants selected *It manages to provoke emotions in me, such as sadness, joy, fear, etc.* as the most important factor in regards to film experience compared to book experience, although this was an option on both questions. The exact same number of participants had selected *I think a lot about the film/book after it is finished* as the most important factor in regards to a good film experience as to a good book experience.

In order to get a more profound impression of how people regard the two experiences personally the data collected from the in-depth interviews needs to be studied. This will be further discussed in the discussion chapter of this thesis.

### **4.3. Results – Interviews**

In this subsection the data gathered in the interviews will be presented. Not all the questions from the interviews will be included, but rather those of highest relevance. However, the complete translated versions of the whole interviews, as well as the complete original transcriptions (Norwegian) can be found in the Appendix (Appendix 5-11). The initial questions in the interviews were based on age and occupation. This information has already been presented earlier in this section.

#### *The activity of engaging in the narratives in focus*

The first section of the interviews dealt with the actual activities of engaging in the narratives in focus for this thesis. Here the subjects were asked different questions in regards to how, where and why they read the novels and watched the films.

The first question in this section was whether the subjects had read the novels or watched the film adaptations first. To this all of the subjects said that they had read the novels first. The subjects who had engaged in both narratives said they had read the novels first in both cases. When they were asked why they had engaged in the novels first, and whether it was a coincidence or a deliberate choice they answered the following:

#### **4. Why was this? Coincidence or deliberate choice; and why this choice?<sup>2</sup>**

*Subject A:*

*Well, when I read the books, the films had not been produced. It's been a while since I read the books.*

*Subject B:*

*Well, it was more of a coincidence, because the films had not been released yet. Only the books were available.*

*Subject C:*

*I had heard good reviews about it, and I was bored. So I thought I'd might as well read a book. And that was pretty much it.*

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<sup>2</sup> For a complete version of the original (Norwegian) transcription of the interviews, and the complete English translation, see Appendices 5 -11.



From the subjects responses there does not seem to be any strong reason as to why they chose to read the books first. The two first ones said it was simply because the films had not yet been published, whereas Subject C said it was a result of good reviews.

**5. Do you remember when and where you read the books?**

*Subject A:*

*Uhm...no. When were the films released, do you know?*

**T: *The DaVinci Code was released in 2006.***

*Ok, then I probably read the book at least two years earlier. At least in a fair amount a time before the film came out.*

**T: *Do you remember if this was while you were on holiday or had time off from work, or was it more as a bedside read?***

*No, it was the usual....I read a lot of books, all the time, and that I.. I had read about the book and knew it was of current interest, so I went and bought it.*

*Subject B:*

*No, not sure. I basically read them because, the first book (The DaVinci Code) because friends had told me that it was a good book and recommended that I read it, so I did.*

**T: *Was it in the context of anything in particular, such as holiday, on travel, or other?***

*Not The DaVinci Code. That was...it was really popular, everybody was talking about it. Saying it was a very good book. That's why I read it too.*

**T: *So it was more or less read as a bed time read?***

*Yes, and holiday. Primarily holiday I'd say.*

**T: *And The Girl with the Dragon Tattoo?***

*That was a result of the fact that my wife and I bought all the three books in that trilogy as a Christmas present for ourselves because my wife wanted to read them. I said okay, I'm in. I hadn't heard about the book at all, I only heard the name of the author. So when she had read all three books, about a year later, I started reading them. As a summer read at the cottage. So I read the books, primarily the first one, around the same time as they were shooting the film.*

*Subject C:*

*I need to think about that... I actually read it while I was in Oslo. I sat in Frognerparken and I was there on vacation. I finished the book in two days. Then I bought the second book and went back to the park with that one too.*

Here we see that after a little bit of thinking all the subjects managed to recall some aspects of the activity of engagement in the novel(s). Subject B and C both said that they read them in relation to vacation. Subject A said that she read them as a usual read, which indicated that she did not read them in relation to a vacation or any other special occasion. Although these answers may not reflect anything notable by themselves, they become relevant towards the responses to the following question:

**6. Do you think that influenced your experience in any way?**

*Subject A:*  
*No.*

*Subject B:*  
*I think it did, yes. Because when you, when you have time off you're more calm and relaxed, right. When you're in bed at night and read for maybe 10 minutes before you fall asleep you get the story much more split up. When you have time off you can read for hours, and are able to read larger parts. This way you get the plot more put together than in little portions.*

*Subject C:*  
*I think so, because I had some peace and quiet. I had the time and there was nothing stressful around me, no work or anything. So I could just take my time and read, and I finished it. It was so thrilling.*

Here we see that the same two subjects (B and C) who said that they read the novels while on vacation think that this affected their experience in a positive way. They both express that because they had more time to focus and could read for longer periods of time they may have had a better experience. Subject A, who said that she read the novels as usual read said she didn't think it had an influence on her experience.

#### ***7. What made you want to read the books/watch the films?***

*Subject A:*  
*I had read about them in newspapers and heard from friends who had read it that it was a really good read. Also, it was very interesting that a lot of the plot takes place in Paris, which is, to me, a very interesting place.*

***T: Why is that?***

*Well, because I have lived there for six years and I know quite a lot about Paris.*

*Subject B:*  
*It was probably my wife who made me read the books, considering she had bought them. I was more or less recommended or commanded (laughing) to read them. But having said that, the books turned out to be really good books.*

***T: What made you watch the films?***

*Basically because I had read the book I got interested in the film version. But we never got as far as to see them in the theatre...or, we did see *The DaVinci Code* in the theatre, but we saw *The Girl with the Dragon Tattoo* on DVD when it came out.*

*Subject C:*  
*I had heard some good reviews about Larsson's trilogy and I thought...ooh, a little bit of crime, and...actually, the fact that it was Swedish caught my interest too. That it's not always the typical English crime. I think that's what caught my attention and interest.*

In the responses to question number seven the subjects all have their own reasons as to why they engaged in the narratives; Subject A has lived in Paris, and was therefore very interested in *The DaVinci Code*, subject B read them as a result of his wife buying them for them for

Christmas, and subject C read it as a result of good reviews. Here we see a variety of factors that determined why people engaged in the narratives, like in the survey.

**9. Did you watch the films in the theatre, or on DVD/TV?**

*Subject A:*

*I saw them in the theatre. Both of them.*

*Subject B:*

*I saw the first one (The DaVinci Code) in the theatre, and the other one (The Girl with the Dragon Tattoo) on DVD.*

*Subject C:*

*I watched it with [...], on DVD.*

**10. Do you think this influenced your film experience in any way? Why/why not?**

*Subject A:*

*No, I don't think so.*

*Subject B:*

*Not in particular, because none of them are....They were narrating stories which told a story, and not grand in any way. Had it been film adaptations of experiences from nature or scenes from big battles you would have had a more intense experience in the theatre. None of these films were like that. Here, it was the plot that was important.*

*Subject C:*

*Not really, because I kind of knew the plot of the film since I had read the book first. But it was fun to see if the images you had created in your mind were similar to those in the film.*

***T: Do you think that if you had seen the film in the theatre that it would have been a different experience?***

*Maybe. I'm not sure. I had read the book first, so...you get a different experience in the theatre no matter what though. It's big and there's lots of people. But considering I already knew what the film was about I don't think it would have made that much of a difference.*

Here all the subjects agree that they do not think it made a big influence on their experience of the film adaptation whether they watched it on DVD or in the theatre. Subject B and C point out that there is a difference between watching films on DVD compared to in the theatre, but that this depends on what type of film it is and whether or not you they know the plot of the film in advance. The next question focused on the subject's general experience towards novels:

***11. When you finish a novel, especially if it is a good novel, how does it leave you feeling?***

*Subject A:*

*I feel very sad (laughing).*

**T: How come?**

*I would have wanted it to last much much longer. So, sometimes you try to read a little slower, to save it...so it'll last longer (laughing).*

**T: Would you say that you miss it once you have finished the book?**

*Actually, yes. It's like you'd wish there was runner up book sometimes. That's what it was like with The DaVinci Code, I think. Because it was a very thrilling book.*

*Subject B:*

*Actually I feel kind of sad that it is finished, because it was a lot of fun. And usually, these books, both of them were most thrilling towards the end, so...it was kind of an anticlimax when the book was done. It's almost as if there's a void, because then you no longer have the joy of continuing reading that same story.*

*Subject C:*

*Well, I feel content if it's a good book. I feel like "Ah, I'm glad that's how it all ended". Also, you feel content having finished the read.*

**T: Do you ever feel like "What do I do now"?**

*Yes, that's actually what it was like with this book by Stieg Larsson. Usually I don't like to read books where you have to keep reading. Because if it's a good book you need to read, like...10 books before you get the whole story. But with this I just had to get a hold of the second book right away.*

**T: Did you feel any kind of "comfort" knowing that there was a sequel when you finished the first novel?**

*Yes. Actually, I waited to read the first one until I knew that all three books were published and available.*

**T: Did you notice any difference in how you felt when you finished the first novel compared to when you finished the third and last novel?**

*Yes, with the last one... I wasn't really done with it. I thought it was so thrilling that I was slightly irritated when I was done. I felt there was a void, and I was missing another book on the same story.*

Here the issues of feelings in regards to narratives is introduced to the subjects, and they all respond in somewhat the same manner; they all had a feeling that something was missing when they had finished a good novel. All three said that they had had that experience with at least one of the novels in focus here.

**12. Did you in any way feel like you could identify with any of the characters in the novel? Why/why not?**

*Subject A:*

*No. I think the characters are too particular for me to identify with them.*

**T: In both of the novels?**

*Actually, yes.*

*Subject B:*

*No, not really. To me, the characters were unfamiliar that way. I couldn't relate.*

*Subject C:*

*No, not really. It's so absurd, you know. At least compared to my everyday life. But, obviously, it depends. For instance, the main character, obviously you can relate to some things. But of course, he's extreme, the main character. But you feel like you can relate to feelings the main character might have.*

**13. Did you in any way feel like you could identify with any of the characters in the film? Why/Why not?**

*Subject A:*

*No, not really, because I think both the characters in the films as well as in the novels were very particular. And, if you take age into consideration, I am quite a bit older than the characters, especially the main characters. It would have to with the some of the older generation in *The Girl with the Dragon Tattoo*...possibly. But I'm not sure I could identify with any of them.*

*Subject B:*

*No...(thinking).If so, it would have to be in *The Girl with the Dragon Tattoo*. The journalist. To a certain extent, but it's limited.*

**T: How?**

*Well...(laughing). To me he seemed like a fairly free man. He didn't have a lot of commitments. I got married late, so I think, it kind of reminds me of time before I got married. He was very open, kind of, and not tied up in any ways.*

*Subject C:*

*Actually, yes. I thought I'd...especially him. There was Lisbeth Salander and also Mikael. In some ways I felt I could relate to certain things with Mikael. You know, the need to get to the bottom of things. When you realize that there's an answer out there, but you don't know where to start. And towards the end it almost becomes an obsession.*

In the two questions presented above we see an interesting tendency; when asked about the characters in the novel, all three subjects say that they did not feel like they could identify with any of the characters in a any particular way because it was all to different from their own lives. Subject C is the only one who said that she'd might be able to relate to some of the feelings the main character (in *The Girl with the Dragon Tattoo*) might have. However, when asked the same question, only in regards to the film adaptation of the novels, all the subjects mention that there were characters they were possibly able to relate too. Both subject B and subject C give examples of how and why they could relate to some characters, whereas subject A mentions that she could possibly relate to some of the older generation in *The Girl with the Dragon Tattoo*. Although the same characters are present in the novels and the film adaptations of the narratives, there seems to be a difference in the level of identification the

subjects were able to feel depending on which version they are asked about. This will be further discussed later on in this thesis.

#### **14. Which version did you prefer, the novels or the films, and why?**

*Subject A:*

*I preferred the books.*

**T: Why?**

*Because you get to use your imagination and you get to use your brain in a different way. You create images and try to apply these images to the plot in the novel. You engage in the events and places in a way that.... To me, it is absolutely an advantage to have read the books. So I prefer the books.*

*Subject B:*

*I think I would have to say the books. In both cases. Because you get more...well, you get more details....the details are much clearer. A film, right, is about two or two and a half hours long. When I read the book I probably spend at least 10-12 hours on it. You receive more details and you create your own fantasy inside your head which you don't get in the theatre or when you watch the film. There, you see it all directly...and you often compare what you see to what's in the book and find out that so and so was the same, but often there are cuts in the film of things that were a part of the book, and you commend on this. They skipped so and so, but... Yeah, the book is usually better.*

*Subject C:*

*I preferred the book. I think it provided more important details. Such as this one scene. In the book I thought this was very good...(interruption; phone rings). There were a couple of scenes which I thought the book described very detailed with a lot of different input, and when you saw them in the film it....I had expected much more of the little things that were missing.*

**T: Did you feel like there were parts from the book that were important towards your experience that were left out in the film?**

*Yes! I was almost thankful I had read the book in advance, because there was a scene... I particularly remember it because there was a lot of history leading up to it. In the film I felt like they just jumped into it.*

**T: Do you remember what scene this was?**

*I think it was the scene where he moves out to the countryside to help that older man find out who the killer was. I felt there was a fair bit missing there, a fair bit of the information leading up to it. It wasn't there in the film, I think.*

**T: So the build up was not that present in the film?**

*No, I didn't feel that it was. I don't think I would have missed it if I hadn't read the book first. But I had expectations, and I expected to get the build up information. But that scene wasn't as detailed as in the book, so I think I had really high expectations. For someone who has not read the book first I don't think they would get that impression.*

**T: Towards the end of the novel it is revealed that Harriet is alive in Australia. Did you notice any difference in how this was discovered in the novel compared to in the film?**

*I don't think it was such a large part of the film as it should have been. Basically, to*

*me, that's what the whole plot in the book lead up to, and also should have done in the film. All of a sudden it was just this little thing. So I was a bit disappointed.*

Here all three subjects agree that they preferred the novels over the film adaptations of the narratives in focus. Although they provide somewhat different explanations for their preference they all say that the novel provided more details than the film adaptation and also, that the novel version of the narratives gave them the opportunity to use their own imagination to create the desired images of the characters and events in the novel. Subject C provides an example of how she thought the novel gave a better presentation and build up to a certain scene. The answers provided here and the answers provided on the question of what order the subjects engaged in the different versions of interest in the discussion section of this thesis.

This far into the interviews the subjects had already provided their answers as to whether or not they could identify with, or relate to, any of the characters in the narratives. The following question shifted the focus in this area to the feeling aspect of the subjects' experiences of the narratives, and their characters.

***15. Did any of the characters in the novels or films provoke any special feelings in you? Why/Why not?***

*Subject A:*

*Yes... I have to admit that I like...I really liked the main character (Robert Langdon) in The DaVinci Code. I thought he was a very charming man, and also the girl who was the other main character. I think the two of them fulfil each other well. Also, you get a little disappointed over certain characters who turn out to not be who they pretend to be. That's a little...you kind of want to punch them (laughing). You get...you kind of get carried away by the plot, so when some people turn out to not be who they pretend to be you get...at least I got a little...pissed off to say the least (laughing).*

*Subject B:*

*Yes, maybe in The Girl with the Dragon Tattoo. That girl.*

***T: Lisbeth Salander?***

*Yes.*

***T: Why?***

*Because...the way she was treated...so unfair. You kind of had this... You sympathized with her, what she had gone through. It...it has something to do with justice, right. The way in which the Swedish society had treated her. It was so wrong.*

*Subject C:*

*Yes. Bjurman. The lawyer, or her guardian. He.....was so disgusting that I felt like I wanted to jump into the film and beat him up too. I was rooting for Lisbeth and though "You go girl!". I mean...that's like the things you read about in the newspapers every day. They're real things. That he deals with this in the book....it's not far from reality.*

*And that's when I felt that... I felt a hate towards how he misused his power. It was waaaay out of line.*

**T: Did you feel sympathetic towards Lisbeth?**

*With what she did? What she did was crazy and wrong, but yes. It was the worst scene.*

**T: What about the other characters? Henrik Vanger, for instance?**

*Right, the old man who hired them. No, really, he was just...I didn't feel like I could relate to him. He was just someone who was more or less obsessed with the idea that Harriet was still alive. And he used Mikeal as a last resort. I felt that even though that was the red thread throughout the story, it was the subplots about Lisbeth, and what she went through...that was what really....that she actually was an intelligent person, that the government steps in only to protect their...call it....secrets. That it affects innocent people. That's what caught me. The thing with Harriet, that was just something extra.*

Here, again, all three subjects said that some of the events or characters did provoke feelings in them. Subject A felt disappointment when some of the characters in *The DaVinci Code* turned out to not be what she first thought they were. Subject B and C both referred to Lisbeth Salander and the way she was being treated in *The Girl with the Dragon Tattoo*, and they both felt sympathy towards Salander and her actions. The responses provided here are especially interesting in regards to Miall's previously presented idea that "we adopt the feelings and perspective of a fictional character" (Miall, 2006: 86). This issue will be discussed further in the discussion section.

The interviews were continued with another question related to the subjects' emotional responses towards the narratives.

**17. Did you find any emotional differences in how you responded to the film versions and the book versions? For instance, how you remember the stories (content, narrative or the act of reading the books/watching the films, or other?**

*Subject A:*

*Well, I think that when you got to see a film in the theatre and see these things on screen I think that the scenes that deal with murder and violence, they're... I think they.... It is worse to see them on screen than what it is to read about them in a book, because in the book you can easily skip the most detailed parts. So when the monk was killed...you can kind of....you can skip some of the details when you read it. But in the theatre...you can close your eyes, but you won't be able to avoid the scenes completely. So...but I think it's exciting to see, say in *The DaVinci Code*, the scene where they jump out of the window at the Louvre and on to that trailer passing by. It's fun to see things like that on screen.*

*Subject B:*

*Well, I'd say...in certain parts of the film *The Girl with the Dragon Tattoo* was a bit dull. I liked the book a lot better. The book was clearer. But I guess not everything in the book was presentable in a film adaptation.*



***T: Would you say there is a difference in how you remember the stories, or in regards to the activity of reading or watching them?***

*When you read a book you decide how much you can read and how far you can read. That way, you get more engaged in a way, when you read a book compared to when you watch a film. The film is in a way a shortening of the plot in the book. Much is already said and done, and the thrills have already been released in the book. When you watch the film you expect to see what you already know. You know most of the events when you have read the book. If I hadn't read the book, then maybe the film could have offered me more. It depends on the order in which you engage in them. It's what you do first that counts, that's probably where you'll get the best experience. So I think it depends on the order.*

*Subject C:*

*I felt like you kind of create your own little world when you read the book. You have your own idea of how things are carried out and you kind of create an image of the characters, the events and the situation. So when you watch the film you kind of...either its' similar or it's in complete contrast to what you've pictured. So I think, that being able to create that world inside your head provides a better...it gives me more. At least considering, yes, the events, the characters, how they looked, the reactions... For instance, when he moved out to that cabin and stayed in the cabin that the old man...Vanger....I had imagined that to be prettier (laughing) then what it was.*

Again, the subjects seem to agree to a certain extent, however, they explain their responsive differences in different ways. Subject A uses actual examples from *The DaVinci Code* to indicate that she thought she could be more selective as to what parts she wanted to pay attention to in the book, whereas in the film adaptation the scenes had already been selected for you. However she also points out that some of the scenes in the film version were fun to watch in moving images.

Subject B and C both refer to *The Girl with the Dragon Tattoo* and point out that the books provided them with more opportunities to create their own imagined images when reading the novels. Subject B, however, also points out that he thinks his emotional responses to the versions automatically differs considering he engaged in one version before the other. This was also pointed out by subject C.

***18. Did you experience any sense of suspense in the books and the films? If so, do you feel like there was a difference between the suspense in the books compared to in the films? In the way you remember it, or the way you experienced it?***

*Subject A:*

*Yes, it's.... Yes, it definitely does because I think, again, it's the same thing. When you read the books you get a completely different sense of suspense than when you watch the film, or maybe that was just because I had read the book first, which makes be know the outcome of the film. That ruins some of the suspense in the film. Because you*

know....you know the plot. Whereas when you read the book it is extremely thrilling.....because you don't know what will happen in the next chapter.

**T: Did you notice any effects or techniques the authors used which may have contributed to increase the sense of suspense in the novels?**

Yes, I think they...well, it seems they have that in common. Both of them (Stieg Larsson and Dan Brown) jump from one situation to another. They both do it, and they probably do it on purpose. That way you're not done with one event in the plot, and suddenly the novels jump to a whole different event, somewhere else, with other characters. Then later they return to the previous chapter. And they both do this. In the same manner. They probably have somewhat the same style of writing, which is probably to make their novels thrilling. Because you don't finish the event right there and then. You have to keep thinking about it, and then you think "Wow, what will happen next?", and all of a sudden the author shifts to another character. So I think this increases the sense of suspense and thrill.

Subject B:

Based on the order in which I engaged in them it's obvious that the books provided the suspense. The films didn't offer that same level of suspense, because then you knew what was going to happen, more or less. Even though the films weren't exactly like the books. But you remember the books, and you remember what will happen.

**T: Can you think of any techniques that were used to present the suspense in the novels that was not used in the films? Or the other way around?**

At least I remember that in *The Girl with the Dragon Tattoo* there is a lot more....he jumped quite a bit. In the film there weren't as many jumps in the plot. The film was simpler that way; there weren't any big jumps in the story. That means that.... the good thing about the book was that at times there was a very intense suspense present. The bad thing is that he...well, the book contained too much details in some aspects. You got these....he was going to describe a character, and he ended up providing the whole history of that person, which didn't really have anything to do with the plot itself, and which you forgot as soon as you had read it. So, sometimes you just skipped half a page because it was all about the personal history of a person...this man, he was this and this way, born then and there, did so and so. It didn't have any relevance to what was about to happen. Whereas in the film it was more head on. A lot of that had been left out. That way, I'd say that maybe the film had an advantage. So primarily, for the best profit maybe watching the film would have been better rather than reading the book, because you still get all the highlights of the plot. Or, the essence of the plot.

**T: But do you think that these so-called down periods in the book may have contributed to a more increased sense of suspense?**

No, I don't think so. I still remember when I read the book (*The Girl with the Dragon Tattoo*), and my wife said to me that the book didn't become thrilling until after the first 200 pages. So in the first parts of the book I sat there thinking "Well, I'll just have to get through these 200 pages before it'll start to get a little bit exciting". And it was kind of true. In certain parts it was really dull. But when the build up first started it was almost impossible to put the book down. Then there were long periods where you just had to read on.

Subject C:

Yes, all the time. I thought there was a constant build up.....(stops).

**T: In what way?**

*Well, you didn't really know the outcome. I have never read anything by Larsson prior to this, so I didn't really know the outcome, and there were constantly new factors appearing. So even though the red thread was to find out what happened to Harriet there were so many other issues introduced along the way, like that Vanger guy. His nephew, who had a torture chamber in his basement. And all of a sudden they discover that that numerous Russian prostitutes have disappeared. I never would have imagined that. Constantly there were new events that took your attention away from the main plot, that's the way, really, it was structured.*

***T: Did you sense a different kind of suspense in the novel than in the film?***

*Yes. Because you had all the details surrounding the build up. While, kind of, it is probably limited what they can create in a two hour long film. But...so they try to get the incidents... But I felt they just appeared. It was as if the little chapters where there's just a build up, where you get all the emotions, or they describe the characters' emotions. What they hear and feel, and what they see.... You can't create that in the film.*

What all the subjects have in common in regards to question number 18 is that they all point out that their experience of suspense was more present in the novel than in the film, however, all three subjects also point out that this might be the result of having read the novel prior to watching the film adaptation; that way they already knew the plot to a certain extent. Subject A and B, when asked about any possible techniques, both said that they noticed that the authors jumped a lot. By “jumped” they mean that they shifted from one setting to another, leaving them (the readers) wondering what the outcomes were. Subject C focuses on the constant revealing of new details in *The Girl with the Dragon Tattoo*. These are both techniques that will be discussed later in this thesis.

As a follow-up question the subjects were asked whether or not they thought that the version they engaged in first ruined any of the suspense in the version they engaged in second, and here, all the subjects once again agreed.

**19. Do you feel that the version you engaged in first spoiled any of the suspense in the version you experienced last? You said you read the books first, do you think this spoiled any of the suspense in the films?**

*Subject A:*

*Yes, it most likely did.*

*Subject B:*

*Yes, most definitely.*

*Subject C:*

*Yes. Oh yes. Because I knew what was going to happen. I was just a little bit focused on whether it would happen the way I had imagined. So, I think, if I hadn't read the books...it's an extremely thrilling film. But I sat there and knew the plot kind of.*

Here we see that all three subjects thought that having read the novel first ruined some of the suspense in the film version, although they are two different forms of the narrative.

The next question the subjects were asked was regarding their overall emotional experience with the two forms of the narrative.

**20. What version would you say provoked the most feelings and in you, and engaged you the most? Why? How?**

*Subject A:*

*Most definitely the books. But again, that's because I think it's more exciting to read and that way try to imagine the images and the events instead of having it all presented for you, on a big screen. That way, you can't...in a way...you cannot create your own images. You don't use your imagination. You see it all there and then. That's just the way it is. Whereas in a book, you can create your own images, and you can....you know, you can decide what the characters look like. When I read *The DaVinci Code*, which I read first. I didn't know that it would be Tom Hanks who played the lead part. This way I had to create my own image of him, and he was.... He wasn't too far away from being Tom Hanks, actually. He was tall with dark hair (laughing) in my....in my image. But ok, he wasn't Tom Hanks, but he was a handsome guy. And she, what was her name...Sophie, of course she was....well, they're always adorable.*

*Subject B:*

*The books. No doubt. Because I read the books first. The films were just a review of the all the best parts from the book.*

*Subject C:*

*I'd say the books. I think...again, I like to read, and again, the little details that are constantly revealed. Which build up, really, to the climax. You don't get that in a film. Not as I experience it. But that's because I usually prefer books to films.*

All three subjects had already said that they preferred the novels to the film adaptations of the narratives in focus. However, when asked about which version provoked the most feelings in them they once again, unanimous, said the novels. Subject A elaborated on her answer by explaining how the opportunity to create your own images meant a lot to her, Subject B simply said that it was because he engaged in the novels first, and Subject C pointed out the use of details in the novels as the reason for why the novels provoked most feelings.

The next two questions in the interviews dealt with the possible presence of romance in the two narratives in focus.

**21. In the novels, did you notice any romantic plotlines? If so, what were they and did they play a large role in your experience?**

Subject A:

*Well, there, again, I think the novels are similar to one another, because there isn't very much romance present in them. For instance, you don't feel like there is a relationship between the two main characters in *The DaVinci Code*. I feel it's more of a brother-sister kind of relationship. I don't think there's anything erotic. Maybe a bit more in Stieg Larsson's novel because they end up in bed with each other. But still, I don't get the impression that it's anything close...that there are a lot of sexual attractions and things like that. I don't think so. I actually think it's a little bit weird that they end up having a relationship, a sexual relationship that is.*

Subject B:

*Did I notice it? (laughing). In *The Girl with the Dragon Tattoo*...I have to say that he was...wouldn't exactly call him romantic, but he was, not easy, but very...in regards to women and sex, it was kind of...first coffee and cakes, then sex, kind of. Very simple.*

**T: What about Lisbeth Salander, did you notice anything there?**

*What was so special about Lisbeth was that although she wasn't James Bond, but she had many of the same characteristics as a female version of James Bond. Didn't have the looks, well, or, she was described as a skinny, more or less neurotic woman. But in reality she was pretty close to a James Bond, based on everything she knew about hacking and computers. That's where her strength laid. She beat everyone else with the immense knowledge she had about getting into other's systems and suck out all sorts of information. She beat them by knowing so much more about them than what others did. That's what was impressive...and she became pretty powerful.*

**T: But the relationship between Lisbeth Salander and Mikeal Blomkvist, did you sense that there was anything there?**

*Yes, they...(laughing)...they had a special relationship. And also here it seemed as the big change, because they went...from being almost hostile towards one another. They barely talked, and other times she would suggest that they went to bed together. It kind of broke...there were definitely swings present.*

**T: What about in *The DaVinci Code*? Between Robert Langdon and Sophie Neveu, the granddaughter of the man who was murdered, did you notice anything there?**

*Yes, well, no, that was more or less a kind of father-daughter relationship. At least that's my impression. That he took care...that he protected her and that she trusted him. So it was a different kind of relationship. It was nothing sexual. More a relationship based on care.*

**T: Did you feel like these so-called romantic relations influenced your experience of the narratives in any way?**

*Not really. You may say that in *The Girl with the Dragon Tattoo* it was an ongoing part throughout the whole narrative. In the other novel I can't remember that it played a large role, the sexual or romantic. It was mostly in *The Girl with the Dragon Tattoo* where Blomkvist had numerous relationships, which was kind of special. Not only numerous relationships, but they were all open relationships.*

Subject C:

*Yes, there was. There always has to be a little bit of romance (laughing). So he had also managed to squeeze in a bit of it. There was a kind of tension. Even though, I didn't feel like it was something that dominated the story in any way. But he...Mikael...he had a few relationships. With more than one woman. But I wouldn't*

*exactly call it romance. That was it. I don't think there was a lot of this romance. He had a special relationship with the woman who was married to an artist. I'm so bad with names.....*

**T: Erika Berger?**

*Yes. But I'm not sure how romantic of a relationship that was.*

**T: What about "physical romance"?**

*Physical romance, oh, there was plenty of that. He was....with more than one. But yes, there was a little bit of romance. Lisbeth and Mikael had a kind of relationship, but that was more like physical contact.*

**T: Did this mean anything for your experience of the story?**

*Actually, I haven't thought that much about it. I don't really think it mattered, for my complete experience. But I can understand....they were complete opposites, so I could never understand the attraction. It was attraction based on something completely different. And of course, it had to lead to physical contact.*

Although the subjects provided different responses to this question they all agreed that the relationships that were indeed present in the two narratives were not the stereotyped romantic relationships that are usually present in main stream popular films. What is interesting here is that both Subject A and B used terms relating to family relationships when describing the relationship between Robert Langdon and Sophie Neveu in *The DaVinci Code*.

As a follow up question the subjects were asked if they noticed any difference between the way the possible romance, or relationships, were presented in the two versions of the narratives.

**22. Did you notice any differences in the presentation of the possible romance in the novels compared to in the films?**

*Subject A:*

*Not that I can point out, no.*

*Subject B:*

*The only thing I noticed in the book is that it was more present in the book than in the film, kind of. It was toned down significantly in the film.*

*Subject C:*

*No. I don't think it was present enough in the book for me to notice, so I don't think there was that much of a difference. That's in regards to Lisbeth and Mikael. The others.... I actually thought there was very little in the film compared to in the book. There was much more in the book. He had four women in the book. I thought that was...they never even showed his relationship to one of the Vanger women in the film. So there was little focus on it.*

Here both Subject B and C respond that they thought the "romantic" relationships were more present in the novel (*The Girl with the Dragon Tattoo*) than in the film adaptation. Subject A,

however, said that she did not notice any particular difference between the two versions of the narratives.

Towards the end of the interviews the focus was shifted to the aspect of some of the questions from the survey, and the link between the two was made directly when asking the questions.

**23. In the survey I have carried out in this study, many said that they read novels because they want a break from reality. How do you feel about this? Can you identify with it?**

*Subject A:*

*Yes, maybe that's what reading books is about. I have always read books. I've read books since I was a young girl. Whether it is to get a break from reality.....at least it is to get that sense of suspense and thrill, especially when it comes to books like the two discussed here. But it is also to learn more and to be up to date on what's going on in that area. You read a lot of books, and not all of them are thrillers or suspense novels. It's just as many books dealing with contemporary relations and situations and what's relevant in our time. For instance, right now there are a lot of books dealing with Arabic situations and the Middle East and what's going on in Iran and Iraq. That's not to get a sense of suspense. That's more of a way to keep yourself up to date. Also up to date on what others read and that way be able to discuss it with others who have read it.*

*Subject B:*

*Yes, you disconnect from everything else when you read a good book. To me it is important that I don't have a lot on my mind when I am going to read a book. It's a lot harder if I'm at work and there's important stuff going on there. Then I'm not always able to relax with a good book. Because I get....I can't focus and concentrate properly. I have to do it when I don't have a lot of other stuff going on inside my head.*

*Subject C:*

*Break from reality....That has me thinking, what is meant by break from reality? Is it that you crave fantasy, or.... I relax with a good book. I engage in books, but it's not like...when I finish a book, I'm finished with it. I only engage in it there and then. But not all books. If there's too much fantasy I think it's kind of.... I don't like fantasy books. This book was realistic, because you can relate to what's going on because they're things that actually do happen. It's in the newspaper every day. It's only put into a book.*

Here the subjects provide very different answers. Although none of them dismiss the idea of getting a break from reality, they all provide answers from different angles. Subject A says that she read books to experience suspense and thrill, and also for knowledge. Subject B says that he disconnects from everything else when he reads a book, but that he can only focus when he does not have a lot on his mind. And finally, subject C says that she engages in

books, but that she is only engaged while reading the book not after. The variety in the angles of answers here will be discussed further in the discussion section of this thesis.

**24. The survey also showed that many had chosen this option (to get a break from reality) as the reason for why they engage in films? How do you feel about this? Can you identify with it? Also, do you think there is a difference between the break you may get from reality when you read books compared to when you watch films?**

*Subject A:*

*That's probably a little bit more like it. When it comes to watching films, it is more like a break from reality. Because you kind of go to the theatre to be entertained, in most cases. At least to me, it is. I go to the theatre to watch an okay film. Okay, maybe a little bit because of contemporary situations and stuff like that, but not to the same extent, I think.*

*Subject B:*

*Well, when I'm watching films I'm very focused on the film. But of course, that's even more concentrated so I can watch a film and be focused regardless of whether or not I have time off...I can do it any evening really. When you've got a couple of hours to kill you watch a film.*

***T: But do you feel like this can function as a break from reality?***

*It definitely feels like a break, but a short break, right. It is not a 12 hour break, but rather a two hour one.*

***T: Do you think there's any difference between the break from reality you get from reading a novel compared to from watching a film?***

*Yes, because when you read a book, you have to separate it into several parts, or chunks of reading. You don't read the whole book. You don't read 600-700 pages in one night. At least I don't. This means you'll be thinking about it for a day or two and you keep wondering what will happen next. And you look forward to being able to sit down with the book again and read on. But a film, you finish that in one viewing. You might pause it, exit the room to do something else for a short while. But when you read the book you get a long term engagement in what you're reading. You think about it in between chapters, or I mean, from when you stop reading until you start reading again you keep it in mind, what will happen next... But a film is more concentrated and more short term...right there and then. That's why, in many ways, books are better.*

*Subject C:*

*(Thinking)... To me....if I watch a film... I can engage in a film, but I engage on a higher level in a book. That's kind of my book, my world. Whereas in a film, all of a sudden you decide to do a hundred other things at the same time. Because I know how to multitask. So to me, film is kind of...the film really has to touch me. And to put it like this, I'd rather say book, because then all you have is the book, and you block everything else out.*

Again, there seems to be a variety amongst the subjects' responses. In regards to watching films to get a break from reality Subject A and Subject B seem to agree that you get a break from reality when you watch a film. Subject C, however, say that she usually does other



things while she engage in a film, unless the film really touches her. Both Subject B and C say that although they like film and can engage in them, they still prefer books. Although none of the subjects do use the term *break from reality*, they all explain how they are able to engage in films, which is one of the main issues in this thesis.

In the last question in the interviews the subjects were asked if they somehow could relate to the idea of being transported to a different world by a narrative.

**27. It is often said that novels/narratives might transport the reader to a different world; can you recall, or think of, any time you have had, or come close to, such a feeling? Is this something you can relate to? How?**

*Subject A:*

*Yes, no, I can identify with it to a certain extent in regards to....well, for instance, the books by...ah, what's her name....Drømmehjertet and ....she has written three books from El Salvador and from Spain. And also from America where she travels....that church in Spain where people go on pilgrimages...Santiago de Compostela. Her way of writing is so amazing that you're....you're kind of spellbound by the context that it makes you feel you're there because she describes things so incredibly well. The last book I just read, the one from El Salvador...she is born in El Salvador and stays there the first couple of years of her life. What they experience during this time...it's just horrible....you might as well just start crying... Even though you can not completely put yourself in her situation, you get carried away and taken back to that place. But also the man who wrote Drageløperen (The Kite Runner), with the kites in Afghanistan, and all that. You almost feel like you're in Afghanistan, and you can picture these children running around with their kites... It's... There are so many amazing authors out there who make you read books that...you can barely put them down. It makes you feel like you've been there, all because of the books.*

*Subject B:*

*Yes... If I had to pick one time, it would have to be the first books by...I read them when I was in high school. His name was Wilbur Smith. He told a story from South Africa. About the Boer war and those days. About a family, and...the family's evolvment. How they changed and developed from the beginning until the end. It influenced me. I got a completely different perspective of South Africa, because of those books. I learned about how South Africa arose and everything around the Netherlands influence and things like that...it was a Dutch colony, parts of it. In certain parts of the books I was really engaged in the story. Imagination and it....I got an impression of...I imagined what South Africa looked like at that time.*

***T: So you could almost feel as if you were transported to a different time and place, a different world?***

*Yes, through that family. It was very well written in regards to that family. I don't remember the name of the family, but... They were very well written. They were thick books, which I wasn't used to. I mostly read thin Morgan Kane books, or war books, the thin kind. When I discovered these it was a lot of fun. Even though they were thick books they were really good. You should read them!*

*Subject C:*

*Oh...I need to think about that... Yes, actually. I read...that was also a trilogy...I think it was by Wassmo. We had to read it in school, of course. I think it was called Tora. And it was... I still remember it. I was on the Tau ferry. I used to work there in the summer, and I was on my way home. I read that book at that time and brought it with me every day. It was so touching. You kind of felt... I thought it was described so well, what happened to her, that I actually caught myself crying. And I never do. But you could kind of feel.... The girl's feelings were described extremely well, and you could feel it tore you apart. You realized what was going thought the girl's head and I think that maybe because she was a child... Although, it wasn't a true story. It's the only book I can remember did just that. But I think that's because it was a 100 or 11 year old girl. Yeah...*

All three subjects were relatively quickly able to recall a time they had been transported by a narrative. They could all think of narratives they had engaged in, Subject B and C recalled as far back as when they were in school, which had given them the sense of being transported somewhere else. As the subjects go on to explain what caused them to be transported they all say that it was because the narrative in the format of the novel was so well written and things were described so well that they felt as if they were a part of the narrative. This will be further explored in the discussion chapter of this thesis. Although the idea of transportation in regards to narratives in films was not included here, it will be examined in the discussion section of this thesis.

#### **4.4. Summary**

The interview results presented in this section show that the subjects' experiences in many ways function as elaborations of the data collected in the survey presented previously. The subjects interviewed here show a broad variety of experiences towards the novel versions and film versions in focus here, as well as towards their own experiences with other narratives. Although they have different experiences and feelings towards the issues being explored in the interviews it is clear that certain aspects of their experiences are similar, and they all refer to the same features on certain questions.

The aim for this thesis is to try to provide some sort of explanation for which version the population of this survey prefer to engage in; novels or films, and possibly some of the reasons for this preference. In the data gathered from the interviews, as presented here, there seems to be a preference towards novels, however, the question of preference may not be that simple. Although the subjects here have said that they prefer the novel versions of the narratives in focus, and that the novels in focus provoked more feelings in them than the film adaptations, a more profound analysis and discussion needs to take place in order to explain

the possible reasons for these responses. This thesis will therefore move into the section of discussion on the topic matter.

## 5. Discussion

So far in this thesis different theories have been studied in regards to the engagement in narratives in the forms of novels and films. In addition to the presentation of different theories by various scholars a presentation has been given of data gathered from a paper based survey and three in depth interviews.

Now that the presentation of these materials has been completed, it is time to look at what the data gathered in this study means and how it relates to the previously presented theories.

### 5.1. *General reading- and film habits*

This thesis set out to explore how people engage in narratives in the form of novels and films, which version they generally prefer, and some possible reasons for this preference. In order to provide possible answers for these questions the survey and interviews set out to map practical aspects of the participant's reading- and film viewing habits. When questioned about how many books each participant would say they read in average per year a surprising 29% selected 1 – 3 books per year. Close up to this was 26% who selected 4 -8 books. What was surprising about these numbers was that almost a third of this sample population read no more than 3 books during a whole year. A total of 55% of the sample population said they read no more than 8 books during a year. However, when asked about how many films they would say they watch on average during a month over 70% said that they watched between one and eight films in a month. On average this would add up to between 12 and 96 films during a year. Needless to say there is a big difference between 1 - 8 books and 12 - 96 films in a year. This difference may be of high relevance when trying to provide an explanation as to why people prefer the versions they prefer and whether or not the experience of narratives in the form of novels and films can be compared to one another.

In the survey carried out here the participants were asked what made them engage in films and novels. In this regard, a total of 35 participants had selected *When I want to socialize* as one of their preferences towards film viewing. As a result of book reading not being a social activity, this was not given as an option on the question on novel reading. Instead this question offered the option of *When I want some peace and quiet*, which is not applicable to film viewing due to the sound aspect of most films (note: if desired, participants could select this option through *other* ). A total of 38 participants had selected this option as

one of their preferences as to when they read novels. This may reflect Nell, Gerrig and Ryan's theories that people engage in narratives in order to be transported to, or experience something different from their everyday lives. When the desire to have some "peace and quiet" involves picking up a novel to engage in a narrative, the reading of a novel may psychologically provide what is perceived as peace and quiet namely because it gives the reader a "time out" from the real world and everyday life. Physically, the act of reading a novel may provide peace and quiet in the way of the reader sitting down and silently engage in a "conversation" (Zunshine, 2006:21) with it. As already mentioned, this option was not provided as one of the alternatives towards the question on when the participants watch films. Here, the participants were instead given the option of *When I want to socialize*. Lehman and Luhr (2003:2) suggest that most people attend movies or watch films in order to have fun, and be entertained. Although one can have fun and be entertained when watching a film alone, the assumption seems to be that it is also an activity many do in a group which makes it a social activity.

It is clear from this survey that the majority of the participants do prefer a good novel over a good film, however, this raises the question as to whether or not this means that they prefer every aspect of the experience of a novel over every aspect of the experience of a film.

What is interesting is the possible reasons for why the engagement in films occur so much more frequently than the engagement in novels. As the subjects mentioned in the interviews carried out here, it takes longer to complete the reading of a novel compared to the viewing of a film. Monaco (2000) confirmed this when explaining the length of a screen play compared to the length of an average novel. This may be one of the fundamental explanations as to why people are likely to engage in more films than novels on a yearly basis. However, many of the participants in the survey selected that watching films could be a social activity. This was reflected in the interviews where the subjects had either seen the film adaptations of the narratives in focus at home together with someone else, or in the theatre, where there are also other people present. It may be possible that because we live in such a busy society that people chose to spend their spare time watching a film as a social activity rather than sit down and engage in a novel.

Although the data gathered in the survey here show that people tend to engage in a higher number of films compared to the number of novels during a year, a clear majority said that they prefer a good novel to a good film. In the interviews all three subjects unanimously said that they preferred the novel version of the narratives in focus over the film adaptation of

the narratives. This may indicate that although in average people engage in films more often than novels it does not necessarily mean that they prefer films over novels.

So far, what has been discussed is that amongst the participants in the sample studies done here there seems to be a difference between the participants (in both survey and interviews) in regards to the participants' habits towards novels and films. From here this discussion will shift to focus on some of the possible reasons this study may provide for these differences.

## ***5.2. Plot and narrative in novels and films***

Initially in the theory chapter of this thesis a definition and description of what a narrative is and its main components was presented. Although narratives, both in the form of novels and films, do share many features and components, there are also great differences between the two. Although Monaco's (2000) claim that "[w]hatever can be told in print in a novel can be roughly pictured or told in a film" (44) may have some truth to it there are characteristics to each of the forms (novel and film) of a narrative which cannot be reproduced equally in both forms. Engelstad (2007) presents several of the techniques that can be used in a film version of a narrative but not in the novel version of the same narrative. Examples of these techniques have been presented throughout this thesis; sound, visual images, light, and other effects. In a novel the author can only use written words and different writing techniques to create the narrative. What is interesting is that in regards to engagement in novels and films the data gathered from the survey and interviews in this study also show a difference as to how the population in this study regards the two forms of narratives. As already discussed the majority of the population in the survey as well as the three interview subjects all said that they preferred a good novel over a good film. In the survey the participants did not get the opportunity to elaborate on this preference, however, the interviews were aimed to collect more profound explanations for possible preferences like this one. What the interview subjects pointed out when talking about engagement in a novel compared to in a film was that engagement in a novel took place over a longer amount of time and that they, when engaging in a novel, could select their own speed in which they read. This is also what Grodal (2005) points out when presenting differences between engagement in the two forms of a narrative. Subject A also pointed out that she could be selective as to which parts of the novel she would pay less attention (such as graphic violent events). Also, what all three subjects repeatedly expressed was that they enjoyed being able to create their own images of the plot and

characters in the novels, which they could not do when engaging in the film adaptations. This is exactly what Engelstad (1995) has pointed out as the main difference in regards to engagement in narratives in novels and films.

The two narratives in focus in this study were plot based narratives. Interview subject B even pointed this out when he explained how the novels were his preferred versions and that because they are plot based narratives it did not matter, to him, if he saw the film adaptations in the theatre or on DVD at home. This reflects upon the techniques available for film *making* and the importance of what kind of narrative is being adapted on to the screen. If this study had aimed at studying the difference between the engagement in the novel version and film version of a James Bond narrative the result may have been very different from the ones presented here. *The DaVinci Code* and *The Girl with the Dragon Tattoo* are more plot based narratives than for instance James Bond, or other grand action based narratives. Subject B explained that if it had been film adaptations of experiences in nature or grand battles the film would probably have influenced the experience of it differently. This reflects some of the techniques discussed in regards to film narratives. The use of sound, lighting, special effects and fast moving visual images could possibly have presented a different experience to its' viewers compared to the novel, if dealing with a different narrative.

Both the narratives in focus for this study were first published as novels, followed by the film adaptations. Many of the participants in the survey, as well as the interview subjects, had engaged in the novel version first. As previously discussed, there are differences between the two versions of the narratives, especially in regards to the writing techniques of the novels, compared to the presentation of the narratives in the film adaptations. One example presented from *The DaVinci Code* is when Robert Langdon finds out that he is in great danger by calling Sophie Neveu's answering machine. As soon as it is revealed that he is in great danger, the chapter ends. The following chapter focuses on one of the sub plots where the reader is taken to a different location with different characters, only to return to the Louvre and Robert Langdon in a later chapter. This technique of jumping from one event to another has been presented in the theory chapter of this thesis, and also pointed out by the interview subjects. In the interviews the two subjects who had engaged in *The DaVinci Code* also pointed out that this technique, which contributed strongly to their sense of suspense when engaging in the novel, was not present in the film adaptation of the same narrative, and therefore did not provide the same experience of suspense for the subjects.

In regards to *The Girl with the Dragon Tattoo*, all three interview subjects pointed out that the novel contained much more details and information which contributed to their

experience compared to the film adaptation. In the introductory chapter of this thesis some of the plot differences between the novels and film adaptations of the two narratives in focus were presented. In *The Girl with the Dragon Tattoo* several differences were found when comparing the novel to the film adaptation; some of the events in the plot of the novel had been altered or completely removed in the plot line of the film adaptation. The three interview subjects unanimously said that the novel version of *The Girl with the Dragon Tattoo* contained more information and events which, to them, were crucial for their experience of the narrative.

Both versions of both narratives in focus are what Bordwell (1991) refers to as “amorphous” (169), meaning that they are structured and that their narratives tell a story. However, what the plot differences presented in this thesis and the data collected from the in depth interviews suggest is that although the two versions of each narrative presents the same story, there are differences which can strongly influence the reader’s/viewer’s experience. This may indicate that when investigating individuals’ experiences of narratives in novels and films much attention needs to be paid to all aspects of the experience itself, as well as the narrative presentation. However, in order to provide any profound and representative answers as to what factors influence the experience of the two forms of narrative presentation (novels and films) the most, further, and more extensive studies need to be done.

### **5.3. Characters**

As presented in the initial parts of the theory chapter of this thesis there are certain elements which are key factors in a narrative; one of these being characters. In the narratives in focus in this study the characters are the same in both versions of the narratives, however, they may be perceived differently. In order to examine the perception readers and viewers get from the characters in the two versions of the narratives the interview subjects were asked three different questions about the characters in the narratives. The first two questions aimed to examine if the subjects were able to identify or relate to any of the characters in the novel versions or the film versions of the narratives. What was seen in the responses the subjects provided was that there was a difference between the two versions in regards to how strongly the subjects could identify with the characters in the narratives. All three subjects felt that they could not relate to the characters in the novels because they were so different and peculiar. However, when asked about the characters in the film adaptations all the subjects were able to specify characters they could relate to. The interesting aspect here is that the



characters are described and represented somewhat similar in the two versions of the narratives; the descriptions from the novels are recognizable in the visual representations of the characters in the film adaptations. However, in the novels, descriptions of the characters are only given in the written form whereas in the film adaptations the characters are presented with visual images and visual characteristics of real people, played by real people. This may possibly provoke stronger associations with the viewers compared to a word based description provided in a novel.

If the characters in the two narratives in focus are compared to Bordwell's (1991) schema of person (presented in the theory section of this thesis) in regards to characters in narratives it is evident that the characters in both versions of the narratives fit all six points in the schema. In spite of this there is still a difference present as to how strongly the subjects in these interviews said they could relate to the characters in the novels and the film adaptations. Miall (2006) explains how the characters in a narrative are crucial for a reader's experience of a narrative, and how it is through the characters that one is able to experience the narrative world. Miall also uses the theory of avatars to explain how people can engage in narratives on a high level; the character being the avatar through which the reader experiences the narrative world. Zunshine (2006) uses the Theory of Mind, or mind reading, as an explanation as to how people are able to engage in a narrative world through the characters in the narrative. The subjects in the interviews explained that they could to some extent relate to the characters in the film adaptations of the narratives, more so than to the characters in the novels. However, the explanations and examples the subjects provide as reasons for this difference in identification with the characters in the two versions were not particular for novel and film characteristics. What this may indicate is that when the subjects were asked if they could identify with any of the characters in the film adaptations compared to in the novels they recalled a stronger identification with the characters in the films because they remember the visual images of the characters, and perhaps because they engaged in the film adaptations last, and this way actually did identify with the characters in the film adaptation more strongly than in the novel versions.

The last question the subjects were asked in regards to the characters in the narratives was slightly differently angled. Here, the feeling aspect of engagement in the narratives came strongly into focus. When the subjects were asked if any of the characters in either one of the versions of the narratives provoked any special feelings in them, all three subjects provided examples of characters, or characters' actions, which had done so. Subject A explained that she felt disappointed and almost betrayed when some of the characters turned out to be

someone else than who they had pretended to be. Subject B said he felt sympathy towards one of the characters and the way she was being treated, and Subject C said she felt hate towards the characters who misused their power. What all subjects expressed here were genuine human emotions which people feel towards people and events in real life. Not only does this, again, reflect Miall's (2006) theory about characters being avatars which enable the readers/viewers to feel and respond according to a character's experience, or Zunshine's (2006) mind reading theory describing people's ability to imagine, or take on, character's emotions and feelings, but it also reflects normal emotional behaviour real people have towards one another.

#### **5.4. Suspense**

The two narratives in focus in this thesis are what can be referred to as suspense narratives. Both *The DaVinci Code* and *The Girl with the Dragon Tattoo* contain elements typical for suspense narratives; elements of surprise and the element of escalation which the reader does not know the outcome of. These are elements present in both versions of the narratives, and therefore the interview subjects were asked about their experience of the element of suspense.

When asked about the element of suspense all three subjects expressed that they thought it was more present in the novels compared to in the films. However, it is important to note, which subject A and B also pointed out, that this might be a consequence of having engaged in the novel version prior to the film version. However, all three subjects also mentioned that in the novels new information and factors were constantly added to the plot. They explained that this helped create a more intense experience of the suspense in the narratives. The constant revealing of new information and new events results in uncertainty about the outcome and consequences of events. This is, according to Gerrig (1993) and Palmer (2005), typical for suspense narratives. What makes it difficult to look at the differences of experience of the suspense in the novel- and film version of the narratives is that all three subjects had engaged in the novel prior to the film, and therefore this may have affected their experience and perhaps ruined the sense of suspense in the film adaptation.

All three subjects pointed out that the novels had a suspense build up through the way in which they were written. Both Brown and Larsson use the technique of jumping from event to event and reveal new information throughout the novels. Subject B pointed out that this technique was not as present in the film adaptations. This may indicate that the novels in focus here are the type of suspense narratives that may be most thrilling in the form of a

novel, because the writing technique works well towards the suspense level. However, in order to be able to conclude that the experience of suspense may be stronger in the novel compared to the film adaptation of these narratives, more profound studies need to be done in regards to order of engagement of the two versions.

What can be drawn from the subjects' experiences of the suspense in the narratives in focus is that they all did experience suspense when engaging in the novels, and that they all identified the writing techniques of the authors to be strong contributors to the suspense. This reflects both Gerrig's (1993) and Palmer's (2005) theories that suspense is experienced when the reader/viewer is unaware of the outcomes of events, and are, through curiosity, driven to gain this knowledge. This may therefore also be considered one of the main motivators as to why people engage in suspense narratives (for pleasure reading).

### **5.5. Novels vs. films**

In regards to Dan Brown's *The DaVinci Code* and Stieg Larsson's *The Girl with the Dragon Tattoo*, the majority of the participants in the survey and the interview subjects said that they preferred the novels over the film adaptations. Amongst the interview subjects and the majority of the participants in the survey people had read the novel before they engaged in the film versions. Some may say that there is a link between preference of narrative form and the order in which they are engaged in. In the interviews, Subject B points out that his preference of the two forms of the narratives may have been determined by the fact that he did read the novels before he engaged in the film adaptations of the narratives. This notion is also reinforced in the data gathered from the survey. Amongst the participants who had engaged in both versions of either one or both of the narratives in focus, 11% said that they preferred the film adaptation because they had seen the film(s) before they read the novel(s). From this there seems to be a pattern that shows that the order in which the two forms of a narrative are engaged in influence the readers/viewers' experiences to a certain extent. However, one of the participants in the survey did provide a response challenging this. One of the participants who had engaged in the film version of *The Girl with the Dragon Tattoo* before reading the book version also selected the novel to be the preferred version. This may indicate that regardless of order of engagement, for some people, the novel versions of popular narratives can provide details or factors which contribute to increase the reader's enjoyment off the narrative compared to the film version.

On the same question in the survey there was a split amongst the participants who had engaged in both forms of the narrative and said they preferred the novel over the film adaptation; close to half of these participants said they preferred the novel because they had engaged in the novel first, and the other half said they preferred the novel because it contained details that were not included in the film adaptation. In the interviews the subjects provided more profound explanations as to why they preferred the novels over the film adaptations. Subject A explained how she felt that the novels made her use her brain in a different way, whereas subject B and C reflected the data from the survey; that the novels contained much more details which contributed to the experience. In regards to the reading of novels, in general (also including the novels in focus here) all three subjects mentioned that a novel provides the reader with the opportunity to create his or her own images of the characters and events in the narrative, whereas in a film the images are already given. As presented earlier in this thesis, Engelstad (1995) says that this is one of the main characteristics that distinguishes the experience of a novel from the experience of a film; the novel provides the opportunity for imagined images, whereas a film presents pre-constructed images which are identical for all the viewers of the film. The creation of one's own images and fantasies of what characters and events look like in a narrative may be a factor that is very appealing to many readers, and therefore becomes an important factor in regards to the preference of novels. The process of creating something individual in one's mind and using one's fantasy may provide an experience for a reader on a complete different level than what a film can do. One may say that it offers a sense of privacy, considering that individual images of the characters and event in a narrative does not have to be shared with anyone else. This way a novel is able to provide a very personal experience, perhaps more so than a film.

In contrast to what has been discussed so far, one of the subjects in the interviews (Subject B) said that (especially in regards to *The Girl with the Dragon Tattoo*) there were too much information and historical details in the novel. Information that, according to the subjects, had nothing to do with the story, and therefore it was a waste in the book and that maybe, this way, the film told the story better. It seems that the balance of how to produce a version that takes the best from both media is so complicated and individual that it is hard to find any total agreement in regards to the comparison of narratives in novels and their film adaptations.

Although it has already been discussed how the order of engagement in different versions of a narrative may influence the experience of the narrative versions, there is another interesting aspect of the relationship between different versions, or forms, of the same

narrative. As mentioned in this thesis, many popular narratives are published in more than one form, such as the narratives in focus here. These different forms of a narrative may provoke readers and viewers to engage in more than one version of the narrative, whereas other versions may not.

On the questions dealing with the narratives of focus in the survey carried out here, *The DaVinci Code* and *The Girl with the Dragon Tattoo*, a very interesting point is that in regards to both narratives only one participant had selected that they read the book because they had watched the film, compared to 25 (*The DaVinci Code*) and 30 (*The Girl with the Dragon Tattoo*) participants who said they watched the film because they had read the book.

Here a pattern is present; engagement in the book version of a narrative may encourage viewing the film adaptation of the same narrative, however, film viewing does not seem to have the same effect on the reading of novels. The two versions of a narrative may convey the same story, however, the experience seems to differ, as the data collected in this survey shows. The data also shows that people's interest in the two versions seems to be determined by different factors.

A component which is usually present in popular narratives is the presence of romantic relations or relationships, or what Grodal (2005) refers to as a romantic plot line. As already described a somewhat romantic plot line is present in both of the narratives in focus here. When the subjects in the interviews were asked if they did notice any romantic plot lines in any of the versions of the narratives they said that there were some relationships present in both of the narratives, however, that these romantic relations did not influence their experience in any way. What they pointed out, however, is that there was a difference between the portraying of these relationships in the novel and the film adaptation of the narratives, especially in regards to *The Girl with the Dragon Tattoo*. Considering how the romantic plotlines in the narratives in focus were not what can be called strongly present in the narratives, and because all three subjects agreed that it did not play a large role towards their experience of either of the narratives this will not be discussed any further. However, what was interesting in this aspect of the study was that it was pointed out that there was a difference between the novel and the film adaptation of the narratives in focus. The difference between the two forms of the same narrative is one of the issues which may turn out to be most important towards the concluding outcome of this study.

## **5.6. Emotions**

In this thesis much attention has been given to the aspect of feeling in regards to engagement in narratives in the form of novels and films. The aspect of feeling is a key factor in the approach given to the topic of this thesis, and therefore this will be further examined. In both the survey and interviews the participants and subjects were asked several questions dealing with the aspects of feeling in regards to engagement in narratives. In the survey the participants were asked their top three priorities as to what characterized a pleasant reading experience and a pleasant film experience. What factor was selected the most in regards to a pleasant film experience was that the film provoked emotions in the viewers. In regards to a pleasant reading experience the responses were slightly different; here the participants had selected two factors that dealt with the level of engagement and absorption as the most important characteristics, however, as the third most selected characteristic was the same as the most selected in regards to film experience. This indicates that although there are differences in what characterizes the two experiences, when considered pleasant, the ability of promoting feelings and emotions seems to play a role in the experience of a narrative.

In the interviews a similar question was asked, although it took a different angle to the same aspect. This was done in order to obtain diversity in responses, and also to cover different aspects of the concept of feeling in regards to the experience of a narrative. The subjects in the interview were asked how they felt after they had completed the reading of what they would characterize as a good novel. Here, all the subjects pointed out that when they finished a novel, or a series of novels they felt a kind of sadness or that something was missing. This was because they had enjoyed being engaged in the narrative and it had possibly become a temporary part of their everyday mental stimulation. The responses provided by the participants in the survey and the interview subjects can be related to Victor Nell's (1988:32) theory about escapism; the search for emotional and mental distraction from their real lives. When readers engage in a narrative, they are, according to Gerrig (1993), aware of the process of engagement and they have to contribute to their own experience. This may also be explained as the reader being willing and open to engage in the narrative. When the subjects in the interviews presented in this study said that they felt sad, or that something was missing when they had completed the narratives it could possibly signify that the subjects have been willing to, and have, engaged in the narratives on a level where they have taken on characters feelings, and experienced the events, and therefore when the reading has been completed they are left with a sense of something missing. An interesting note in this context is Subject A's relation to Paris and *The DaVinci Code*. She explained in the interview how she

felt like Brown's narrative was special to her because she had lived in Paris for several years, and great parts of the plot in *The DaVinci Code* takes place there. This is a prime example of how personal experience and knowledge may influence the experience of a narrative.

## **5.7. Motivation**

What can be drawn from this is that based on the data collected in this study there is a strong agreement between the theories different scholars have about the differences between engagement in novels and films and regular people's perception of what differences they experience towards the two forms.

Earlier in this section the sense of being transported to a different world when engaging in a narrative has been discussed. However, this theory may also be of great importance when looking at the motivators as to why people engage in narratives. In both the survey and the interviews carried out in this study people were asked about what makes them engage in narratives in the forms of novels and films. Many of the participants in the survey expressed that they engaged in narratives when they had the extra time to do so. However, perhaps the most interesting factor that was selected as the second most important factor in regards to the engagement in both novels and films was *When I want a break from reality*. Not only is this an interesting factor by itself, but also the fact that it was selected by so many participants provokes curiosity as to how and why people have a desire to get a break from reality. As a result of this factor being selected by so many participants in the survey, the question was also included in the interviews, only here the subjects were asked if they could in any way identify with the idea of a narrative giving them a break from reality. In the interviews subjects A and B said that they could relate to the idea of getting a break from reality when engaging in both novels and films. Subject C expressed doubt towards this idea, however, she explained that she engages in novels and it makes her relax, which could signify a break through the activity of engaging in a narrative.

To get a break from reality is in many ways what Nell (1988) describes when he explains his theory of escapism. It can also be identified in Gerrig's (1993) and Ryan's (2001) theories of being transported to a narrative world different the reader's/viewer's own world. The next question raised in regards to the desire to get a break from reality is why this is desirable. As the subjects in the interview expressed, as well as many of the participants in the survey, they read novels and watch films when they have time to spare, when they are on vacation, when they want to socialize and so forth. In themselves these things may be defined

as breaks, however when engaging in a narrative one is transported to a narrative world different from that one is usually engaged in. This may result in a sense of getting a break, or timeout, from reality.

As a clear majority of the participants in the survey as well as three interview subjects have explained, the reading of novels and the viewing of films are activities they engage in when they have time to spare, but also when they want a break from reality. However, the participants in the survey expressed that they engage in novels when they want some peace and quiet, whereas they engage in films when they want to socialize. This suggests that the settings for the engagement in the two forms of narrative are completely different, and therefore may also contribute to different experiences when engaging in the two forms of narrative.

### ***5.8. Possible changes in reading-/film habits***

In the studies carried out in this thesis the participants and interview subjects were asked if they thought their reading- and film- habits had changed. In the survey the participants were asked if their habits had changed in the last five years, whereas the interview subjects were asked if they could remember, or had noticed, if their reading habits had notably changed at some point in their life.

As already mentioned, the questions in the survey, as well as in the interviews, dealing with changes in reading- and film habits now compared to previously may be troublesome in regards to the risk of answers and memory being inaccurate. However, because this thesis deals with the differences in engagement in novels and films it is relevant to mention the data.

In regards to engagement in books, or novels, the majority of the participants said that they read about the same number of books now as they did five years ago. Amongst the given reasons for the 25% who said they read fewer books now were that they had less time to spare now, they used the internet and TV instead or that they had lost interest in book reading. However, the most selected reason (52%) for reading fewer books were the factor of not having enough time. However, amongst the participants who said that they read more books now compared to five years ago the reasons for their answer were as following; 44% said that their interest in books had increased and 37% said that they had more time to spare now. What is interesting about this data is that a high number of the participants in this survey read fewer books now because they have less time to spare. However, almost equally as many participants said that they read more books now because they had more time to spare. This



may seem contradicting, however, it is important to remember the backgrounds of the participants in this population. The majority of the participants in the survey (42%) were between the age of 46 and 60 and the second biggest age group represented with 30% were those between the age of 18 and 30. The two main age groups may have been reflected in the answers provided to the questions dealing with reading habits now and five years ago. The youngest group may possibly be students engaged in higher education or newly educated people who just started their career and have small children at home. The biggest age group represented here are at an age where they perhaps have been engaged in the same occupation for several years and may have grown up children who have moved away from home, and therefore they have more time to spare now. Although further studies need to be carried out in this aspect in order to provide any additional data it is an interesting point and a possible explanation for the results gathered in the section dealing with reading habits now and five years ago.

In regards to film habits now compared to five years ago as much as 57% of the participants said that they watched about the same number of films now as they did five years ago. Although it has been established that a great majority of the participants in this survey engage in a significantly higher number of films pr. year compared to the number of books there does not seem to have been any big changes in this pattern within the last five years.

## ***5.9. Summary***

What have been presented and discussed so far in this thesis show that there are several aspects to take into consideration when looking at the engagement in narratives in the form of novels and films. In the sample studies presented here the patterns between engagement in a novel version and film version of the same narrative provokes different feelings and attitudes in the readers/viewers. Although narratives in novels and films do contain some of the same components there are also several differences towards what techniques and tools the two forms can use in order to provide a narrative experience. Also, attention needs to be paid to what levels a reader's or viewer's preferences towards what provides the narrative experience should be rated. Some may say that the opportunity to create one's own images and experience in a novel are more appreciated than the special effects and soundtrack a film provides for the narrative experience. In the sample studies done here a great majority of the population have expressed that they do prefer a good novel over a good film, however the data presented show that amongst the population in this study people engage more frequently

in films than in novels. This raises the question as to whether or not reading novels and watching films can be compared as a similar experience, and possibly replace one another.

McClellan (2007) claims that “it is certain that storytelling is fundamentally important to our cultures, our sense of identity – both as individuals and societies – and to our deepest thoughts and emotions” (15). This may sum up some of the motivation regular people hold towards pleasure reading and film viewing; that engagement in such narratives does fulfil a spectre of individual needs. However, what has been discussed here indicate that the two versions of narrative offers different experiences depending on what aspects are taken into consideration. Men and women in all ages tend to engage in fictional narratives, both in books and on screen, on a regular basis, however, the reading of a novel offers a personal and private experience which may be of greater value than that of a shared film experience.

Victor Nell (1988) says that “reading for pleasure is an extraordinary activity” (1). In his saying he might just be summing up what the data in this study indicates. Although the data presented here is not representative, it may indicate that there is a tendency amongst people to prefer a narrative in the form of a novel over a narrative in film. Based on the results gathered in this study it is likely that this preference occurs merely because the experience a novel may offer its reader is far more individual and personal than that of a film, and therefore it appears to be more appealing to a majority of people.

## 6. Conclusion

This thesis has presented the data collected from a sample study consisting of a survey and three in depth interviews. The study was not set out to provide representative data of a large population, but rather to provide data indicating what a sample of regular people's habits are towards engagement in novels and films. The studies were carried out in Stavanger and its surrounding areas, and therefore the data presented here indicate the habits of people living/working in this area.

The aim for this thesis was to examine what general preferences people have towards engagement in novels and films and how they experience a narrative. With the data collected from this study combined with theories by several scholars the aim was also try to provide possible explanations of these preferences. What the data has shown is that a large majority of the population included in this study prefer engagement in novels over engagement in films. Although this may not be representative for all people, it indicates that there is a pattern of preference present. Through the comparison of the novel- and film version of Dan Brown's *The DaVinci Code* and Stieg Larsson's *The Girl with the Dragon Tattoo* the study has presented several differences between the two forms of a narrative, as well as similarities. What this present comparison suggests is that the two versions of a narrative may be versions of the same story, however, changes in plot do occur, and therefore may affect the reader's/viewer's experience.

The studies presented here show that the majority of the people who participated in the survey, as well as all three interview subjects, prefer a good novel over a good film. However, what this study has also shown is that the answer to which narrative version people prefer may not be that simple. In regards to the narratives in focus in this study the majority of the population said that they preferred the novel versions, in both cases, over the film versions, however, the majority of the participants also engaged in the novel versions prior to engagement in the film version. This suggest that when a reader engages in a film adaptation of a narrative after having read the novel version it will influence the experience the film adaptation offers seeing how the reader/viewer already is introduced to the plot and outcome of the narrative. In order to obtain a more representative result of what the preferred version between novel form and the film adaptation of a narrative is, further and more profound studies need to be done in regards to this aspect.

Although the data obtained in this study are not representative, it suggests that amongst the present population there is a significant pattern when it comes to motivation in

regards to engagement in novels and films. Although some of the motivators of the two types of engagement are the same for both forms, there are also differences between the two, and therefore one may suggest that different experiences are offered when engaging in novels and films.

The data gathered from this study shows that people engage in narratives in order to get a break from reality, or to be transported to a different world. As presented in the theory chapter of this thesis, as well as in the discussion chapter, these are motivators that have been identified by several scholars and constitute a great part of some of the main theories as to why people engage in narratives. The sample studies done in this thesis confirm these theories.

Although this study does not offer enough ground for which to provide any clear answer as to which narrative version people prefer in regards to engagement in novels and films, it does indicate a possible suggestion as to why there may be a tendency of preference leaning towards the engagement in novels. When people engage in a novel they are offered a private experience in which they can engage in any preferred way. The private construction of images and the possible provoking of inner thoughts and emotions provided by the plot and its characters enables a reader to experience something unique and individual. A film version of a narrative will not provide an equally individual experience in regards to images, considering the images in a film are already pre-made. One may conclude that this is one of the main factors which distinguish the experience of a novel from the experience of a film.

This study has turned out to have limitations in regards to providing any accurate or representative data regarding the preference between engagement in narratives in novels and films, especially when comparing the two forms of the same narrative. In order to obtain such data, more research needs to be done on the topic. However, this study has provided an excellent starting point for further and more profound research, and may possibly have raised questions provoking a continuation of research in this field.

In present time the engagement in narratives in different media constitute a large part of people's everyday lives, for instance in the forms of novels, films, digital texts, computer games, audio books, to mention a few. The phenomenon of reading printed narratives goes far back, however, it is in recent times that the broad variation of different forms of narratives has occurred. The reason for why people constantly engage in new forms of narratives and the influence the differences between these forms may have on the experience is an interesting and highly relevant area for research in order to understand the phenomenon of narrative

engagement, and perhaps of great value towards further development of the wide spectre of narrative forms.

Gerrig (1993) presents the theory of being transported to a different world when engaging in narratives. The idea of narratives enabling one to escape from reality may suggest that people, in fact, do engage in narratives in order to obtain a psychological experience they may not be able to achieve in any other way. The data presented in this thesis may be said to reinforce this idea and reflect the importance of narratives in regards to the human mind. In general, clear answers as to which narrative form is the more preferred one are difficult to provide. However, this thesis has showed that the reasons people have for engaging in narratives are highly individual. Hence this has proved to be an exceedingly complex area of research, which calls for more advanced studies.

## 7. Suggestions for Further Research

Although this study has presented interesting data in regards to regular people's reading habits and indicated some possible explanations as to why the engagement in novels may present a reader with a more unique experience than that of a film, there are several questions this data do not provide an answer to.

In order to provide data showing representative data on which version, novel or film, people actually do prefer more extensive research has to be done on the topic. Primarily, a bigger population has to be included in the study, and the narratives in focus could be drawn from the participants' most previous narrative experiences in order to avoid a high risk of distorted memory.

It would be interesting and of great value to do continuous research on how people who have not read the novels of the selected narratives, but only engaged in the film adaptations experienced the film. This would not only be interesting in regards to the actual experience of the plot and narrative of the film, but also in regards to general engagement in film narratives. As a more extensive study of the engagement in films, empirical studies could be done on different version of the same film. For instance, the musical soundtrack of a film could be removed, and the experience of that version could be compared to the experience of the original version. This way a more accurate overview of the role of different film components could be identified.

The data presented in this study was primarily based on the experiences of two suspense narratives. Similar studies could be done based on non suspense narratives, and this way obtain data which may indicate the genre's role in the experiences of the novel- and film version of the same narrative.

Towards the emotional and psychological experience of narratives in the form of novels and films, extensive research should be done on each component of the experience of the two forms; such as settings, motivation, and so forth. The novel- and film version of a narrative are two completely different forms to narrate a story, and therefore research on each aspect of the experiences needs to be done in order to obtain as accurate data as possible.

Narratives in the form of novels, and especially in the form of films, are of strong current interest. Further research in this area may therefore be of great value towards the planning of curricula in educational institutes, the selection of what narratives should be published as novels, and which ones should be produced as films, and perhaps most importantly, further research in this area could contribute to an understanding of what

importance and possible values engagement in novels and films hold towards human experiences.

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# Appendices

## Appendix 1: Tables of data from Survey

**Table A:** Gender division amongst the participants.

Gender:	NoP:	%:
<b>Male</b>	<b>35</b>	<b>42</b>
<b>Female</b>	<b>49</b>	<b>58</b>
Total:	84	100,00

**Table B:** Number of participants having read *The DaVinci Code* by Dan Brown, and not.

Having read <i>The DaVinci Code</i> , or not.	NoP:	%:
<b>Yes</b>	<b>40</b>	<b>48</b>
<b>No</b>	<b>44</b>	<b>52</b>
Total:	84	100

**Table C:** Number of participants having seen *The DaVinci Code*, and not.

Having seen <i>The DaVinci Code</i> , or not.	NoP:	%:
<b>Yes</b>	<b>47</b>	<b>56</b>
<b>No</b>	<b>37</b>	<b>44</b>
Total:	84	100

**Table D:** Number of participants having read *The Girl with the Dragon Tattoo* by Stieg Larsson, and not.

Having read <i>The Girl with the Dragon Tattoo</i> , or not.	NoP:	%:
<b>Yes</b>	<b>48</b>	<b>57</b>
<b>No</b>	<b>36</b>	<b>43</b>
Total:	84	100

**Table E:** Number of participants having seen *Menn som Hater Kvinner*, and not.

Having seen <i>Menn som Hater Kvinner</i> , or not.	NoP:	%:
<b>Yes</b>	<b>43</b>	<b>51</b>
<b>No</b>	<b>41</b>	<b>49</b>
Total:	84	100

## **Appendix 2: Questionnaire used in Survey (Norwegian version)**

### **Spørreundersøkelse**

---

*Hvordan og hvorfor leser og ser vi bok- og/eller film-versjonen av populære narrativer?*

---

Dette er en anonym undersøkelse til bruk i avhandling i Master of Literacy Studies- studiet ved Universitetet i Stavanger. Ved å delta gir du din tillatelse til at dine svar blir brukt i avhandlingen til Trude A. Fjeld, som setter stor pris på din hjelp.

Vennligst sett kun ett kryss på hvert spørsmål. Dersom flere alternativer passer ditt svar, velg det som passer best.

---

#### **1. Alder:**

- |                                  |                                  |                                  |
|----------------------------------|----------------------------------|----------------------------------|
| <input type="checkbox"/> 18 - 30 | <input type="checkbox"/> 46 – 60 | <input type="checkbox"/> Over 75 |
| <input type="checkbox"/> 31 - 45 | <input type="checkbox"/> 61 - 75 |                                  |

#### **2. Kjønn:**

- |                               |                                 |
|-------------------------------|---------------------------------|
| <input type="checkbox"/> Mann | <input type="checkbox"/> Kvinne |
|-------------------------------|---------------------------------|

#### **3. Yrke:**

- |   |  |
|---|--|
| <input type="checkbox"/> Student.                         | <input type="checkbox"/> Prosess- el. Maskinoperatør, transportarbeider. |
| <input type="checkbox"/> Akademisk yrke.                  | <input type="checkbox"/> Yrke uten krav til utdanning.                   |
| <input type="checkbox"/> Kontor og kundeservice.          | <input type="checkbox"/> Militært.                                       |
| <input type="checkbox"/> Salg-, service- el. omsorgsykke  | <input type="checkbox"/> IT.   |
| <input type="checkbox"/> Innen jordbruk, skogbruk, fiske. | <input type="checkbox"/> Arbeidsledig.                                   |
| <input type="checkbox"/> Håndverker e. l.                 | <input type="checkbox"/> Annet: .....                                    |

#### **4. Hvor mange bøker vil du si du leser i gjennomsnitt i året?**

- |                                |                                 |                                  |                                  |
|--------------------------------|---------------------------------|----------------------------------|----------------------------------|
| <input type="checkbox"/> 0     | <input type="checkbox"/> 4 – 8  | <input type="checkbox"/> 15 – 20 | <input type="checkbox"/> Over 25 |
| <input type="checkbox"/> 1 – 3 | <input type="checkbox"/> 9 – 15 | <input type="checkbox"/> 21 – 25 |                                  |

#### **5. Hvor mange filmer (kino/TV/dvd) ser du i gjennomsnitt pr. mnd.?**

- |                                |                                 |                                  |                                  |
|--------------------------------|---------------------------------|----------------------------------|----------------------------------|
| <input type="checkbox"/> 0     | <input type="checkbox"/> 4 – 8  | <input type="checkbox"/> 13 – 18 | <input type="checkbox"/> Over 25 |
| <input type="checkbox"/> 1 – 3 | <input type="checkbox"/> 9 – 12 | <input type="checkbox"/> 19 – 25 |                                  |

### **6. Hva avgjør hvilke bøker du velger å lese?**

- |  |                                       |
|--|---------------------------------------|
| <input type="checkbox"/> Tilgjengelighet                 | <input type="checkbox"/> Forfatter    |
| <input type="checkbox"/> Omtale                          | <input type="checkbox"/> Forsiden     |
| <input type="checkbox"/> Anbefaling fra venner og kjente | <input type="checkbox"/> Sidetall     |
| <input type="checkbox"/> Tilfeldighet                    | <input type="checkbox"/> Annet: ..... |

### **7. Hva avgjør hvilke filmer du velger å se?**

- |  |  |
|--|--|
| <input type="checkbox"/> Tilgjengelighet                     | <input type="checkbox"/> Omslaget              |
| <input type="checkbox"/> Tilfeldighet                        | <input type="checkbox"/> Det som vises på kino |
| <input type="checkbox"/> Det som til en hver tid vises på TV | <input type="checkbox"/> Det andre vil se      |
| <input type="checkbox"/> Omtale                              | <input type="checkbox"/> Skuespillerne         |
| <input type="checkbox"/> Anbefaling fra venner og kjente     | <input type="checkbox"/> Annet: .....          |

### **8. Har du lest *DaVinci Koden* av Dan Brown?**

- |                             |                              |
|-----------------------------|------------------------------|
| <input type="checkbox"/> Ja | <input type="checkbox"/> Nei |
|-----------------------------|------------------------------|

### **9. Hvis ja, hvorfor?**

- |   |   |
|---|---|
| <input type="checkbox"/> På grunn av omtalen        | <input type="checkbox"/> Tilfeldighet                         |
| <input type="checkbox"/> På grunn av forsiden       | <input type="checkbox"/> På grunn av forfatteren              |
| <input type="checkbox"/> En del av pensum i studier | <input type="checkbox"/> Hadde sett filmen og ville lese boka |
| <input type="checkbox"/> Anbefaling fra kjente      | <input type="checkbox"/> Annet: .....                         |

### **10. Hvis nei, hvorfor ikke?**

- |  |  |
|--|--|
| <input type="checkbox"/> Leser ikke bøker            | <input type="checkbox"/> Har ikke hatt tid enda, men vil gjerne lese den |
| <input type="checkbox"/> Har ikke hørt om den        | <input type="checkbox"/> Ikke interessert etter å ha hørt omtalen        |
| <input type="checkbox"/> Har sett filmen, det holder | <input type="checkbox"/> Annet: .....                                    |
| <input type="checkbox"/> Ikke min type bok           |  |
| <input type="checkbox"/> For tykk                    |  |

### **11. Har du sett *DaVinci Koden* med Tom Hanks i hovedrollen?**

- |                             |                              |
|-----------------------------|------------------------------|
| <input type="checkbox"/> Ja | <input type="checkbox"/> Nei |
|-----------------------------|------------------------------|

### **12. Hvis ja, hvorfor?**

- |   |  |
|---|--|
| <input type="checkbox"/> På grunn av omtalen              | <input type="checkbox"/> Tilfeldighet                        |
| <input type="checkbox"/> På grunn av plakaten/filmcoveret | <input type="checkbox"/> På grunn av skuespillerne           |
| <input type="checkbox"/> En del av pensum i studier       | <input type="checkbox"/> Hadde lest boken og ville se filmen |
| <input type="checkbox"/> Anbefaling fra kjente            | <input type="checkbox"/> Annet: .....                        |

**13. Hvis nei, hvorfor ikke?**

- |  |   |
|--|---|
| <input type="checkbox"/> Ser ikke på film.           | <input type="checkbox"/> Har ikke hatt tid enda, men vil gjerne se den. |
| <input type="checkbox"/> Har ikke hørt om den.       | <input type="checkbox"/> Ikke interessert etter å ha hørt omtalen.      |
| <input type="checkbox"/> Har lest boken, det holder. | <input type="checkbox"/> Annet: .....                                   |
| <input type="checkbox"/> Ikke min type film.         |   |

**14. Har du lest *Menn som Hater Kvinner* av Stieg Larsson?**

- |                             |                              |
|-----------------------------|------------------------------|
| <input type="checkbox"/> Ja | <input type="checkbox"/> Nei |
|-----------------------------|------------------------------|

**15. Hvis ja, hvorfor?**

- |   |   |
|---|---|
| <input type="checkbox"/> På grunn av omtalen        | <input type="checkbox"/> Tilfeldighet                         |
| <input type="checkbox"/> På grunn av forsiden       | <input type="checkbox"/> På grunn av forfatteren              |
| <input type="checkbox"/> En del av pensum i studier | <input type="checkbox"/> Hadde sett filmen og ville lese boka |
| <input type="checkbox"/> Anbefaling fra kjente      | <input type="checkbox"/> Annet: .....                         |

**16. Hvis nei, hvorfor ikke?**

- |  |  |
|--|--|
| <input type="checkbox"/> Leser ikke bøker            | <input type="checkbox"/> Har ikke hatt tid enda, men vil gjerne lese den |
| <input type="checkbox"/> Har ikke hørt om den        | <input type="checkbox"/> Ikke interessert etter å ha hørt omtalen        |
| <input type="checkbox"/> Har sett filmen, det holder | <input type="checkbox"/> Annet: .....                                    |
| <input type="checkbox"/> Ikke min type bok           |  |
| <input type="checkbox"/> For tykk                    |  |

**17. Har du sett filmen *Menn som Hater Kvinner* med Michael Nyqvist i hovedrollen?**

- |                             |                              |
|-----------------------------|------------------------------|
| <input type="checkbox"/> Ja | <input type="checkbox"/> Nei |
|-----------------------------|------------------------------|

**18. Hvis ja, hvorfor?**

- |   |  |
|---|--|
| <input type="checkbox"/> På grunn av omtalen              | <input type="checkbox"/> Tilfeldighet                        |
| <input type="checkbox"/> På grunn av plakaten/filmcoveret | <input type="checkbox"/> På grunn av skuespillerne           |
| <input type="checkbox"/> En del av pensum i studier       | <input type="checkbox"/> Hadde lest boken og ville se filmen |
| <input type="checkbox"/> Anbefaling fra kjente            | <input type="checkbox"/> Annet: .....                        |

**19. Hvis nei, hvorfor ikke?**

- |   |  |
|---|--|
| <input type="checkbox"/> Ser ikke på film           | <input type="checkbox"/> Har ikke hatt tid enda, men vil gjerne se den |
| <input type="checkbox"/> Har ikke hørt om den       | <input type="checkbox"/> Ikke interessert etter å ha hørt omtalen      |
| <input type="checkbox"/> Har lest boken, det holder | <input type="checkbox"/> Annet: .....                                  |
| <input type="checkbox"/> Ikke min type film         |  |

**20. Dersom du har svart ja på både spørsmål 8. og 11. og/eller på både spørsmål 14. og 17.**

**Hvilken form foretrakk du, og hvorfor?**

- Boken, fordi jeg leste den først.
- Filmen, fordi jeg så den først.
- Boken, fordi den inneholdt hendelser som ikke var med i filmen.
- Filmen, fordi den inneholdt scener som ikke var med i boken.
- Boken, fordi .....
- Filmen, fordi .....

**21. Hva kjennetegner en god leseropplevelse for deg?**

Velg de tre viktigste alternativene, og nummerer dem. 1 = viktigst, 2 = nest viktigst, 3 = tredje viktigst.

- Jeg blir så oppslukt at jeg glemmer alt rundt meg.
- Jeg klarer ikke å legge fra meg boken.
- Den klarer å vekke følelser i meg, som tristhet, glede, redsel, frykt, nervøsitet, etc.
- Jeg tenker på boken etter at jeg er ferdig med den.
- Jeg snakker mye om boken til andre rundt meg.
- Jeg kunne tenkt meg å lese boken om igjen.
- Annet: .....

**22. Hva kjennetegner en god filmopplevelse for deg?**

Velg de tre viktigste alternativene, og nummerer dem. 1 = viktigst, 2 = nest viktigst, 3 = tredje viktigst.

- Jeg blir så oppslukt at jeg glemmer alt rundt meg
- Den klarer å vekke følelser i meg, som tristhet, glede, redsel, frykt, nervøsitet, etc.
- Jeg tenker på filmen etter at den er ferdig.
- Jeg snakker mye om filmen til andre rundt meg.
- Jeg kunne tenkt meg å se filmen om igjen.
- Å se film sammen med andre.
- Annet: .....

**23. Når leser du bøker?**

Velg de tre viktigste alternativene, og nummerer dem. 1 = viktigst, 2 = nest viktigst, 3 = tredje viktigst.

- Når jeg vil ha ro rundt meg.
- Når jeg har god tid.
- Når jeg vil være alene.
- Når jeg kjeder meg.
- Når jeg ikke får sove.
- Når jeg vil ha et avbrekk fra virkeligheten.
- Annet: .....

**24. Når ser du film?**

Velg de tre viktigste alternativene, og nummerer dem. 1 = viktigst, 2 = nest viktigst, 3 = tredje viktigst.

- Når jeg har god tid.
- Når jeg vil være alene.
- Når jeg vil være sosial.
- Når jeg kjeder meg.
- Når jeg ikke får sove.
- Når jeg vil ha et avbrekk fra virkeligheten.
- Annet: .....

**25. Hva foretrekker du, en god bok eller en god film?**

- En god bok.
- En god film.

**26. Dersom du sammenligner med ca. fem år siden, vil du si at du leser flere, færre, eller omtrent like mange bøker i dag?**

- Flere
- Omtrent like mange
- Færre

**27. Hvis færre, hva tror du er årsaken til dette?**

- Jeg har mindre tid til overs nå enn før.
- Jeg ser på TV og film istedenfor.
- Jeg surfer på internett istedenfor.
- Finner ikke like mange aktuelle bøker lenger.
- Har mistet interessen i å lese bøker.
- Annet: .....

**28. Hvis flere, hva tror du er årsaken til dette?**

- Jeg har mer tid til overs nå enn før.
- Jeg finner flere aktuelle bøker nå enn før.
- Har fått økt interesse i å lese bøker.
- Annet: .....

**29. Dersom du sammenligner med ca. fem år siden, vil du si at du ser flere, færre, eller omtrent like mange filmer i dag?**

- Flere
- Omtrent like mange
- Færre

**30. Hvis færre, hva tror du er årsaken til dette?**

- Jeg har mindre tid til overs nå enn før.
- Jeg leser bøker og lignende istedenfor.
- Jeg surfer på nettet istedenfor.
- Finner ikke like mange aktuelle filmer lenger.
- Jeg har mistet interessen i å se filmer.
- Annet: .....

**31. Hvis flere, hva tror du er årsaken til dette?**

- Jeg har mer tid til overs nå enn før.



- Jeg finner flere aktuelle filmer nå enn før.
- Har fått økt interesse i å se filmer.

- Det er en del av mitt sosiale liv.
- Annet:.....

## **Appendix 3: Questionnaire used in Survey (English version)**

### **Questionnaire**

---

*How and why do we read and watch the novel- and/or film version of popular narratives?*

---

This is a study for usage in the Master of Literacy Studies –program at the University of Stavanger, and all participants will remain anonymous. By participating in this survey you agree to the usage of the data in the master’s thesis of Trude A. Fjeld, who values and appreciates your participation.

Please select only one option on each question. Where more than one answer represent your desired answer, please select the most representative.

---

#### **1. Age:**

- |                                  |                                  |                                  |
|----------------------------------|----------------------------------|----------------------------------|
| <input type="checkbox"/> 18 - 30 | <input type="checkbox"/> 46 – 60 | <input type="checkbox"/> Over 75 |
| <input type="checkbox"/> 31 - 45 | <input type="checkbox"/> 61 - 75 |                                  |

#### **2. Gender:**

- |                               |                                 |
|-------------------------------|---------------------------------|
| <input type="checkbox"/> Male | <input type="checkbox"/> Female |
|-------------------------------|---------------------------------|

#### **3. Occupation:**

- |   |   |
|---|---|
| <input type="checkbox"/> Student.                                     | <input type="checkbox"/> Process- or machine operator, or transportation  |
| <input type="checkbox"/> Academic occupation                          | <input type="checkbox"/> Occupation with no higher education requirements |
| <input type="checkbox"/> Office and Customerservice                   | <input type="checkbox"/> Military related occupation                      |
| <input type="checkbox"/> Sales-, service-, or care-related occupation | <input type="checkbox"/> IT   |
| <input type="checkbox"/> Agriculture, forestry and fishing.           | <input type="checkbox"/> Other: .....                                     |
| <input type="checkbox"/> Craftsman or trading                         |   |

#### **4. How many books would you say you read, on an average, in a year?**

- |                                |                                 |                                  |                                  |
|--------------------------------|---------------------------------|----------------------------------|----------------------------------|
| <input type="checkbox"/> 0     | <input type="checkbox"/> 4 – 8  | <input type="checkbox"/> 15 – 20 | <input type="checkbox"/> Over 25 |
| <input type="checkbox"/> 1 – 3 | <input type="checkbox"/> 9 – 15 | <input type="checkbox"/> 21 – 25 |                                  |

#### **5. How many films (theatre/TV/DVD) would you say you watch, on an average, pr. month?**

- |                                |                                 |                                  |                                  |
|--------------------------------|---------------------------------|----------------------------------|----------------------------------|
| <input type="checkbox"/> 0     | <input type="checkbox"/> 4 – 8  | <input type="checkbox"/> 13 – 18 | <input type="checkbox"/> Over 25 |
| <input type="checkbox"/> 1 – 3 | <input type="checkbox"/> 9 – 12 | <input type="checkbox"/> 19 – 25 |                                  |

**6. What determines what books you choose to read?**

- |   |  |
|---|--|
| <input type="checkbox"/> Availability                                   | <input type="checkbox"/> Author          |
| <input type="checkbox"/> Reviews  | <input type="checkbox"/> The cover page  |
| <input type="checkbox"/> Recommendations from friends and acquaintances | <input type="checkbox"/> Number of pages |
| <input type="checkbox"/> Coincidence                                    | <input type="checkbox"/> Other: .....    |

**7. What determines what films you choose to watch?**

- |   |   |
|---|---|
| <input type="checkbox"/> Availability                                   | <input type="checkbox"/> The cover                      |
| <input type="checkbox"/> Coincidence                                    | <input type="checkbox"/> Whatever is on in the theatres |
| <input type="checkbox"/> Whatever is shown on TV                        | <input type="checkbox"/> What others want to watch      |
| <input type="checkbox"/> Reviews  | <input type="checkbox"/> The actors                     |
| <input type="checkbox"/> Recommendations from friends and acquaintances | <input type="checkbox"/> Other: .....                   |

**8. Have you read *The DaVinci Code* by Dan Brown?**

- |                              |                             |
|------------------------------|-----------------------------|
| <input type="checkbox"/> Yes | <input type="checkbox"/> No |
|------------------------------|-----------------------------|

**9. If yes, why?**

- |   |   |
|---|---|
| <input type="checkbox"/> Because of the reviews                         | <input type="checkbox"/> Coincidence                                      |
| <input type="checkbox"/> Because of the cover page                      | <input type="checkbox"/> Because of the author                            |
| <input type="checkbox"/> It was a part of curriculum in studies         | <input type="checkbox"/> I had seen the film and wanted to read the novel |
| <input type="checkbox"/> Recommendations from friends and acquaintances | <input type="checkbox"/> Other: .....                                     |

**10. If no, why not?**

- |  |  |
|--|--|
| <input type="checkbox"/> I don't read books                  | <input type="checkbox"/> I haven't had the time yet, but I would like to read it |
| <input type="checkbox"/> I haven't heard of it               | <input type="checkbox"/> I wasn't interested after hearing the reviews           |
| <input type="checkbox"/> I have seen the film, that's enough | <input type="checkbox"/> Other: .....  |
| <input type="checkbox"/> Not my kind of novel                |  |
| <input type="checkbox"/> Too thick                           |  |

**11. Have you seen *The DaVinci Code* with Tom Hanks in the lead part?**

- |                              |                             |
|------------------------------|-----------------------------|
| <input type="checkbox"/> Yes | <input type="checkbox"/> No |
|------------------------------|-----------------------------|

**12. If yes, why?**

- Because of the reviews

- |   |  |
|---|--|
| <input type="checkbox"/> Because of the cover page/movie poster         | <input type="checkbox"/> Coincidence                                     |
| <input type="checkbox"/> It was a part of curriculum in studies         | <input type="checkbox"/> Because of the actors                           |
| <input type="checkbox"/> Recommendations from friends and acquaintances | <input type="checkbox"/> I had read the novel and wanted to see the film |
|   | <input type="checkbox"/> Other: .....                                    |

**13. If no, why not?**

- |  |   |
|--|---|
| <input type="checkbox"/> I don't watch films                 | <input type="checkbox"/> I haven't had the time yet, but I would like to see it |
| <input type="checkbox"/> I haven't heard of it               | <input type="checkbox"/> I wasn't interested after hearing the reviews          |
| <input type="checkbox"/> I have read the book, that's enough | <input type="checkbox"/> Other: .....   |
| <input type="checkbox"/> Not my kind of film                 |   |

**14. Have you read *The Girl with the Dragon Tattoo* by Stieg Larsson?**

- |                              |                             |
|------------------------------|-----------------------------|
| <input type="checkbox"/> Yes | <input type="checkbox"/> No |
|------------------------------|-----------------------------|

**15. If yes, why?**

- |   |   |
|---|---|
| <input type="checkbox"/> Because of the reviews                         | <input type="checkbox"/> Coincidence                                      |
| <input type="checkbox"/> Because of the cover page                      | <input type="checkbox"/> Because of the author                            |
| <input type="checkbox"/> It was a part of curriculum in studies         | <input type="checkbox"/> I had seen the film and wanted to read the novel |
| <input type="checkbox"/> Recommendations from friends and acquaintances | <input type="checkbox"/> Other: .....                                     |

**16. If no, why not?**

- |  |  |
|--|--|
| <input type="checkbox"/> I don't read books                  | <input type="checkbox"/> I haven't had the time yet, but I would like to read it |
| <input type="checkbox"/> I haven't heard of it               | <input type="checkbox"/> I wasn't interested after hearing the reviews           |
| <input type="checkbox"/> I have seen the film, that's enough | <input type="checkbox"/> Other: .....  |
| <input type="checkbox"/> Not my kind of novel                |  |
| <input type="checkbox"/> Too thick                           |  |

**17. Have you seen *Menn som Hater Kvinner* with Michael Nyqvist in the lead part?**

- |                              |                             |
|------------------------------|-----------------------------|
| <input type="checkbox"/> Yes | <input type="checkbox"/> No |
|------------------------------|-----------------------------|

**18. Hvis ja, hvorfor?**

- |   |   |
|---|---|
| <input type="checkbox"/> Because of the reviews                 | <input type="checkbox"/> Recommendations from friends and acquaintances |
| <input type="checkbox"/> Because of the cover page/movie poster | <input type="checkbox"/> Coincidence                                    |
| <input type="checkbox"/> It was a part of curriculum in studies | <input type="checkbox"/> Because of the actors                          |

- I had read the novel and wanted to see the film

Other: .....

**19. If no, why not?**

- I don't watch films
- I haven't heard of it
- I have read the book, that's enough
- Not my kind of film

- I haven't had the time yet, but I would like to see it
- I wasn't interested after hearing the reviews
- Other: .....

**20. If you have selected yes on both of questions 8. and 11. and/or both of questions 14. and 17.; what version did you prefer, and why?**

- The novel, because I read it first
- The film, because I watched it first
- The novel, because it contained events that weren't in the film
- The film, because it contained events that weren't in the novel
- The novel, because .....
- The film, because .....

**21. What would you say characterizes a good reading experience??**

**Choose the three most important alternatives, and number them. 1 = most important, 2 = second most important, 3 = third most important.**

- I get so absorbed in the book that I forget everything around me
- I cannot put the book down
- It manages to provoke emotions in me, such as sadness, joy, fear, etc.
- I think a lot about the book after I have finished it
- I talk a lot about the book to people around me
- I would like to read it again
- Other: .....

**22. What would you say characterizes a good film experience??**

**Choose the three most important alternatives, and number them. 1 = most important, 2 = second most important, 3 = third most important.**

- I get so absorbed in the film that I forget everything around me
- It manages to provoke emotions in me, such as sadness, joy, fear, etc.
- I think a lot about the film after it is finished
- I talk a lot about the film to people around me
- I would like to watch it again
- To watch a film with others
- Other: .....

**23. When do you read books??**

**Choose the three most important alternatives, and number them. 1 = most important, 2 = second most important, 3 = third most important.**

- |   |   |
|---|---|
| <input type="checkbox"/> When I want some peace and quiet | <input type="checkbox"/> When I am unable to sleep        |
| <input type="checkbox"/> When I have time to spare        | <input type="checkbox"/> When I want a break from reality |
| <input type="checkbox"/> When I want to be alone          | <input type="checkbox"/> Other: .....                     |
| <input type="checkbox"/> When I am bored                  |   |

**24. When do you watch films??**

**Choose the three most important alternatives, and number them. 1 = most important, 2 = second most important, 3 = third most important.**

- |  |   |
|--|---|
| <input type="checkbox"/> When I have time to spare | <input type="checkbox"/> When I am unable to sleep        |
| <input type="checkbox"/> When I want to be alone   | <input type="checkbox"/> When I want a break from reality |
| <input type="checkbox"/> When I want to socialize  | <input type="checkbox"/> Other: .....                     |
| <input type="checkbox"/> When I am bored           |   |

**25. What do you prefer, a good book, or a good film??**

- |                                      |                                      |
|--------------------------------------|--------------------------------------|
| <input type="checkbox"/> A good book | <input type="checkbox"/> A good film |
|--------------------------------------|--------------------------------------|

**26. Compared to five years ago, would you say you read more, fewer, or just about the same number of books now?**

- |                               |   |                                |
|-------------------------------|---|--------------------------------|
| <input type="checkbox"/> More | <input type="checkbox"/> About the same | <input type="checkbox"/> Fewer |
|-------------------------------|---|--------------------------------|

**27. If fewer, what do you think is the possible reason for this?**

- |  |  |
|--|--|
| <input type="checkbox"/> I have less time to spare now | <input type="checkbox"/> I do not find as many appealing books now |
| <input type="checkbox"/> I watch TV and films instead  | <input type="checkbox"/> I have lost interest in book reading      |
| <input type="checkbox"/> I surf the internet instead   | <input type="checkbox"/> Other: .....                              |

**28. If more, what do you think is the possible reason for this?**

- |  |   |
|--|---|
| <input type="checkbox"/> I have more time to spare now   | <input type="checkbox"/> I have developed an increased interest in book reading |
| <input type="checkbox"/> I find more appealing books now | <input type="checkbox"/> Other: .....   |

**29. Compared to five years ago, would you say you watch more, fewer, or just about the same number of films now?**

- |                               |   |                                |
|-------------------------------|---|--------------------------------|
| <input type="checkbox"/> More | <input type="checkbox"/> About the same | <input type="checkbox"/> Fewer |
|-------------------------------|---|--------------------------------|

**30. If fewer, what do you think is the possible reason for this?**

- I have less time to spare now
- I read books and similar instead
- I surf on the internet instead

- I do not find as many appealing films now
- I have lost interest in film viewing
- Other: .....

**31. If more, what do you think is the possible reason for this?**

- I have more time to spare now
- I find more relevant films now
- I have developed an increased interest in film viewing

- It is a part of my social life
- Other:.....

**Appendix 4: Form of consent # 1**

UNIVERSITETET I STAVANGER  
Det Humanistiske Fakultet

ERKLÆRING

Jeg,

.....  
(navn)

tillater herved at Trude A. Fjeld, Masterstudent i Literacy Studies, kan bruke opptakene av intervjuet hun gjør med meg i sin avhandling.

Dataene samlet i opptaket skal brukes i Trude A. Fjeld's avhandling som fullføres og forsvares våren 2010. Alle data vil bli behandlet anonymt.

.....  
(sted, dato)

.....  
(signatur)

Dataene samlet i dette intervjuet vil bli oversatt til engelsk av Trude A. Fjeld før bruk i avhandlingen.

- Jeg tillater på forhånd at oversettelsen kan brukes i avhandlingen.  
 Jeg ønsker å lese gjennom og godkjenne oversettelsen før den blir brukt i avhandlingen.

.....  
(signatur)



**Appendix 5: Form of consent # 2**

UNIVERSITETET I STAVANGER  
Det Humanistiske Fakultet

ERKLÆRING

Jeg,

.....  
(navn)

tillater herved at Trude A. Fjeld, Masterstudent i Literacy Studies, kan bruke opptakene av intervjuet hun gjør med meg i sin avhandling.

Dataene samlet i opptaket skal brukes i Trude A. Fjeld's avhandling som fullføres og forsvares våren 2010. Alle data vil bli behandlet anonymt.

..... 21/03 - 2010  
(sted, dato)

.....  
(signatur)

Dataene samlet i dette intervjuet vil bli oversatt til engelsk av Trude A. Fjeld før bruk i avhandlingen.

- Jeg tillater på forhånd at oversettelsen kan brukes i avhandlingen.  
 Jeg ønsker å lese gjennom og godkjenne oversettelsen før den blir brukt i avhandlingen.

.....  
(signatur)

**Appendix 6: Form of consent # 3**

UNIVERSITETET I STAVANGER  
Det Humanistiske Fakultet

**ERKLÆRING**

Jeg,

.....  
(navn)

tillater herved at Trude A. Fjeld, Masterstudent i Literacy Studies, kan bruke opptakene av intervjuet hun gjør med meg i sin avhandling.

Dataene samlet i opptaket skal brukes i Trude A. Fjeld's avhandling som fullføres og forsvares våren 2010. Alle data vil bli behandlet anonymt.

..... Stavanger 18/2-10  
(sted, dato)

.....  
(signatur)

Dataene samlet i dette intervjuet vil bli oversatt til engelsk av Trude A. Fjeld før bruk i avhandlingen.

- Jeg tillater på forhånd at oversettelsen kan brukes i avhandlingen.  
 Jeg ønsker å lese gjennom og godkjenne oversettelsen før den blir brukt i avhandlingen.

.....  
(signatur)

## **Appendix 7: Subject A, answers – English version**

(Based on *The DaVinci Code* and *The Girl with the Dragon Tattoo*)

**1. What is your age?**

65 years.

**2. What do you work with/What is your occupation?**

I'm an interior consultant.

**3. Did you watch the films or read the books first?**

I read the books first.

**4. Why was this? Coincidence or deliberate choice; and why this choice?**

Well, when I read the books, the films had not been produced. It's been a while since I read the books.

**5. Do you remember when and where you read the books?**

Uhm...no. When were the films released, do you know?

**T: The DaVinci Code was released in 2006.**

Ok, then I probably read the book at least two years earlier. At least in a fair amount a time before the film came out.

**T: Do you remember if this was while you were on holiday or had time off from work, or was it more as a bedside read?**

No, it was the usual...I read a lot of books, all the time, and that I... I had read about the book and knew it was of current interest, so I went and bought it.

**6. Do you think that influenced your experience in any way?**

No.

**7. What made you want to read the books/watch the films?**

I had read about them in newspapers and heard from friends who had read it that it was a really good read. Also, it was very interesting that a lot of the plot takes place in Paris, which is, to me, a very interesting place.

**T: Why is that?**

Well, because I have lived there for six years and I know quite a lot about Paris.

**8. Do you remember where and when you watched the films?**

Yes, I saw them in Stavanger. A couple of years after I had finished the books. Maybe three years after.

**9. Did you watch the films in the theatre, or on DVD/TV?**

I saw them in the theatre. Both of them.

**10. Do you think this influenced your film experience in any way? Why/why not?**

No, I don't think so.

**11. When you finish a novel, especially if it is a good novel, how does it leave you feeling?**

I feel very sad (*laughing*).

**T: How come?**

I would have wanted it to last much much longer. So, sometimes you try to read a little slower, to save it...so it'll last longer (*laughing*).

**T: Would you say that you miss it once you have finished the book?**

Actually, yes. It's like you'd wish there was runner up book sometimes. That's what it was like with *The DaVinci Code*, I think. Because it was a very thrilling book.

**12. Did you in any way feel like you could identify with any of the characters in the novel? Why/why not?**

No. I think the characters are too particular for me to identify with them.

**T: In both of the novels?**

Actually, yes.

**13. Did you in any way feel like you could identify with any of the characters in the film? Why/Why not?**

No, not really, because I think both the characters in the films as well as in the novels were very particular. And, if you take age into consideration, I am quite a bit older than the characters, especially the main characters. It would have to with the some of the older generation in *The Girl with the Dragon Tattoo*...possibly. But I'm not sure I could identify with any of them.

**14. Which version did you prefer, the novels or the films, and why?**

I preferred the books.

**T: Why?**

Because you get to use your imagination and you get to use your brain in a different way. You create images and try to apply these images to the plot in the novel. You engage in the events and places in a way that.... To me, it is absolutely an advantage to have read the books. So I prefer the books.

**15. Did any of the characters in the novels or films provoke any special feelings in you? Why/Why not?**

Yes... I have to admit that I like...I really liked the main character (Robert Langdon) in *The DaVinci Code*. I thought he was a very charming man, and also the girl who was the other main character. I think the two of them fulfil each other well. Also, you get a little disappointed over certain characters who turn out to not be who they pretend to be. That's a little...you kind of want to punch them (*laughing*). You get...you kind of get carried away by the plot, so when some people turn out to not be who they pretend to be you get...at least I got a little...pissed off to say the least (*laughing*).

**16. Did you feel like you could identify with any of the events in the stories? If so, which ones, and how?**

No, not that I can think of.

**17. Did you find any emotional differences in how you responded to the film versions and the book versions? For instance, how you remember the stories (content, narrative or the act of reading the books/watching the films, or other?**

Well, I think that when you got to see a film in the theatre and see these things on screen I think that the scenes that deal with murder and violence, they're... I think they.... It is worse to see them on screen than what it is to read about them in a book, because in the book you can easily skip the most detailed parts. So when the monk

was killed...you can kind of....you can skip some of the details when you read it. But in the theatre...you can close your eyes, but you won't be able to avoid the scenes completely. So...but I think it's exciting to see, say in *The DaVinci Code*, the scene where they jump out of the window at the Louvre and on to that trailer passing by. It's fun to see things like that on screen.

**18. Did you experience any sense of suspense in the books and the films? If so, do you feel like there was a difference between the suspense in the books compared to in the films? In the way you remember it, or the way you experienced it?**

Yes, it's.... Yes, it definitely does because I think, again, it's the same thing. When you read the books you get a completely different sense of suspense than when you watch the film, or maybe that was just because I had read the book first, which makes be know the outcome of the film. That ruins some of the suspense in the film. Because you know....you know the plot. Whereas when you read the book it is extremely thrilling.....because you don't know what will happen in the next chapter.

**T: Did you notice any effects or techniques the authors used which may have contributed to increase the sense of suspense in the novels?**

Yes, I think they...well, it seems they have that in common. Both of them (Stieg Larsson and Dan Brown) jump from one situation to another. They both do it, and they probably do it on purpose. That way you're not done with one event in the plot, and suddenly the novels jump to a whole different event, somewhere else, with other characters. Then later they return to the previous chapter. And they both do this. In the same manner. They probably have somewhat the same style of writing, which is probably to make their novels thrilling. Because you don't finish the event right there and then. You have to keep thinking about it, and then you think "Wow, what will happen next?", and all of a sudden the author shifts to another character. So I think this increases the sense of suspense and thrill.

**19. Do you feel that the version you engaged in first spoiled any of the suspense in the version you experienced last? You said you read the books first, do you think this spoiled any of the suspense in the films?**

Yes, it most likely did.

**20. What version would you say provoked the most feelings and in you, and engaged you the most? Why? How?**

Most definitely the books. But again, that's because I thinks it's more exciting to read and that way try to imagine the images and the events instead of having it all presented for you, on a big screen. That way, you can't...in a way....you cannot create your own images. You don't use your imagination. You see it all there and then. That's just the way it is. Whereas in a book, you can create your own images, and you can....you know, you can decide what the characters look like. When I read *The DaVinci Code*, which I read first. I didn't know that it would be Tom Hanks who played the lead part. This way I had to create my own image of him, and he was.... He wasn't too far away from being Tom Hanks, actually. He was tall with dark hair (*laughing*) in my....in my image. But ok, he wasn't Tom Hanks, but he was a handsome guy. And she, what was her name...Sophie, of course she was....well, they're always adorable.

**21. In the novels, did you notice any romantic plotlines? If so, what were they and did they play a large role in your experience?**

Well, there, again, I think the novels are similar to one another, because there isn't very much romance present in them. For instance, you don't feel like there is a relationship between the two main characters in *The DaVinci Code*. I feel it's more of a brother-sister kind of relationship. I don't think there's anything erotic. Maybe a bit more in Stieg Larsson's novel because they end up in bed with each other. But still, I don't get the impression that it's anything close...that there are a lot of sexual attractions and things like that. I don't think so. I actually think it's a little bit weird that they end up having a relationship, a sexual relationship that is.

**22. Did you notice any differences in the presentation of the possible romance in the novels compared to in the films?**

Not that I can point out, no.

**23. In the survey I have carried out in this study, many said that they read novels because they want a break from reality. How do you feel about this? Can you identify with it?**

Yes, maybe that's what reading books is about. I have always read books. I've read books since I was a young girl. Whether it is to get a break from reality.....at least it is to get that sense of suspense and thrill, especially when it comes to books like the two discussed here. But it is also to learn more and to be up to date on what's going in that area. You read a lot of books, and not all of them are thrillers or suspense novels. It's just as many books dealing with contemporary relations and situations and what's relevant in our time. For instance, right now there are a lot of books dealing with Arabic situations and the Middle East and what's going on in Iran and Iraq. That's not to get a sense of suspense. That's more of a way to keep yourself up to date. Also up to date on what others read and that way be able to discuss it with others who have read it.

**24. The survey also showed that many had chosen this option (to get a break from reality) as the reason for why they engage in films? How do you feel about this? Can you identify with it? Also, do you think there is a difference between the break you may get from reality when you read books compared to when you watch films?**

That's probably a little bit more like it. When it comes to watching films, it is more like a break from reality. Because you kind of go to the theatre to be entertained, in most cases. At least to me, it is. I go to the theatre to watch an okay film. Okay, maybe a little bit because of contemporary situations and stuff like that, but not to the same extent, I think.

**25. How do you select what novels you engage in? Recommendations? Topics? Language? Challenging read? Easy read? Do you think that this might have changed in any way, recently or in the past?**

It is mostly based on recommendations. Also on what is being said on the radio and in newspapers too. I think that.... But mostly it's based on recommendations. I go to a society with four other women who read a lot too. That way you end up reading a lot of the same books. You also get recommendations from the internet and things like that. But also when you're travelling. It's great to walk around in airports and look at all the books that are.... that are on display and which are popular. When we were in Oman I bought a book about these Arabic princesses which deals with what it's like to be an Arabic prince, how they live their lives closed off and their limitations when it

comes to clothing and their role in society. This might be something that upsets you enough to be so engaged in the book that you want to want to learn more about it. That way you might end up reading more books about it. Currently I'm reading a book from Iran that's called *Huset ved Moskeen*, and that's because these days it's...these days you read a lot about Iran in the newspapers, and about Iraq too, to a certain extent. And Saudi Arabia and the Middle East in general. This way, you are influenced and want to read about it to remain up to date.

**T: Do you think the way you select what books you read have changed in any way recently or in the past?**

Yes. I definitely read different books now compared to what I did, say, 20 years ago.

**26. How do you select what films you engage in? Recommendations? Topics? Language? Actors? Entertainment? Do you think that this might have changed in any way, recently or in the past?**

This is definitely determined by recommendations, and reviews from the newspapers. But very often... Take the Academy Awards, for instance.... Films which have received good reviews, those are the ones you want to go see. As a result you go to the theatre to watch them.

**27. It is often said that novels/narratives might transport the reader to a different world; can you recall, or think of, any time you have had, or come close to, such a feeling? Is this something you can relate to? How?**

Yes, no, I can identify with it to a certain extent in regards to...well, for instance, the books by...ah, what's her name...Drømmehjertet and ...she has written three books from El Salvador and from Spain. And also from America where she travels...that church in Spain where people go on pilgrimages...Santiago de Compostela. Her way of writing is so amazing that you're...you're kind of spellbound by the context that it makes you feel you're there because she describes things so incredibly well. The last book I just read, the one from El Salvador...she is born in El Salvador and stays there the first couple of years of her life. What they experience during this time...it's just horrible...you might as well just start crying... Even though you can not completely put yourself in her situation, you get carried away and taken back to that place. But also the man who wrote *Drageløperen (The Kite Runner)*, with the kites in Afghanistan, and all that. You almost feel like you're in Afghanistan, and you can picture these children running around with their kites... It's... There are so many amazing authors out there who make you read books that...you can barely put them down. It makes you feel like you've been there, all because of the books.

## **Appendix 8: Subject A, answers – Norwegian version**

**1. Hvor gammel er du?**

65 år

**2. Hva er ditt yrke/hva jobber du med?**

Interiør konsulent

**3. Så du filmen(e) eller leste du boken/bøkene først?**

Jeg leste bøkene først.

**4. Hvorfor ble det den rekkefølgen? Tilfeldig eller bevisst valg? Dersom valg, hvorfor?**

Nei, det ble sånn fordi at filmene var ikke kommet da jeg leste bøkene. Det er ganske lenge siden.

**5. Husker du hvor og når du leste boken/bøkene?**

Eh...nei. Når kom filmene ut, vet du det?

**T: DaVinci Koden kom i 2006.**

Ja, da leste jeg nok boken i alle fall to år før det. Men i alle fall i god tid før filmen kom ut leste jeg boken.

**T: Husker du om det var i forbindelse med ferie og fri, eller var det mer som sengelektyre, eller noe annet?**

Nei, det var vanlig...at jeg leser bøker stadig, og at jeg da... Da hadde jeg lest om den og den var aktuell, så dermed så kjøpte jeg den.

**6. Tror du dette påvirket din opplevelse av boken/bøkene på noen måte?**

**7. Hva var det som fikk deg til å ville lese boken/bøkene og se filmen/filmene?**

Det var fordi jeg hadde lest om dem, både i aviser og hørt det av venner og sånn, som hadde lest boken allerede og som sa at den var kjempekjekk. Også var det jo litt interessant da at jeg forbinder DaVinci Koden med Paris, som da var for meg et interessant sted at det foregikk i akkurat den byen.

**T: Hvorfor var det et interessant sted for deg?**

Det er jo fordi at jeg har bodd seks år i Paris og kan ganske mye om Paris.

**8. Husker du hvor og når du så filmen/filmene?**

Ja, de så jeg i Stavanger. Et par år etter, i alle fall. Kanskje tre år etter.

**9. Så du filmen/filmene på kino, eller på TV/DVD?**

Da så jeg de på kino. Begge to.

**10. Tror du dette påvirket filmopplevelsen din på noen måte?**

Nei. Det tror jeg ikke.

**11. Hvordan føler du deg når du har fullført en roman, spesielt hvis det er en god roman? (glede, savn, tristhet, ikke noe spesielt..)**

Da er jeg veldig lei (LER).

**T: Hvordan da?**



Jeg ville jo gjerne at den skulle vart mye mye lenger. Så det hender jo av og til at du prøver å lese litt sent...at du sparer på den fordi den skal vare lenger (LER).

**T: Tenker du da en form for savn når den er ferdig?**

Ja, faktisk. Sånn at du kunne tenke deg at der hadde vært en bok til enkelte ganger. Og det var den DaVinci Koden syns jeg. Den var utrolig spennende.

**12. Følte du at du kunne kjenne deg igjen i noen av personene i romanen/romanene? På hvilken måte?**

Nei. Nei, til det så tror jeg at personene er for spesielle.

**T: I begge romanene?**

Ja. Faktisk.

**13. Følte du at du kunne kjenne deg igjen i noen av personene i filmen/filmene? På hvilken måte?**

Nei, i grunnen ikke, for jeg tror jo og at de personene som og var med i filmene og da i bøkene er veldig spesielle personer. Og og, når du tenker på alder, så er jo jeg en god del eldre en disse, i alle fall enn de som da spilte hovedrollene. Det måtte være i Menn som Hater Kvinner så måtte det jo være noen av denne eldre generasjonen da...kanskje. Men jeg vet ikke om jeg ville kjent meg igjen i noen av dem.

**14. Hvilken versjon foretrakk du? Boken/bøkene eller filmen/filmene? Hvorfor?**

Jeg foretrakk bøkene.

**T: Hvorfor?**

Fordi at du får brukt fantasien, du får brukt Hjernen på en helt annen måte. Altså, du danner deg bilder og prøver å sette deg inn i sammenhengen i boken. Du lever deg på en måte inn i situasjonene og i stedene sånn at det... For meg er det absolutt en fordel å ha lest bøkene. Så det er de jeg foretrekker.

**15. Vekket noen av personene i boken/bøkene eller filmen/filmene noen spesielle følelser i deg? Hvorfor/hvorfor ikke?**

Ja...jeg må jo si et jeg liker, jeg likte veldig godt hovedpersonen i DaVinci Koden. Syns jo han er en utrolig sjarmerende type og også hun som da spiller den kvinnelige hovedrollen. Jeg syns begge de to utfyller hverandre veldig godt. Også blir du litt skuffet over enkelte personer som da ikke er den de gir seg ut for. Det blir litt...du har litt lyst til å på en måte dra til dem (LER). At du blir...du blir liksom så revet med aav handlingen at når da de typene ikke er den de gir seg ut for så blir du litt...jeg ble litt..forbannet for å si det mildt (LER).

**16. Følte du at du kjente deg igjen i noen av hendelsene i historien/historiene?**

Hvilke/hvorfor?

Ikke så jeg kan komme på.

**17. Var det noen følelsmessig forskjell på din respons /reaksjon mellom bok- og film versjonen/versjonene? (hvordan du husker historiene, eller rundt selve aktiviteten i å lese boken/bøkene eller se filmen/filmene).**

Jeg syns jo at når du går på kino og ser disse tingene på film så syns jeg jo at de der episodene som gjerne går på vold og mord og sånt. At de syns jeg.... Det er verre å se de på film enn å lese det i en bok, for du kan alltid hoppe over noen av de verste setningene. Liksom, når han her munken blir drept...så kan du på en måte...bare hoppe over det verste når du leser. Men på kino så er du, okey, du kan lukke øynene,

men allikevel så får du en del glimt av de der voldelige hendelsene allikevel. Så...men jeg syns jo det er litt spennende når du ser at, sånn som i DaVinci Koden, når de hopper ut vinduet på Louvre og hopper ned på denne lastebilen som kommer forbi så er det jo litt kjekt å se det på film akkurat sånne episoder som det. Det er litt okey.

**18. Opplevde du noen form for spenning i boken/bøkene og filmen/filmene? Var det forskjell på spenningen i filmen/filmene og boken/bøkene?**

Ja, de er jo... Ja, det syns jeg absolutt fordi at jeg syns jo, igjen, der kommer det samme inn. Når du leser bøkene, så får du et helt annet spenningsmoment enn du får når du ser det på film, eller kanskje det har litt å si at jeg har lest boken først da, at jeg vet hvordan det går når filmen begynner. Og at da er litt av spenningen vekke. Fordi at du vet...du kan handlingen. Mens når du leser boken så er det jo utrolig spennende og...når du ikke vet hva som skal skje i neste kapittel.

**T: La du merke til om noen av forfatteren brukte noen teknikker eller hadde noen måter å skrive på som gjorde at det ble enda mer spennende?**

Ja, jeg tror nok at de får det...altså, der har vel de litt av det samme. At de hopper fra den ene situasjonen og over til den andre situasjonen. Og det gjør begge to, og det gjør de sikkert helt bevisst, fordi at du da...da blir du ikke ferdig med en episode, så hopper de til et nytt sted som ligger et helt annet sted, og andre personer, og så kommer du tilbake igjen til det som da skjedde i det første kapittelet kan du si. Og det gjør begge to. Akkurat på samme måten. De har nok litt av den samme skrive teknikken, og det er sikkert for å gjøre det spennende. For da blir du ikke ferdig med handlingen der og da. Du må ha det liggende i bakhodet, også tenker du ”Å hjelp, hva er det som skjer nå?”, og plutselig så hopper han over til en annen person. Så det gjør det nok ekstra spennende, det tror jeg.

**19. Føler du at den versjonen du leste/så først ødela for noe av spenningen i den versjonen du leste/så sist?**

Ja. Det gjorde nok det.

**20. Hvilken versjon/versjoner vil du si vekke flest følelser i deg eller engasjerte deg mest? Boken/bøkene eller filmen/filmene? Hvorfor? Hvordan?**

Absolutt bøkene. Men det er igjen fordi at jeg syns det er mer spennende å lese og prøve å se for deg handlingen fremfor å få handlingen servert fremme på et lerret som da, da kan du ikke, på en måte, danne deg noen bilder eller...altså, det er jo ikke ofte fantasien din da, da er det jo. Da ser du det der og da. Det er bare sånn det er. Mens i en bok, der kan du lage dine egne bilder, du kan og...dette her med at du kan på en måte finne ut hvordan personene ser ut. For når jeg leste boken, DaVinci Koden, som jeg leste først så visste jo ikke jeg at det var Tom Hanks som kom til å spille hovedrollen. Og dermed så måtte jo jeg danne meg et bilde av han her, og han var... Han var ikke så veldig langt vekke fra Tom Hanks, faktisk. Han var høy og mørk (LER) i min...i mitt bilde...Men okey, han var jo ikke Tom Hanks da, men han var en stilig type. Og hun, hva er det hun heter, Sophie, hun var jo selvfølgelig...de er jo alltid søte.

**21. I romanen/romanene, la du merke til noen romantiske relasjoner (som en underhistorie) til stede? Hvis ja, hva var dette og betydde det noe for din opplevelse av romanen/romanene? Hvordan?**

Ja, altså, der igjen så så syns jeg at bøkene ligner litt på hverandre, for der er ikke så veldig mye romantikk i dem. Altså, du føler jo ikke at der er noe forhold mellom de to

hovedpersonene i DaVinci Koden for eksempel. Det er mer sånn bror og søster relasjon, føler jeg da. Jeg føler ikke at der er noe erotikk som ligger der. Okey, litt kanskje mer i Stieg Larsson sin bok, fordi at de havner i seng sammen. Men allikevel, så føler ikke jeg at det er noe nært...at der er så veldig mye seksuelle tildragninger og sånn. Jeg syns ikke det. Så jeg syns på en måte at det er litt rart at de ender opp med å ha et forhold, sånn seksuelt.

**22. La du merke til noen forskjeller i fremstillingen av den evt. romantikken mellom bok- og film-versjonen/versjonene? På hvilken måte?**

Ikke som jeg kan sette fingeren på.

**23. I undersøkelsen jeg har foretatt i forbindelse med denne oppgaven har mange svart at de leser bøker for å få et avbrekk fra virkeligheten. Hva tenker du om dette? Kjenner du deg på noen måte igjen?**

Ja, det er kanskje det det er med å lese bøker. Jeg har alltid lest bøker. Jeg har lest bøker siden jeg var ganske liten. Og om det er for å få et avbrekk fra virkeligheten... I alle fall så er det for å få spenning, når det gjelder sånne bøker som disse to. Men det er også for å lære mer og for å være oppdatert på det som skjer på den fronten, fordi der er jo utrolig mye bøker du leser og det er jo ikke alle som går på spenning. Der er jo like mye bøker som går på samtidsforhold og det som er aktuelt. Sånn som nå, for eksempel, så er der jo mye bøker som går på Arabiske forhold og Midtøsten og de tingene som foregår i Iran og Irak. Og det er jo ikke akkurat for å få spenning. Det er jo mer for å holde seg oppdatert på, og på det som andre leser og for å ha muligheten til å diskutere med andre som har lest de samme bøkene.

**24. Undersøkelsen viste også at mange hadde valgt dette alternativet som grunnen til at de så film. Hva er dine tanker om dette? Tror du det er noen forskjell på dette avbrekket fra virkeligheten i film og bok?**

Det er nok litt mer det samme. At det er mer for å få et avbrekk fra virkeligheten når det gjelder det å se film, for da går du nærmest på kino for å la deg underholde. I de fleste tilfellene. I alle fall for mitt vedkommende så er det det. Jeg går på kino for å se en okey film. Okay, igjen, litt for dette med samtid og sånn, men ikke i samme grad tror jeg.

**25. Hva avgjør dine valg i hvilke romaner du leser? Anbefalinger? Emner? Språk? Utfordring? "Easy read"? Har dette alltid vært likt, eller kan du huske at det har endret seg?**

Veldig mye går på anbefalinger. Veldig mye går også på ting du har lest om i aviser og hørt om i radioen... Jeg tror nok at... Men det meste går nok på anbefalinger. For jeg går i en forening i sammen med fire andre, og de leser mye. Og dermed blir det til at du leser litt av de samme tingene. Også får du anbefalt ting på internett og sånne ting. Så da blir du litt nysgjerrig på det, så da leser du... Men også når du er ute å reiser for eksempel. Da er det veldig kjekt å gå på flyplasser og se på bøker som er...som ligger fremme og som er aktuelle. Blant annet når vi var i Oman så kjøpte jeg en bok om disse Arabiske prinsessene som går på dette her med å være Arabisk prinsesse og hvordan de lever sine liv i disse lukkede forholdene og deres begrensninger når det gjelder klesdrakt og i det hele tatt, i samfunnet. Det er jo kanskje sånn som opprører deg litt at du blir så engasjert at du har lyst til å lære mer om det og. Og dermed så leser du gjerne flere bøker om samme tema. Nå holder jeg blant annet på med en bok fra Iran som heter Huset ved Moskeen, og det er jo og fordi at nå er

det...nå leser du mye i aviser om Iran, for eksempel, og Irak og, til en viss grad. Og Saudi Arabia og Midtøsten i det hele tatt. Og dermed så blir du influert av de tingene og vil gjerne lese for å holde deg oppdatert.

**T: Føler du at det som avgjør hvilke bøker du velger å lese har forandret seg i forhold til før?**

Jeg leser nok helt andre ting nå enn det jeg leste for 20 år siden, helt klart.

**26. Hva avgjør dine valg i hvilke filmer du ser? Anbefalinger? Tilfeldighet? Varierende? Er dette noe du kan huske har endret seg?**

Nei, det er nok helt klart anbefalinger, og og kritikker som du leser i avisene. Men veldig ofte ting, altså.. Ta for eksempel Oscar uttdelingen og... Filmer som har fått god omtale, de har du lyst til å se. Dermed så går du på kino for å se de.

**27. Det blir ofte sagt at romaner/narrativer kan "transportere" en leser til "en annen verden". Kommer du på, eller husker du noen gang du har opplevd noe lignende? Kjenner du deg igjen? Hvordan? Hvorfor/hvorfor ikke?**

Ja, nei, men jeg kjenner meg litt igjen i dette her med at du blir...altså, for eksempel, de siste bøkene til hun...åh..hva er det hun heter... Ja, Drømmehjertet og... Ja, hun har skrevet tre bøker fra El Salvador og fra Spania. Men også fra Amerika som hun reiser over til...altså den kirken i Spania som de går pilegrimsferder til...Santiago de Compstela. Altså, hun skriver jo så fantastisk at du blir jo...du blir jo på en måte så betatt av sammenhengen at du føler at du er til stede, fordi hun beskriver ting så utrolig bra. Den siste boken jeg leste nå, den fra El Salvador...hun blir jo født i El Salvador og bor der de første årene av sitt liv. Det som de opplever da...det er jo så fryktelig at ja...du kan jo bar ebegynne å grine... Så selv om du gjerne ikke kan sette deg helt inn i det så blir du revet med og du blir satt tilbake til den plassen. Men også han som skrev om Drageløperen, med disse her dragene i Afghanistan og sånn, du føler jo at du er tilstede i Afghanistan, og du kan jo se for deg disse ungene som løper rundt med drager... Nei, det.. Altså..der er utrolig mange fine forfattere som får deg til å lese bøker som...du klarer omtrent ikke å legge de fra deg. At du føler du har vært der på grunn av de bøkene.

## **Appendix 9: Subject B, answers – English version**

(Based on *The DaVinci Code* and *The Girl with the Dragon Tattoo*).

**1. What is your age?**

61 years.

**2. What do you work with/What is your occupation?**

I am a constructional project manager

**3. Did you watch the films or read the books first?**

In both cases I read the books first.

**4. Why was this? Coincidence or deliberate choice; and why this choice?**

Well, it was more of a coincidence, because the films had not been released yet. Only the books were available.

**5. Do you remember when and where you read the books?**

No, not sure. I basically read them because, the first book (*The DaVinci Code*) because friends had told me that it was a good book and recommended that I read it, so I did.

**T: Was it in the context of anything in particular, such as holiday, on travel, or other?**

Not *The DaVinci Code*. That was...it was really popular, everybody was talking about it. Saying it was a very good book. That's why I read it too.

**T: So it was more or less read as a bed time read?**

Yes, and holiday. Primarily holiday I'd say.

**T: And *The Girl with the Dragon Tattoo*?**

That was a result of the fact that my wife and I bought all the three books in that trilogy as a Christmas present for ourselves because my wife wanted to read them. I said okay, I'm in. I hadn't heard about the book at all, I only heard the name of the author. So when she had read all three books, about a year later, I started reading them. As a summer read at the cottage. So I read the books, primarily the first one, around the same time as they were shooting the film.

**6. Do you think that influenced your experience in any way?**

I think it did, yes. Because when you, when you have time off you're more calm and relaxed, right. When you're in bed at night and read for maybe 10 minutes before you fall asleep you get the story much more split up. When you have time off you can read for hours, and are able to read larger parts. This way you get the plot more put together than in little portions.

**7. What made you want to read the books/watch the films?**

It was probably my wife who made me read the books, considering she had bought them. I was more or less recommended or commanded (laughing) to read them. But having said that, the books turned out to be really good books.

**T: What made you watch the films?**

Basically because I had read the book I got interested in the film version. But we never got as far as to see them in the theatre...or, we did see *The DaVinci Code* in the theatre, but we saw *The Girl with the Dragon Tattoo* on DVD when it came out.

**8. Do you remember where and when you watch the films?**

No, I can't remember, but it was relatively shortly after I had read the books, considering that the films were released by then.

**9. Did you watch the films in the theatre, or on DVD/TV?**

I saw the first one (*The DaVinci Code*) in the theatre, and the other one (*The Girl with the Dragon Tattoo*) on DVD.

**10. Do you think this influenced your film experience in any way? Why/why not?**

Not in particular, because none of them are....They were narrating stories which told a story, and not grand in any way. Had it been film adaptations of experiences from nature or scenes from big battles you would have had a more intense experience in the theatre. None of these films were like that. Here, it was the plot that was important.

**T: When you watched *The Girl with the Dragon Tattoo* on DVD, did you watch it alone?**

No, it was me and my wife.

**11. When you finish a novel, especially if it is a good novel, how does it leave you feeling?**

Actually I feel kind of sad that it is finished, because it was a lot of fun. And usually, these books, both of them were most thrilling towards the end, so...it was kind of an anticlimax when the book was done. It's almost as if there's a void, because then you no longer have the joy of continuing reading that same story.

**12. Did you in any way feel like you could identify with any of the characters in the novel? Why/why not?**

No, not really. To me, the characters were unfamiliar that way. I couldn't relate.

**13. Did you in any way feel like you could identify with any of the characters in the film? Why/Why not?**

No...(thinking). If so, it would have to be in *The Girl with the Dragon Tattoo*. The journalist. To a certain extent, but it's limited.

**T: How?**

Well...(laughing). To me he seemed like a fairly free man. He didn't have a lot of commitments. I got married late, so I think, it kind of reminds me of time before I got married. He was very open, kind of, and not tied up in any ways.

**14. Which version did you prefer, the novels or the films, and why?**

I think I would have to say the books. In both cases. Because you get more...well, you get more details....the details are much clearer. A film, right, is about two or two and a half hours long. When I read the book I probably spend at least 10-12 hours on it. You receive more details and you create your own fantasy inside your head which you don't get in the theatre or when you watch the film. There, you see it all directly...and you often compare what you see to what's in the book and find out that so and so was the same, but often there are cuts in the film of things that were a part of the book, and you commend on this. They skipped so and so, but... Yeah, the book is usually better.

**15. Did any of the characters in the novels or films provoke any special feelings in you? Why/Why not?**

Yes, maybe in *The Girl with the Dragon Tattoo*. That girl.

**T: Lisbeth Salander?**

Yes.

**T: Why?**

Because...the way she was treated...so unfair. You kind of had this... You sympathized with her, what she had gone through. It...it has something to do with justice, right. The way in which the Swedish society had treated her. It was so wrong.

**16. Did you feel like you could identify with any of the events in the stories? If so, which ones, and how?**

No, not really. At least I can't relate it to any of my own experiences. Maybe some of the issues surrounding religious rituals and that sort of thing. I come from Kvinesdal where there used to be a lot of extreme things like that. You had.... You kind of felt some of the same... Things that were hush-hush. Things we didn't talk about. It deals a lot with secret codes, like in the book. Trying to figure out something no one knew about.

**17. Did you find any emotional differences in how you responded to the film versions and the book versions? For instance, how you remember the stories (content, narrative or the act of reading the books/watching the films, or other?)**

Well, I'd say...in certain parts of the film *The Girl with the Dragon Tattoo* was a bit dull. I liked the book a lot better. The book was clearer. But I guess not everything in the book was presentable in a film adaptation.

**T: Would you say there is a difference in how you remember the stories, or in regards to the activity of reading or watching them?**

When you read a book you decide how much you can read and how far you can read. That way, you get more engaged in a way, when you read a book compared to when you watch a film. The film is in a way a shortening of the plot in the book. Much is already said and done, and the thrills have already been released in the book. When you watch the film you expect to see what you already know. You know most of the events when you have read the book. If I hadn't read the book, then maybe the film could have offered me more. It depends on the order in which you engage in them. It's what you do first that counts, that's probably where you'll get the best experience. So I think it depends on the order.

**18. Did you experience any sense of suspense in the books and the films? If so, do you feel like there was a difference between the suspense in the books compared to in the films? In the way you remember it, or the way you experienced it?**

Based on the order in which I engaged in them it's obvious that the books provided the suspense. The films didn't offer that same level of suspense, because then you knew what was going to happen, more or less. Even though the films weren't exactly like the books. But you remember the books, and you remember what will happen.

**T: Can you think of any techniques that were used to present the suspense in the novels that was not used in the films? Or the other way around?**

At least I remember that in *The Girl with the Dragon Tattoo* there is a lot more....he jumped quite a bit. In the film there weren't as many jumps in the plot. The film was simpler that way; there weren't any big jumps in the story. That means that.... the good thing about the book was that at times there was a very intense suspense present. The bad thing is that he...well, the book contained too much details in some aspects. You got these....he was going to describe a character, and he ended up providing the whole

history of that person, which didn't really have anything to do with the plot itself, and which you forgot as soon as you had read it. So, sometimes you just skipped half a page because it was all about the personal history of a person...this man, he was this and this way, born then and there, did so and so. It didn't have any relevance to what was about to happen. Whereas in the film it was more head on. A lot of that had been left out. That way, I'd say that maybe the film had an advantage. So primarily, for the best profit maybe watching the film would have been better rather than reading the book, because you still get all the highlights of the plot. Or, the essence of the plot.

**T: But do you think that these so-called down periods in the book may have contributed to a more increased sense of suspense?**

No, I don't think so. I still remember when I read the book (*The Girl with the Dragon Tattoo*), and my wife said to me that the book didn't become thrilling until after the first 200 pages. So in the first parts of the book I sat there thinking "Well, I'll just have to get through these 200 pages before it'll start to get a little bit exciting". And it was kind of true. In certain parts it was really dull. But when the build up first started it was almost impossible to put the book down. Then there were long periods where you just had to read on.

**19. Do you feel that the version you engaged in first spoiled any of the suspense in the version you experienced last? You said you read the book(s) first, do you think this spoiled any of the suspense in the film(s)?**

Yes, most definitely.

**20. What version would you say provoked the most feelings and in you, and engaged you the most? Why? How?**

The books. No doubt. Because I read the books first. The films were just a review of the all the best parts from the book.

**21. In the novel(s), did you notice any romantic plotlines? If so, what were they and did they play a large role in your experience?**

Did I notice it? (*laughing*). In *The Girl with the Dragon Tattoo*...I have to say that he was....wouldn't exactly call him romantic, but he was, not easy, but very....in regards to women and sex, it was kind of....first coffee and cakes, then sex, kind of. Very simple.

**T: What about Lisbeth Salander, did you notice anything there?**

What was so special about Lisbeth was that although she wasn't James Bond, but she had many of the same characteristics as a female version of James Bond. Didn't have the looks, well, or, she was described as a skinny, more or less neurotic woman. But in reality she was pretty close to a James Bond, based on everything she knew about hacking and computers. That's where her strength laid. She beat everyone else with the immense knowledge she had about getting into other's systems and suck out all sorts of information. She beat them by knowing so much more about them than what others did. That's what was impressive...and she became pretty powerful.

**T: But the relationship between Lisbeth Salander and Mikeal Blomkvist, did you sense that there was anything there?**

Yes, they...(*laughing*)...they had a special relationship. And also here it seemed as the big change, because they went....from being almost hostile towards one another. They barely talked, and other times she would suggest that they went to bed together. It kind of broke...there were definitely swings present.



**T: What about in *The DaVinci Code*? Between Robert Langdon and Sophie Neveu, the granddaughter of the man who was murdered, did you notice anything there?**

Yes, well, no, that was more or less a kind of father-daughter relationship. At least that's my impression. That he took care...that he protected her and that she trusted him. So it was a different kind of relationship. It was nothing sexual. More a relationship based on care.

**T: Did you feel like these so-called romantic relations influenced your experience of the narratives in any way?**

Not really. You may say that in *The Girl with the Dragon Tattoo* it was an ongoing part throughout the whole narrative. In the other novel I can't remember that it played a large role, the sexual or romantic. It was mostly in *The Girl with the Dragon Tattoo* where Blomkvist had numerous relationships, which was kind of special. Not only numerous relationships, but they were all open relationships.

**22. Did you notice any differences in the presentation of the possible romance in the novels compared to in the films?**

The only thing I noticed in the book is that it was more present in the book than in the film, kind of. It was toned down significantly in the film.

**23. In the survey I have carried out in this study, many said that they read novels because they want a break from reality. How do you feel about this? Can you identify with it?**

Yes, you disconnect from everything else when you read a good book. To me it is important that I don't have a lot on my mind when I am going to read a book. It's a lot harder if I'm at work and there's important stuff going on there. Then I'm not always able to relax with a good book. Because I get...I can't focus and concentrate properly. I have to do it when I don't have a lot of other stuff going on inside my head.

**24. The survey also showed that many had chosen this option (to get a break from reality) as the reason for why they engage in films? How do you feel about this? Can you identify with it? Also, do you think there is a difference between the break you may get from reality when you read books compared to when you watch films?**

Well, when I'm watching films I'm very focused on the film. But of course, that's even more concentrated so I can watch a film and be focused regardless of whether or not I have time off...I can do it any evening really. When you've got a couple of hours to kill you watch a film.

**T: But do you feel like this can function as a break from reality?**

It definitely feels like a break, but a short break, right. It is not a 12 hour break, but rather a two hour one.

**T: Do you think there's any difference between the break from reality you get from reading a novel compared to from watching a film?**

Yes, because when you read a book, you have to separate it into several parts, or chunks of reading. You don't read the whole book. You don't read 600-700 pages in one night. At least I don't. This means you'll be thinking about it for a day or two and you keep wondering what will happen next. And you look forward to being able to sit down with the book again and read on. But a film, you finish that in one viewing. You might pause it, exit the room to do something else for a short while. But when you read the book you get a long term engagement in what you're reading. You think

about it in between chapters, or I mean, from when you stop reading until you start reading again you keep it in mind, what will happen next... But a film is more concentrated and more short term...right there and then. That's why, in many ways, books are better.

**25. How do you select what novels you engage in? Recommendations? Topics? Language? Challenging read? Easy read? Do you think that this might have changed in any way, recently or in the past?**

Well...it depends on where you are in life, kind of. In periods where you're not preoccupied with other things... When I was in school I read a lot...

**T: But the kind of books you read, is it determined by recommendations, coincidence, or other?**

I guess I use books for...for an "easy read" when I'm travelling and things like that. To make time go by, and for that I need lighter, or easy, books. I don't like...I wouldn't sit down with a book by Shakespeare and try to read it, to put it like that. I wouldn't.

**T: Have your choice in novels always been determined by the same factors, or do you think this might have changed at some point?**

Well...I read most books when I was in my twenties, I think. I read a fair amount of books. In those days I often had nights of and plenty of alone-time. I wasn't....I didn't have children, or a wife...so I only had myself to consider and I could do what I wanted. When I sat down to read a book, I read the book.

**T: What kind of novels did you read? The same kind as now?**

I guess in those days I had more action themed books. I read a lot by Bagley and Wilbur Smith. Not just action, but more plot containing. There wasn't a lot of romance involved. It was more....there was constantly something going on, which played a large role.

**T: And these days, do you think you read different kinds of novels?**

Yes, I think I read more well written books now. The engaging kind. But I probably always check out the reviews first, to find out if it's a good book. I think reviews play a larger role now than what it did when I was younger.

**26. How do you select what films you engage in? Recommendations? Topics? Language? Actors? Entertainment? Do you think that this might have changed in any way, recently or in the past?**

No, that's.... these days it's very coincidental. But of course, recommendations play a role too. Especially when my two daughters tell me "that's a really good movie", it has influence on me.

**T: Do you think there has been a change in what type of films you watch now compared to earlier?**

Yes, I'd say so. I used to like very extreme....like James Bond. A lot of action, that was the best when I was younger. That's not as appealing anymore. Even though I still enjoy that kind of movies they are no longer my first choice. You kind of want films of higher quality, not just action. I like a lot of different....I really like historical movies based on historical events. Based on real historical events...I like that. I enjoy that kind of films.

**27. It is often said that novels/narratives might transport the reader to a different world; can you recall, or think of, any time you have had, or come close to, such a feeling? Is this something you can relate to? How?**

Yes... If I had to pick one time, it would have to be the first books by...I read them when I was in high school. His name was Wilbur Smith. He told a story from South Africa. About the Boer war and those days. About a family, and...the family's evolution. How they changed and developed from the beginning until the end. It influenced me. I got a completely different perspective of South Africa, because of those books. I learned about how South Africa arose and everything around the Netherlands influence and things like that...it was a Dutch colony, parts of it. In certain parts of the books I was really engaged in the story. Imagination and it...I got an impression of...I imagined what South Africa looked like at that time.

**T: So you could almost feel as if you were transported to a different time and place, a different world?**

Yes, through that family. It was very well written in regards to that family. I don't remember the name of the family, but... They were very well written. They were thick books, which I wasn't used to. I mostly read thin Morgan Kane books, or war books, the thin kind. When I discovered these it was a lot of fun. Even though they were thick books they were really good. You should read them!

## **Appendix 10: Subject B, answers – Norwegian version**

**1. Hvor gammel er du?**

61 år.

**2. Hva er ditt yrke/hva jobber du med?**

Prosjektleder – bygg. (constructional project manager)

**3. Så du filmen(e) eller leste du boken/bøkene først?**

I begge tilfeller leste jeg bøkene først.

**4. Hvorfor ble det den rekkefølgen? Tilfeldig eller bevisst valg? Dersom valg, hvorfor?**

Nei, det var mer en tilfeldighet, fordi at filmene var ikke kommet enda. Det var bare bøkene.

**5. Husker du hvor og når du leste boken/bøkene?**

Nei, usikker. Jeg leste de i grunnen fordi, den første boka (Da Vinci Koden) fordi venner fortalte meg at det var en god bok og anbefalte meg å lese den, og så gjorde jeg det.

**T: Det var ikke i forbindelse med noe spesielt, f. eks at du var på ferie, eller var bortreist?**

Ikke DaVinci Koden, den var... at den var veldig populær, at alle snakket om den. At det var en veldig god bok, derfor gjorde jeg det og.

**T: Var det bare som sengelektyre?**

Ja, og ferie, primært ferie vil jeg si.

**T: Og Menn som Hater Kvinner?**

Det kom av det at kona og jeg kjøpte alle de tre bøkene i en julegave til oss selv fordi at kona hadde lyst til å lese de. Javel, sa jeg, da er jeg med på den. Jeg hadde ikke hørt om de bøkene i det hele tatt, jeg hørte bare navnet på han forfatteren. Så når hun hadde lest de da, ett år etterpå, så begynte jeg å lese på dem. Som sommerlektyre på hytta. Så jeg leste de, den første boka, i grunnen parallelt med at de laget filmen.

**6. Tror du dette påvirket din opplevelse av boken/bøkene på noen måte?**

Det tror jeg nok at det gjorde ja. For du har, du er mer rolig når du har ferie, sant. Når du ligger om kvelden og gjerne leser i ti minutter før du sovner så får du det mye mer oppstykket. I ferien så kan du holde på gjerne en to – tre timer å lese da, og kommer et lengre stykke av gangen, og får det mer sammensatt enn i små porsjoner kan du si.

**7. Hva var det som fikk deg til å ville lese boken/bøkene og se filmen/filmene?**

Å lese bøkene var nok kona, siden hun hadde kjøpt de. Mer eller mindre anbefaling eller kommando om å lese de (LER). Men når det er sagt, så var det jo veldig gode bøker.

**T: Hva fikk deg til å se filmene?**

Ganske enkelt fordi jeg hadde lest boka så ble jeg interessert i det. Men vi kom oss aldri så langt at vi så filmen på kino...eller, vi så DaVinci Koden på kino, men s Menn som Hater Kvinner så vi på DVD når den kom ut på DVD.

**8. Husker du hvor og når du så filmen/filmene?**

Nei, jeg husker ikke det, men det var jo forholdsvis kort etter at jeg hadde lest bøkene da. I og med at filmene var klare da.

**9. Så du filmen/filmene på kino, eller på TV/DVD?**

Jeg så den første (DaVinci Koden) på kino, og den andre (Menn som Hater Kvinner) på DVD.

**10. Tror du dette påvirket filmopplevelsen din på noen måte?**

Ikke i noen vesentlig grad, for ingen av dem er sånn... Altså, det var fortellende filmer som fortalte om en historie, og ikke så mye storslått. Altså, hadde det vært naturopplevelse eller noen voldsomme slagscener eller noe sånn der du får en ekstra opplevelse på kino. Det har du ikke her. Her var det story'en som var det viktige.

**T: Når du så Menn som Hater Kvinner på DVD, så du den alene da, eller hadde du selskap?**

Nei, kona var med.

**11. Hvordan føler du deg når du har fullført en roman, spesielt hvis det er en god roman? (glede, savn, tristhet, ikke noe spesielt..)**

I grunnen føler jeg at det er litt trist at den er slutt, for det var veldig kjekt. Og som regel, disse bøkene, begge to var mest spennende på slutten, så du...liksom, et antiklimaks når boka var ferdig. Nesten litt savn, for da har du ikke den gleden av å fortsette å lese.

**12. Følte du at du kunne kjenne deg igjen i noen av personene i romanen/romanene? På hvilken måte?**

Nei, i grunnen ikke. For meg var de ukjente sånn sett. Jeg hadde ikke noe forhold til det.

**13. Følte du at du kunne kjenne deg igjen i noen av personene i filmen/filmene? På hvilken måte?**

Nei... (TENKER). Det måtte i så fall være han i Menn som Hater Kvinner...han journalisten. I en viss grad, men det er begrenset.

**T: Hvordan?**

Ja...(LER). Han virket på meg som en nokså fristilt mann da. Ikke hadde så mye bindinger. Og Jeg var jo sen til å gifte meg selv, så, jeg mener, det minner meg litt om den tiden før jeg giftet meg. Han var veldig åpen, kan du si, ikke bundet opp på et vis.

**14. Hvilken versjon foretrakk du? Boken/bøkene eller filmen/filmene? Hvorfor?**

Jeg tror jeg ville sagt bøkene jeg. I begge tilfeller. Nei, for da får du mer...altså, du får mer detaljert...detaljene kommer mye mer frem. Sant, en film er jo gjerne to til to og en halv time. Når jeg leser boka så bruker jeg antageligvis i alle fall 10 – 12 timer på boka. Du får mye mer detaljer om det og du får da frem en fantasi i hodet som du da ikke får på kino. Der ser du det direkte, og da...ofte så sammenligner du med det som er i boka så finner du ut at det og det var jo likt i boka, men ofte da kutt som ikke er med men som var med i boka, og da kommenterer du gjerne det. De hoppet over det og det og det, men. Sånn at, boka er ofte den som er best.

**15. Vekket noen av personene i boken/bøkene eller filmen/filmene noen spesielle følelser i deg? Hvorfor/hvorfor ikke?**

Ja, kanskje i Menn som Hater Kvinner. Hun jenta...

**T: Hun Lisbeth Salander?**

Ja.

**T: Hvorfor?**

Fordi... den måten hun ble behandlet på... veldig urettferdig. Du fikk et sånt med.... Du følte med henne, på måten det hun hadde opplevd kanskje. Det... det har noe med rettferdighet å gjøre, sant. Den måten hun hadde blitt behandlet av samfunnet i Sverige på. At det var noe som var helt galt.

**16. Følte du at du kjente deg igjen i noen av hendelsene i historien/historiene? Hvilke/hvorfor?**

Nei, i grunnen ikke. Jeg kan ikke sammenligne noen av mine egne hendelser i alle fall. Kan hende kanskje litt med kristelige ritualer og dette her. Jeg kommer fra Kvinesdal, der det var veldig mye sånne ekstreme ting. Der du hadde... du følte litt av det samme. Dette med at der var ting som var hysj-hysj. Som vi ikke snakket for mye om da. Det var jo veldig mye sånne hemmelige koder, og det var jo det det gikk på. Det med noe som ingen visste om som de skulle prøve å finne utav.

**17. Var det noen følelsesmessig forskjell på din respons /reaksjon mellom bok- og film versjonen/versjonene? (hvordan du husker historiene, eller rundt selve aktiviteten i å lese boken/bøkene eller se filmen/filmene).**

Jeg vil si, enkelte områder så syns jeg nok det at filmen litt mer tam på den Menn som Hater Kvinner. Der likte jeg mye bedre boken kan du si. Den var mye mer klartalende. Men det var en del av de tingene som ikke egnet seg så godt på film da.

**T: Er det noen forskjell på hvordan du husker historiene, eller rundt selve aktiviteten av å lese eller se dem?**

Når du leser bok så bestemmer du selv hvor mye du kan lese og hvor langt du kan lese, sånn at du blir mer oppslukt på et vis, når du leser bok enn når du ser film. Filmen er i grunnen en forkortelse av hendelsene, du får en reprise på det du leste i boken. Mye er allerede sagt og gjort, og spenningen er allerede utløst i boken. Når du ser filmen, så forventer du jo å se noe av det du allerede vet. Du vet mye av hendelsene når du da har lest boka. Hvis jeg ikke hadde lest boka så hadde kanskje filmen gitt meg mer. Det kommer an på hva du tar først. Det er det første som teller, det er nok det du får mest utbytte av. Så det har nok med rekkefølgen å gjøre.

**18. Opplevde du noen form for spenning i boken/bøkene og filmen/filmene? Var det forskjell på spenningen i filmen/filmene og boken/bøkene?**

Ut i fra rekkefølgen så er det klart at bøkene var jo det som gav spenningen. Filmene gav jo ikke den spenningen, for da visste du jo hva som kom til å skje i større grad. Selv om ikke det var akkurat det samme som i bøkene. Men da husker du jo bøkene, og husker hva som kommer til å skje.

**T: Kan du komme på noen teknikk som ble brukt til å fremstille spenningen i bøkene som ikke ble brukt i filmene? Eller omvendt?**

Jeg husker i alle fall i den Menn som Hater Kvinner så er det veldig mye mer, han hoppet ganske mye. Filmen gjorde vel ikke så mye hopp da. Det var enklere i filmen sånn sett, det var ikke de store hoppene. Det vil jo si at han... det positive med boken var jo at det var veldig intens spenning i perioder. Det negative var vel at han... boka gikk av og til altfor mye i detalj. Du fikk sånne små...han skulle fortelle om et menneske, så gikk han inn på hele historikken som i grunnen ikke hadde noe med hendelsen å gjøre i det hele tatt og som du glemte med en gang. Så det hendte jo at du hoppet over en halv side for der var det bare historien... den mannen, han var sånn og

sånn, født da og da, har gjort sånn og sånn. Hadde ingenting med det som da skulle skje å gjøre. Mens på filmen gikk du mer direkte på. Du hadde kuttet ut mye av de der. Sånn at filmen var en fordel sånn. Så primært sett, skulle du fått et utbytte, så hadde kanskje filmen vært det beste å sett fremfor å lese bøkene, for da får du med deg høydepunktene. Altså, litt mer essensen.

**T: Men tror du at disse såkalte hvileperiodene i bøkene gjorde at spenningen ble mer intens?**

Nei, jeg tror ikke det. Husker enda da jeg leste den boka (Menn som Hater Kvinner) at...da sa kona at det begynner ikke å bli spennende før etter side 200. I begynnelsen satt jeg...”jaja, får komme meg gjennom disse 200 sidene til det begynner å bli noe spennende her”. Og det stemte jo litt. Perioder der så var det ganske labert. Men når det først begynte å bygge seg opp så klarte du nesten ikke å slippe boken. Da ble det sånne lange perioder der du bare ble nødt til å lese.

**19. Føler du at den versjonen du leste/så først ødela for noe av spenningen i den versjonen du leste/så sist?**

Ja, helt klart.

**20. Hvilken versjon/versjoner vil du si vekste flest følelser i deg eller engasjerte deg mest? Boken/bøkene eller filmen/filmene? Hvorfor? Hvordan?**

Bøkene, helt klart. Fordi at jeg leste bøkene først. Filmene ble bare en reprise på det beste fra bøkene, der det skjedde mest.

**21. I romanen/romanene, la du merke til noen romantiske relasjoner (som en underhistorie) til stede? Hvis ja, hva var dette og betydde det noe for din opplevelse av romanen/romanene? Hvordan?**

Om jeg la merke til det? (LER). I den, Menn som Hater Kvinner...må jo si at han var...vil ikke akkurat kalle han romantisk da, men han var veldig, ikke lett på tråden da, men han var jo veldig...omgang med dette seksuelle og kvinner, det var jo liksom...først kaffe og kaker, og så sex, kan du si. Veldig enkelt.

**T: Hva med Lisbeth Salander, la du merke til noe der?**

Det som var spesielt med Lisbeth var det at tross alt, hun var ikke James Bond, men hun hadde litt av de egenskapene som en kvinnelig James Bond, men hadde ikke utseende, eller, altså, hun ble betegnet som en spinkel, mer eller mindre nevrotisk dame. Men i virkeligheten så var hun ganske nær en James Bond, utifra det hun kunne med hacking og data. Det var der hun hadde sin styrke. Hun tok alle de andre med det at hun hadde en voldsom kunnskap om dette med å gå inn på andre sine systemer og greide å suge utav de informasjon og ta de på det at hun visste mye mer om dem enn det andre gjorde. Det var jo det som var imponerende at hun ble jo ganske sterk på grunn av det.

**T: Men sånn som forholdet mellom henne og Blomkvist, følte du at der var noe der?**

Ja, de (LER)...de hadde jo et spesielt forhold da. Og igjen så virket det som den store brytningen, for de gikk jo...fra og være nesten fiendtlige, for de pratet jo nesten ikke med hverandre, og andre ganger så foreslo jo hun at de skulle gå til sengs sammen. Det brøt jo litt med...altså, der var jo svingninger som var ute og gikk.

**T: I DaVinci Koden da? Mellom Robert Langdon og Sophie Neveu, barnebarnet til han som ble drept, la du merke til at der var noe der?**

Ja, nei, det var mer sånn far-datter forhold fikk jeg inntrykk av. At han tog veldig mye....at han beskyttet henne da og hun stolte på han da. Sånn at det var et litt annet forhold. Der var ikke noe seksuelt inne i det. Mer omsorg.

**T: Følte du at disse såkalte romantiske relasjonene hadde noe å si for din opplevelse av bøkene?**

Ikke så veldig mye. Du kan si at i den Menn som Hater Kvinner så var det en gjennomgående del av det hele hele veien. I den andre så husker jeg ikke at det var noe stort poeng dette med det seksuelle eller romantiske. Det var jo helst i Menn som Hater Kvinner der han i Millennium hadde jo mange forhold da, som var spesielt. Ikke bare mange forhold, men han hadde jo og helt åpne forhold til dette her.

**22. La du merke til noen forskjeller i fremstillingen av den evt. romantikken mellom bok- og film-versjonen/versjonene? På hvilken måte?**

Det eneste jeg la merke til i boken er at det var mer fremme i boken enn det var i filmen, kan du si. Det var neddempet kraftig i filmen.

**23. I undersøkelsen jeg har foretatt i forbindelse med denne oppgaven har mange svart at de leser bøker for å få et avbrekk fra virkeligheten. Hva tenker du om dette? Kjenner du deg på noen måte igjen?**

Ja, du kobler jo veldig ut alt annet når du leser en god bok. For meg så er det viktig at når jeg skal lese en god bok at jeg ikke har masse andre ting oppi hodet. Altså, mye verre hvis jeg er på jobb og der er viktige ting som skjer der. Da greier ikke jeg alltid å kunne slappe av med en god bok. For da blir jeg...da får jeg ikke konsentrasjonen skikkelig på plass. Det må jeg gjøre når jeg har god tid og ikke har for mye annet som virrer rundt oppi hodet.

**24. Undersøkelsen viste også at mange hadde valgt dette alternativet som grunnen til at de så film. Hva er dine tanker om dette? Tror du det er noen forskjell på dette avbrekket fra virkeligheten i film og bok?**

Nei, når jeg sitter å ser på film, så er jeg veldig konsentrert om det da. Men klart...da er det enda mer konsentrert, så det kan du gjøre uavhengig av om det er ferie eller...det kan du gjøre på kveldstid, når du har et par timer å slå i hjel så ser du film.

**T: Men føler du at det kan fungere som et avbrekk fra virkeligheten?**

Det føles helt klart som et avbrekk da, men et kort avbrekk, sant. Det er ikke da et 12 timers, men et totimers.

**T: Tror du det er noen forskjell på dette avbrekket fra virkeligheten i film og bok?**

Ja, for når du leser en bok, må du stykke den opp. Du leser jo ikke hele boka. Du leser ikke 600-700 sider på en kveld. Det gjør i alle fall ikke jeg. Og det gjør jo at du har jo den tanken gående en dag eller to, og lurere på hva som skjer videre hele veien. Ser frem til at du kan ta frem boken igjen og lese igjen. Mens en film, den ser du ferdig. Du går gjerne ut, skrur den av, og gjør noe annet, kort. Men når du leser boken, så får du mye mer langsiktig forhold til det. Du tenker på det mellom kapitler, holdt jeg på å si, men fra du stopper til du begynner igjen, så har du det i tankene, hva er det nå som skjer videre... men en film er veldig kortsiktig og veldig konsentrert akkurat der og da. Sånn er bøker mye bedre på mange måter.

**25. Hva avgjør dine valg i hvilke romaner du leser? Anbefalinger? Emner? Språk? Utfordring? "Easy read"? Har dette alltid vært likt, eller kan du huske at det har endret seg?**



Nei...det har noe med situasjonen i livet, holdt jeg på å si... Er det en periode der du har lite andre tanker i hodet... Det er spesielt når jeg gikk på skole så leste jeg en del bøker og...

**T: Men akkurat hvilke type bøker du leser, går det på anbefalinger, vil du ha en utfordring, er det tilfeldig, eller lignende?**

Jeg bruker nok bøker mer for...mer som "easy read" når jeg er ute å reiser og sånt noe, for å ha tidtrøyte, og få tiden til og gå, og da må jeg ha lettere bøker. Jeg liker ikke...jeg setter meg ikke til med en bok av Shakespeare og putler og leser den altså, det gjør jeg ikke.

**T: Har disse valgene av bøker alltid foregått på denne måten, eller er det noe som har forandret seg?**

Nei...jeg leste mest bøker når jeg var i 20 åra, tror jeg. Da leste jeg en god del bøker. Da hadde jeg ofte kvelder og mye tid, og kun meg selv jeg tenkte på. Da var jeg ikke... Da hadde jeg ikke barn, og ikke kone, altså, da bestemte jeg ting selv. Når jeg da satte meg til å lese, så leste jeg bok.

**T: Men hvilken type bøker leste du? Samme typen bøker som nå?**

Jeg hadde nok mer action bøker kanskje, den gang. Leste mye sånn Bagley, Wilburn Smith. Ikke bare action da, men litt mer handlingsmettet. Altså, det var ikke mye sånn romantiske greier. Det var mer at det var...at det skjedde noe hele tiden, som betydde noe.

**T: Og nå, i senere tid, føler du at du leser andre typer bøker?**

Ja, du leser nok litt mer velskrevne bøker. Altså, slike som fenger da. Men jeg ser jo antageligvis som regel først om, og hører kritikken av bøker, og får greie på at det er en god bok. Altså, det påvirker meg nikk mye mer enn det det gjorde før.

**26. Hva avgjør dine valg i hvilke filmer du ser? Anbefalinger? Tilfeldighet? Varierende? Er dette noe du kan huske har endret seg?**

Nei, det e...sånn som nå, er det veldig tilfeldig. Men og anbefalinger selvfølgelig. Spesielt når mine to døtre kommer og sier "Den filmen er god, den filmen der.." så påvirker det meg det.

**T: Er der en endring i hvilke type filmer du ser nå i forhold til tidligere?**

Ja, det vil jeg påstå. Jeg likte jo veldig godt sånne voldsomme...sånn James Bond filmer. Sånn action, sant, det var jo kjempegøy i mine yngre dager. Det er ikke så interessant nå. Selv om de fortsatt er kjekke så er det ikke det som er første prioriteten. Du vil jo ha litt mer kvalitetsfilm enn det. Enn bare sånn action filmer. Og jeg liker veldig mye...veldig godt sånne historiske filmer, opp mot det historiske. Hendelser som har skjedd i historisk tid, tilbake i tid, det betyr mye syns jeg. Det syns jeg er veldig kjekt.

**27. Det blir ofte sagt at romaner/narrativer kan "transportere" en leser til "en annen verden". Kommer du på, eller husker du noen gang du har opplevd noe lignende? Kjenner du deg igjen? Hvordan? Hvorfor/hvorfor ikke?**

Ja... Hvis jeg skulle nevne noe, så må det være de første bøkene til han...da gikk jeg på gymnaset når jeg leste de. Han het Wilburn Smith. Han fortalte historie fra Sør-Afrika. Om Boa krigen og den perioden der. Om en familie, og den, altså, utviklingen til den familien. Hvordan de utviklet seg helt fra begynnelsen til slutt. Det påvirket meg altså. Jeg fikk et helt annet inntrykk av Sør Afrika da, på grunn av de bøkene der. Og fikk inn historien om hvordan Sør Afrika ble til, kan du si. Blant annet dette med Nederland og det...det var jo Nederlandsk koloni, deler av det. Det syns jeg i perioder

at jeg levde meg veldig inn i. Fikk fantasieen og det gikk litt ut...jeg fikk et inntrykk av...jeg så for meg hvordan Sør Afrika så ut på den tiden.

**T: Så da følte du nesten at du ble transportert til en annen tid og sted, og en annen verden?**

Ja, med den familien, for det var veldig godt skrevet om den familien. Jeg husker ikke navnet på den familien da men... De var veldig godt skrevne. Det var tykke bøker, og det var uvandt for meg, for da leste jeg helst sånne Morgan Kane, tynne, eller krigsbøker, sånne tynne.. Og når jeg kom inn på disse, så ble det veldig kjekt syns jeg, selv om de var tykke så var de veldig gode bøker. Så de bør du lese!

## **Appendix 10: Subject C, answers – English version**

(Based only on *The Girl with the Dragon Tattoo*)

**1. What is your age?**

35 years.

**2. What do you work with/What is your occupation?**

Currently I'm on maternity leave, but usually I work in a staff department.

**3. Did you watch the film or read the book first?**

I read the book first.

**4. Why was this? Coincidence or deliberate choice; and why this choice?**

I had heard good reviews about it, and I was bored. So I thought I'd might as well read a book. And that was pretty much it.

**5. Do you remember when and where you read the book?**

I need to think about that... I actually read it while I was in Oslo. I sat in Frognerparken and I was there on vacation. I finished the book in two days. Then I bought the second book and went back to the park with that one too.

**6. Do you think that influenced your experience in any way?**

I think so, because I had some peace and quiet. I had the time and there was nothing stressful around me, no work or anything. So I could just take my time and read, and I finished it. It was so thrilling.

**7. What made you want to read the book/watch the film?**

I had heard some good reviews about Larsson's trilogy and I thought...ooh, a little bit of crime, and....actually, the fact that it was Swedish caught my interest too. That it's not always the typical English crime. I think that's what caught my attention and interest.

**8. Do you remember where and when you watched the film?**

Let me think...when did I watch the film... I bought it, actually. So I watched it at home.

**9. Did you watch the film in the theatre, or on DVD/TV?**

I watched it with [...], on DVD.

**10. Do you think this influenced your film experience in any way? Why/why not?**

Not really, because I kind of knew the plot of the film since I had read the book first. But it was fun to see if the images you had created in your mind were similar to those in the film.

**T: Do you think that if you had seen the film in the theatre that it would have been a different experience?**

Maybe. I'm not sure. I had read the book first, so...you get a different experience in the theatre no matter what though. It's big and there's lots of people. But considering I already knew what the film was about I don't think it would have made that much of a difference.

**11. When you finish a novel, especially if it is a good novel, how does it leave you feeling?**

Well, I feel content if it's a good book. I feel like "Ah, I'm glad that's how it all ended". Also, you feel content having finished the read.

**T: Do you ever feel like "What do I do now"?**

Yes, that's actually what it was like with this book by Stieg Larsson. Usually I don't like to read books where you have to keep reading. Because if it's a good book you need to read, like...10 books before you get the whole story. But with this I just had to get a hold of the second book right away.

**T: Did you feel any kind of "comfort" knowing that there was a sequel when you finished the first novel?**

Yes. Actually, I waited to read the first one until I knew that all three books were published and available.

**T: Did you notice any difference in how you felt when you finished the first novel compared to when you finished the third and last novel?**

Yes, with the last one... I wasn't really done with it. I thought it was so thrilling that I was slightly irritated when I was done. I felt there was a void, and I was missing another book on the same story.

**12. Did you in any way feel like you could identify with any of the characters in the novel? Why/why not?**

No, not really. It's so absurd, you know. At least compared to my everyday life. But, obviously, it depends. For instance, the main character, obviously you can relate to some things. But of course, he's extreme, the main character. But you feel like you can relate to feelings the main character might have.

**13. Did you in any way feel like you could identify with any of the characters in the film? Why/Why not?**

Actually, yes. I thought I'd...especially him. There was Lisbeth Salander and also Mikael. In some ways I felt I could relate to certain things with Mikael. You know, the need to get to the bottom of things. When you realize that there's an answer out there, but you don't know where to start. And towards the end it almost becomes an obsession.

**14. Which version did you prefer, the novel or the film, and why?**

I preferred the book. I think it provided more important details. Such as this one scene. In the book I thought this was very good...(*interruption; phone rings*). There were a couple of scenes which I thought the book described very detailed with a lot of different input, and when you saw them in the film it....I had expected much more of the little things that were missing.

**T: Did you feel like there were parts from the book that were important towards your experience that were left out in the film?**

Yes! I was almost thankful I had read the book in advance, because there was a scene... I particularly remember it because there was a lot of history leading up to it. In the film I felt like they just jumped into it.

**T: Do you remember what scene this was?**

I think it was the scene where he moves out to the countryside to help that older man find out who the killer was. I felt there was a fair bit missing there, a fair bit of the information leading up to it. It wasn't there in the film, I think.

**T: So the build up was not that present in the film?**

No, I didn't feel that it was. I don't think I would have missed it if I hadn't read the book first. But I had expectations, and I expected to get the build up information. But that scene wasn't as detailed as in the book, so I think I had really high expectations. For someone who has not read the book first I don't think they would get that impression.

**T: Towards the end of the novel it is revealed that Harriet is alive in Australia. Did you notice any difference in how this was discovered in the novel compared to in the film?**

I don't think it was such a large part of the film as it should have been. Basically, to me, that's what the whole plot in the book lead up to, and also should have done in the film. All of a sudden it was just this little thing. So I was a bit disappointed.

**15. Did any of the characters in the novel or film provoke any special feelings in you? Why/Why not?**

Yes. Bjurman. The lawyer, or her guardian. He.....was so disgusting that I felt like I wanted to jump into the film and beat him up too. I was rooting for Lisbeth and though "You go girl!". I mean...that's like the things you read about in the newspapers every day. They're real things. That he deals with this in the book....it's not far from reality. And that's when I felt that... I felt a hate towards how he misused his power. It was waaay out of line.

**T: Did you feel sympathetic towards Lisbeth?**

With what she did? What she did was crazy and wrong, but yes. It was the worst scene.

**T: What about the other characters? Henrik Vanger, for instance?**

Right, the old man who hired them. No, really, he was just...I didn't feel like I could relate to him. He was just someone who was more or less obsessed with the idea that Harriet was still alive. And he used Mikeal as a last resort. I felt that even though that was the red thread throughout the story, it was the subplots about Lisbeth, and what she went through...that was what really....that she actually was an intelligent person, that the government steps in only to protect their...call it....secrets. That it affects innocent people. That's what caught me. The thing with Harriet, that was just something extra.

**16. Did you feel like you could identify with any of the events in the stories? If so, which ones, and how?**

Not really. It's so far away from my own reality... The only thing...maybe...was some of the things that happened to...in relation to what happened at Millennium. You can probably relate to some of the tasks, and kind of, when you have a deadline. But, really, it's so different from my everyday life.

**17. Did you find any emotional differences in how you responded to the film version(s) and the book version? For instance, how you remember the stories (content, narrative or the act of reading the book/watching the film, or other?)**

I felt like you kind of create your own little world when you read the book. You have your own idea of how things are carried out and you kind of create an image of the characters, the events and the situation. So when you watch the film you kind of...either its' similar or it's in complete contrast to what you've pictured. So I think, that being able to create that world inside your head provides a better...it gives me more. At least considering, yes, the events, the characters, how they looked, the

reactions... For instance, when he moved out to that cabin and stayed in the cabin that the old man...Vanger....I had imagined that to be prettier (*laughing*) then what it was.

**18. Did you experience any sense of suspense in the book and the film? If so, do you feel like there was a difference between the suspense in the book compared to in the film? In the way you remember it, or the way you experienced it?**

Yes, all the time. I thought there was a constant build up.....(*stops*).

**T: In what way?**

Well, you didn't really know the outcome. I have never read anything by Larsson prior to this, so I didn't really know the outcome, and there were constantly new factors appearing. So even though the red thread was to find out what happened to Harriet there were so many other issues introduced along the way, like that Vanger guy. His nephew, who had a torture chamber in his basement. And all of a sudden they discover that that numerous Russian prostitutes have disappeared. I never would have imagined that. Constantly there were new events that took your attention away from the main plot, that's the way, really, it was structured.

**T: Did you sense a different kind of suspense in the novel than in the film?**

Yes. Because you had all the details surrounding the build up. While, kind of, it is probably limited what they can create in a two hour long film. But...so they try to get the incidents... But I felt they just appeared. It was as if the little chapters where there's just a build up, where you get all the emotions, or they describe the characters' emotions. What they hear and feel, and what they see.... You can't create that in the film.

**19. Do you feel that the version you engaged in first spoiled any of the suspense in the version you experienced last? You said you read the book first, do you think this spoiled any of the suspense in the film?**

Yes. Oh yes. Because I knew what was going to happen. I was just a little bit focused on whether it would happen the way I had imagined. So, I think, if I hadn't read the books...it's an extremely thrilling film. But I sat there and knew the plot kind of.

**20. What version would you say provoked the most feelings and in you, and engaged you the most? Why? How?**

I'd say the books. I think...again, I like to read, and again, the little details that are constantly revealed. Which build up, really, to the climax. You don't get that in a film. Not as I experience it. But that's because I usually prefer books to films.

**21. In the novel, did you notice any romantic plotlines? If so, what were they and did they play a large role in your experience?**

Yes, there was. There always has to be a little bit of romance (*laughing*). So he had also managed to squeeze in a bit of it. There was a kind of tension. Even though, I didn't feel like it was something that dominated the story in any way. But he...Mikael...he had a few relationships. With more than one woman. But I wouldn't exactly call it romance. That was it. I don't think there was a lot of this romance. He had a special relationship with the woman who was married to an artist. I'm so bad with names.....

**T: Erika Berger?**

Yes. But I'm not sure how romantic of a relationship that was.

**T: What about "physical romance"?**

Physical romance, oh, there was plenty of that. He was....with more than one. But yes, there was a little bit of romance. Lisbeth and Mikael had a kind of relationship, but that was more like physical contact.

**T: Did this mean anything for your experience of the story?**

Actually, I haven't thought that much about it. I don't really think it mattered, for my complete experience. But I can understand....they were complete opposites, so I could never understand the attraction. It was attraction based on something completely different. And of course, it had to lead to physical contact.

**22. Did you notice any differences in the presentation of the possible romance in the novel compared to in the film?**

No. I don't think it was present enough in the book for me to notice, so I don't think there was that much of a difference. That's in regards to Lisbeth and Mikael. The others.... I actually thought there was very little in the film compared to in the book. There was much more in the book. He had four women in the book. I thought that was...they never even showed his relationship to one of the Vanger women in the film. So there was little focus on it.

**23. In the survey I have carried out in this study, many said that they read novels because they want a break from reality. How do you feel about this? Can you identify with it?**

Break from reality....That has me thinking, what is meant by break from reality? Is it that you crave fantasy, or.... I relax with a good book. I engage in books, but it's not like...when I finish a book, I'm finished with it. I only engage in it there and then. But not all books. If there's too much fantasy I think it's kind of.... I don't like fantasy books. This book was realistic, because you can relate to what's going on because they're things that actually do happen. It's in the newspaper every day. It's only put into a book.

**24. The survey also showed that many had chosen this option (to get a break from reality) as the reason for why they engage in films? How do you feel about this? Can you identify with it? Also, do you think there is a difference between the break you may get from reality when you read books compared to when you watch films?**

*(Thinking)*... To me....if I watch a film... I can engage in a film, but I engage on a higher level in a book. That's kind of my book, my world. Whereas in a film, all of a sudden you decide to do a hundred other things at the same time. Because I know how to multitask. So to me, film is kind of...the film really has to touch me. And to put it like this, I'd rather say book, because then all you have is the book, and you block everything else out.

**25. How do you select what novels you engage in? Recommendations? Topics? Language? Challenging read? Easy read? Do you think that this might have changed in any way, recently or in the past?**

If I've read a good review of a book I get curious. And also, recommendations. Actually, a lot is recommendations. It's not like... I used to be in a book club, but the books varied so much. Anything from cookbooks to poetry. I'd say that in recent years it's mostly based on recommendations. Earlier I used to look around for good books.

**26. How do you select what films you engage in? Recommendations? Topics? Language? Actors? Entertainment? Do you think that this might have changed in any way, recently or in the past?**

I'd say that that's also determined by recommendations. But I pay more attention to recommendations of books compared to film. Because in the theatre you can just sit and relax if the film isn't engaging.

**27. It is often said that novels/narratives might transport the reader to a different world; can you recall, or think of, any time you have had, or come close to, such a feeling? Is this something you can relate to? How?**

Oh...I need to think about that... Yes, actually. I read...that was also a trilogy...I think it was by Wassmo. We had to read it in school, of course. I think it was called *Tora*. And it was... I still remember it. I was on the Tau ferry. I used to work there in the summer, and I was on my way home. I read that book at that time and brought it with me every day. It was so touching. You kind of felt... I thought it was described so well, what happened to her, that I actually caught myself crying. And I never do. But you could kind of feel.... The girl's feelings were described extremely well, and you could feel it tore you apart. You realized what was going thought the girl's head and I think that maybe because she was a child... Although, it wasn't a true story. It's the only book I can remember did just that. But I think that's because it was a 100 or 11 year old girl. Yeah...



## **Appendix 11: Subject C, answers – Norwegian version**

(kún Menn som Hater Kvinner)

**1. Hvor gammel er du?**

35 år.

**2. Hva er ditt yrke/hva jobber du med?**

Akkurat nå er jeg i fødselspermisjon, men jobber vanligvis i personalavdeling.

**3. Så du filmen(e) eller leste du boken/bøkene først?**

Jeg leste boken først.

**4. Hvorfor ble det den rekkefølgen? Tilfeldig eller bevisst valg? Dersom valg, hvorfor?**

Jeg hadde hørt mye bra omtale om den, også kjedet jeg meg. Så tenkte jeg at da kan jeg likeså godt kaste meg i en bok. Det var egentlig det.

**5. Husker du hvor og når du leste boken/bøkene?**

Nå må jeg tenke. Den leste jeg faktisk når jeg var i Oslo. Satt i Frognerparken og jeg var på ferie, og jeg leste den ut i løpet av to dager. Så kjøpte jeg den andre boka og satte meg i parken med den også.

**6. Tror du dette påvirket din opplevelse av boken/bøkene på noen måte?**

Det tror jeg. Jeg hadde ro rundt meg. Det var ingenting som stresset meg. Ja, jeg hadde tid og ingenting stresset meg, verken jobb eller noe, så jeg kunne bare sette meg ned å lese, og da fullførte jeg den. Det var så spennende.

**7. Hva var det som fikk deg til å ville lese boken/bøkene og se filmen/filmene?**

Jeg hadde hørt god omtale om den trilogien til Stieg Larsson så tenkte jeg sånn at åh, så var det litt krim, også...(tenker) at det var svensk faktisk og interesserte meg litt. At det ikke alltid er den typiske engelske krimmen. Så jeg synes det var egentlig det som tente meg.

**8. Husker du hvor og når du så filmen/filmene?**

Nå må jeg tenke...når jeg så filmen.. Jeg kjøpte filmen faktisk. Så jeg så den hjemme.

**9. Så du filmen/filmene på kino, eller på TV/DVD?**

Jeg så den med X, hjemme, på DVD.

**10. Tror du dette påvirket filmopplevelsen din på noen måte?**

Egentlig ikke, for jeg visste jo egentlig handlingen i filmen i og med at jeg hadde lest boken på forhånd. Men det var litt gøy å se om det bildet du hadde dannet deg i hodet stemte overens med det på DVD'en.

**T: Tror du at hvis du hadde sett filmen på kino at det hadde blitt en annen opplevelse for deg?**

Kanskje. Jeg vet ikke helt. I og med at jeg hadde lest boken først så tror jeg gjerne...du får jo en annen opplevelse på kino uansett. Stort med masse folk og sånn. Men så lenge jeg visste innholdet så tror jeg ikke det hadde blitt den store forskjellen.

**11. Hvordan føler du deg når du har fullført en roman, spesielt hvis det er en god roman? (glede, savn, tristhet, ikke noe spesielt..)**

Ja, jeg blir jo tilfreds hvis det er en god roman. Jeg kjenner at "Åh, det var godt det endte sånn". Også, kjenner man at man har fullført og lest det.

**T: Føler du noen gang at "oi, hva skal jeg nå gjøre"?**

Ja, sånn var det faktisk med Stieg Larsson boken. Egentlig pleier ikke jeg å ville lese sånn at du må henge deg på. For hvis det er en god bok så må du liksom lese ti stykk før du får vite hendelsen. Men der var det sånn at jeg måtte gå å få den andre boka med en gang.

**T: Var det på noen måte litt "trøst" når du var ferdig med boka (at det var en oppfølger)?**

Ja, jeg valgte faktisk å ikke lese den boken før alle var ute.

**T: Merket du forskjell på hvordan du følte det når du var ferdig med den første boken i trilogien sammenlignet med når du var ferdig med den siste?**

Ja, jeg følte at med den siste... Egentlig så var jeg ikke helt ferdig med det. Jeg synes det var så spennende så egentlig var jeg litt irritert. Følte en form for savn etter en til bok i serien.

**12. Følte du at du kunne kjenne deg igjen i noen av personene i romanen/romanene? På hvilken måte?**

Nei, egentlig ikke. Det er liksom så absurd. I alle fall i forhold til min hverdag. Men altså, klart det kommer jo helt an på. For eksempel hovedpersonen her, klart du kjenner jo det at du har enkelte ting ved deg selv du kan se og assosiere, men selvfølgelig, den er jo ekstrem, hovedpersonen. Men du kjenner jo at du kan assosiere deg med følelser som hovedpersonen gjerne har.

**13. Følte du at du kunne kjenne deg igjen i noen av personene i filmen/filmene? På hvilken måte?**

Ja, egentlig. Jeg trodde mer at jeg...spesielt han, du hadde jo hun Lisbeth Salander, og han Mikael. Jeg følte på sett og vis at enkelte ting men han kunne jeg asosiere meg med. Det at du vil til bunns i ting. Når du ser at det finnes et svar på det men hvor skal du begynne å nøste opp, også blir det nesten en besettelse på slutten.

**14. Hvilken versjon foretrakk du? Boken/bøkene eller filmen/filmene? Hvorfor?**

Jeg foretrakk boken. Jeg synes du fikk flere detaljer rundt ting. Sånn som at det var en scene som jeg i boken synes var så bra...(avbrutt; telefon ringer). Jo, det var et par scener som jeg synes i boken var beskrevet så detaljert med så mye forskjellig input, og når du så dem i filmen så...jeg hadde forventet meg så mye mer av de små tingene som manglet.

**T: Følte du at der var ting fra boken som for deg var viktig for opplevelsen som ikke ble inkludert i filmen?**

Ja. Jeg var nesten glad jeg hadde lest boken på forhånd, for det var en scene, jeg husker spesielt, der det var så mye forhistorie før sleve scenen. Mens jeg følte at i filmen hoppet de rett inn i den.

**T: Husker du hvilken scene dette var?**

Jeg mener det var den scenen når han flyttet ut på landet og skulle liksom hjelpe han der eldre mannen å komme frem til hvem morderen var. Da følte jeg det var så mangel på, altså, en del av opplysningene i forkant. Jeg følte at det ikke kom helt frem i filmen.

**T: Så oppbyggingen var ikke så mye til stede i filmen?**

Nei, jeg følte ikke det. Jeg hadde nok ikke savnet det hadde jeg ikke lest boken. Men jeg hadde forventninger på at jeg skulle få litt mer forhåndsinformasjon. Men nå var jo ikke den scenen så detaljert som boken, så jeg tror mine forventninger var mye større. For en som ikke har lest boken så er det nok ikke noe savn.

**T: I slutten avsløres det jo at Harriet er i Australia. Merket du noen forskjell på hvordan det ble oppdaget i boken i forhold til i filmen?**

Jeg syns ikke det var så stor del i filmen som det burde vært. For det var jo egentlig det, for meg, som hele den boken bygde seg opp mot, og også burde gjort i filmen. Så plutselig var det bare en liten ting. Så jeg var litt skuffet der.

**15. Vekket noen av personene i boken/bøkene eller filmen/filmene noen spesielle følelser i deg? Hvorfor/hvorfor ikke?**

Ja. Bjurman. Han advokaten, eller han vergen hennes. Han...var så ekkel at jeg kjente at jeg hadde lyst å hoppe inn i filmen å banke ham jeg også. Jeg heide på Lisbeth og tenkte "Kjør på!". Altså, det var, jeg tenkte sånn at du leser jo om akkurat sånne ting. Det er saker som kommer opp. At det er tatt opp i denne boken, det er ikke langt i fra virkeligheten. Og da kjente jeg at fy filler... Jeg kjente et hat over hvordan han misbrukte makten sin. Det syns jeg var langt over grensene.

**T: Hadde du da sympati for Lisbeth?**

Med det hun gjorde? Det var jo steingalt det hun gjorde, men ja. Det var den verste scenen.

**T: Hva med de andre personene, som for eksempel Henrik Vanger?**

Å, han gamle mannen som leide de inn ja. Nei, han var egentlig, jeg følte ikke jeg hadde så stort forhold til han egentlig. Han var vel egentlig bare en som mer eller mindre var besatt av tanken på at hun Harriet levde. Og han brukte Mikael som sin siste redning. Så jeg følte at selv om det egentlig var den røde tråden i boken, så syns jeg de sidevinklene med hun Lisbeth Salander, og det hun var utsatt for, det var egentlig det som, og at hun faktisk var et intelligent menneske, at myndighetene går inn og bare forsvarer sin egen, kall det, hemmelighet. At det går utover uskyldige mennesker. Det er egentlig det jeg sitter igjen med. Så Harriet, det var bare sånn sidegreier.

**16. Følte du at du kjente deg igjen i noen av hendelsene i historien/historiene? Hvilke/hvorfor?**

Egentlig ikke. Det er egentlig så langt utfor det jeg opplever til daglig vil jeg si. Eneste er kanskje noe av det som skjedde med, hvis du tenker på jobben på Millennium. Du kan kanskje assosiere deg med noe av arbeidsoppgaver, og liksom, når du har en deadline på ting. Men det er langt utforbi, egentlig, min hverdag.

**17. Var det noen følelsesmessig forskjell på din respons /reaksjon mellom bok- og film versjonen/versjonene? (hvordan du husker historiene, eller rundt selve aktiviteten i å lese boken/bøkene eller se filmen/filmene).**

Jeg føler du liksom blir inni din egen verden når du leser boken. Du har en formening på hvordan ting utspiller seg og du har liksom et bilde av mennesker, du har bilde av situasjonen, og ting rundt. Og når du ser filmen så er det liksom, enten kan noe stemme eller så er det totalt kræsje med det du har opplevd. Så jeg syns at det å faktisk få ha det inni sitt eget lille hode gir meg mye bedre, det gir mye mer igjen for meg. I alle fall med tanke på, ja rett og slett, hendelsene, folk, hvordan de så ut, reaksjonen, altså. Sånn som for eksempel når han reiste ut til den hytten og bodde i den hytten der

som han gamlingen... Vanger... det hadde jeg forestilt meg litt finere i hodet mitt (LER) enn det som han faktisk kom til da.

**18. Opplevde du noen form for spenning i boken/bøkene og filmen/filmene? Var det forskjell på spenningen i filmen/filmene og boken/bøkene?**

Ja. Hele tiden. Jeg syns at det bygget seg opp hele veien sånn at det.... (STOPPER)

**T: På hvilken måte?**

Altså, du visste egentlig ikke resultatet. Jeg har aldri lest noe av Stieg Larsson før, så jeg visste egentlig ikke resultatet, så kom det så mange momenter inn hele tiden underveis. Så selv om den røde tråden var å finne hun Harriet så kom det så mange andre ting opp underveis, sånn som han gamle Vanger. Han som han var onkel til, som hadde sånn tortur-bur nede i kjelleren og plutselig så oppdager de at det har forsvunnet masse russiske horer. Det var en ting jeg aldri hadde tenkt kunne skje. Hele tiden kom det ting som avsporet deg fra resultatet, egentlig, sånn det var bygget opp.

**T: Følte du en annen type spenning i boken enn i filmen?**

Å ja. For da hadde du de detaljene rundt det der det bare bygger det opp. Mens liksom, det begrenser seg jo sikkert hva de klarer på en totimers film altså. Men...så de prøver sikkert å få de momentene... Men jeg følte de kom så klakk. Det var akkurat som de der små kapitlene der det liksom bare bygger seg opp, der du får følelsene, eller de beskriver følelsene til den enkeltpersonen. Hva de kjenner og hører, og hva de ser... Og det klarer du ikke å få til i filmen.

**19. Føler du at den versjonen du leste/så først ødela for noe av spenningen i den versjonen du leste/så sist?**

Å ja. Å ja. For jeg visste hva som ville skje. Det var bare jeg var litt opptatt av om det ville skje på den måten jeg hadde tenkt. Så, jeg tror nok, hadde jeg ikke lest bøkene, så er det en ekstremt spennende film altså. Men jeg satt jo og visste liksom hendelsene.

**20. Hvilken versjon/versjoner vil du si vekste flest følelser i deg eller engasjerte deg mest? Boken/bøkene eller filmen/filmene? Hvorfor? Hvordan?**

Jeg vil si bøkene. Jeg syns at det, igjen, jeg liker jo godt å lese, og igjen, de små detaljene hele tiden, som kommer frem. Som bygger opp, egentlig, til klimakset. Du får ikke det gjennom film. Ikke som jeg opplever det. Men det er jo fordi jeg foretrekker bøker ofte, fremfor film.

**21. I romanen/romanene, la du merke til noen romantiske relasjoner (som en underhistorie) til stede? Hvis ja, hva var dette og betydde det noe for din opplevelse av romanen/romanene? Hvordan?**

Det var jo det. Det må alltid være litt romantikk (LER). Så han hadde jo klart å kline inn litt han og. Det var jo littegrann sånn spenning. Selv om ikke, jeg følte ikke at det var det som var, liksom, det som gikk igjen da. Men han hadde jo noen forhold underveis han Mikael. Både med den en og den andre. Men om det var romantikk, det kan man jo diskutere. Så der var det. Jeg syns ikke det var spesielt mye romantikk. Han hadde jo et spesielt forhold til hun som var gift med han kunstneren. Jeg er så dårlig med navn... (TENKER)

**T: Hun Erika Berger?**

Ja, Men jeg vet ikke hvor romantisk det forholdet egentlig var.

**T: Hva med fysisk romantikk?**

Fysisk romantikk, jo det var der jo. Han var jo...med det ene og det andre. Men ja, der var litt romantikk. Lisbeth og Mikael hadde jo et slags forhold, men det var mer

fysisk kontakt.

**T: Hadde dette noe å si for din opplevelse?**

Det har jeg faktisk ikke tenkt så mye på. Jeg tror ikke det betydde noe egentlig, for min totalopplevelse. Men jeg forstår jo godt at...det var jo to vilt forskjellige mennesker, så jeg forsto aldri den tiltrekkingen. Men det var en tiltrekking på noe helt annet. Og det måtte jo ende i fysisk kontakt, selvfølgelig.

**22. La du merke til noen forskjeller i fremstillingen av den evt. romantikken mellom bok- og film-versjonen/versjonene? På hvilken måte?**

Nei, Jeg syns det var ikke så fremtredende i boken at jeg la merke til det, så jeg syns egentlig ikke at det var så store forskjeller. Da tenker jeg mellom han Mikael og hun Salander. Tenker på de andre... Jeg syns egentlig det var ganske lite når jeg tenker meg om, o forhold til i boken og i filmen. Det var mye mer i boken enn i filmen. Han hadde jo fire stykker i boken. Og det syns jeg var...de viste jo aldri det forholdet han hadde til hun Vanger-dama i filmen. Så det var ikke vektlagt så stort.

**23. I undersøkelsen jeg har foretatt i forbindelse med denne oppgaven har mange svart at de leser bøker for å få et avbrekk fra virkeligheten. Hva tenker du om dette? Kjenner du deg på noen måte igjen?**

Å... avbrekk fra virkeligheten. Da tenker jeg, hva legger de i avbrekk fra virkeligheten? Er det det at de har lyst på fantasi, eller... Jeg slapper av med en god bok. Jeg lever meg inn i bøker, men det er ikke sånn...når jeg er ferdig med en bok, så er jeg ferdig med en bok. Jeg lever meg bare inn i dem der og da. Men det er ikke alle bøker. Altså, hvis det er for mye fantasi så syns jeg det kan bli.... Jeg liker jo ikke sånne fantasi bøker. Denne boken var realistisk, for du kunne liksom assosiere deg med at det er jo slike ting som skjer. Det står jo i avisene hver dag. Det var bare komprimert ned i en bok.

**24. Undersøkelsen viste også at mange hadde valgt dette alternativet som grunnen til at de så film. Hva er dine tanker om dette? Tror du det er noen forskjell på dette avbrevet fra virkeligheten i film og bok?**

(TENKER). For min del...altså, hvis jeg ser en film... Jeg kan godt leve meg inn i en film, men jeg lever meg mye mer inn i en bok. Det er liksom min bok, det er min verden. Mens i en film, da kan jeg plutselig finne på å gjøre hundre andre ting og. For da kan jeg multitask. Så for meg er liksom film...da skal den gripe meg, filmen. Og det, for å si det sånn, jeg vil si heller bok, for da har du bare boken, og kobler alt annet ute.

**25. Hva avgjør dine valg i hvilke romaner du leser? Anbefalinger? Emner? Språk? Utfordring? "Easy read"? Har dette alltid vært likt, eller kan du huske at det har endret seg?**

Hvis jeg har lest en god omtale av en bok så blir jeg nyskjerrig. Og, egentlig, det kan gå på anbefalinger. Veldig mye på anbefalinger faktisk. For det er ikke sånn at... Jeg var med i en sånn der bokklubb en gang i tiden, men det ble for stor spredning mellom bøkene. Alt fra matbøker til poesi. Jeg vil si at i senere år går det mye mer på anbefalinger. Før lette jeg meg mer frem til det.

**26. Hva avgjør dine valg i hvilke filmer du ser? Anbefalinger? Tilfeldighet? Varierende? Er dette noe du kan huske har endret seg?**

Jeg vil si at det går også på anbefalinger. Men jeg hører mer på anbefaling på bøker enn på film og kino. For [på kino] kan du bare sitte der og slappe av hvis det ikke griper deg.

**27. Det blir ofte sagt at romaner/narrativer kan ”transportere” en leser til ”en annen verden”. Kommer du på, eller husker du noen gang du har opplevd noe lignende? Kjenner du deg igjen? Hvordan? Hvorfor/hvorfor ikke?**

Åh, dam å jeg tenke. Ja, vet du hva, faktisk. Jeg leste....det var også en trilogi, om det var hun Vassmo. Måtte lese den, selvfølgelig, på skolen. Tror det var Tora den het. Og den var... Jeg husker det enda. Jeg satt på Tau ferja. Jeg jobbet der inne om sommeren, også skulle jeg hjem. Jeg leste den boka da, hadde den med meg hver dag. Den var så gripende. Og du kjente liksom.... Jeg synes det var så godt beskrevet, en del hendelser med henne, at jeg tok meg selv i å gråte. Og det pleier jeg aldri å gjøre. Men du kunne liksom kjenne... De beskrev følelsene så ekstremt for den jenta at du kunne kjenne hvordan det rev i deg selv. Du så hva som raste gjennom hodet på den jenta og jeg tror kanskje fordi det var et barn også, ja... Selv om, det var jo ikke en sann historie. Det er den eneste boken jeg egentlig kan huske gjorde det. Men det tror jeg var på grunn av at det var en jente på 10 – 11 år. Ja..