LATVIJAS UNIVERSITĀTE

BAKALAURA DARBS

RĪGA 2019

UNIVERSITY OF LATVIA
FACULTY OF HUMANITIES
DEPARTMENT OF ENGLISH STUDIES

NON-LITERAL MEANING CONSTRUCTION IN FAIRY-TALES

PĀRNESTĀS NOZĪMES KONSTRUĒŠANA PASAKĀS

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Riga 2019

Anotācija

Pasaku žanrs ir viens no vecākajiem eksistējošiem literatūras žanriem pasaulē un tāpat kā lielākā daļa literatūras žanru izmanto parnesto nozīmi. Šī bakalaura darba centrālais elements ir pārnestās nozīmes izmantošana britu pasakās, konkrēti, romantiskajās pasakās un dzivnieku pasakās. Šī pētijuma mērķis ir analizēt desmit izvēlētās Britu pasakas un noteikt to, vai pasaku kategorija ietekmē izmantotās pārnestās valodas tipu un regularitāti. Lai sasniegtu šo mērķi tika izmantota diskursa analīze kombinācijā ar biežuma analīzi. Rezultāti norādas uz to, ka pasaku kategorijām ir ietekme uz pārnesta valodas tipu un biežumu, jo romantiskās pasakās izmantoja atšķirīgus parnestās valodas izteicienus, salīdzinājumā ar dzīvnieku pasakām. Dzīvnieku pasakās biežāk lietoti parnestās valodas izteicini ir onomatopēze, hiperbola un personifikācija. Romantiskajās pasakās biežāk lietoti pārnestās valodas izteicieni ir idiomi, antonomāze un eifēmismi. Konduīt metafora tika izmantota dzīvnieku pasakās vairāk kā divas reizes biežāk, kas liecina par iespējamo kategorijas noslieci šī veida netiešās valodas izmantošanai. Secinājumi ir, ka pasaku kategorija ietekmē parnestās valodas biežumu un tipu britu pasakās.

Atslēgvārdi: pasakas, pasaku kategorijas, pārnestā nozīme, konduīt metafora, diskursa analīze, biežuma analīze

Abstract

The genre of fairy-tales is one of the oldest existing literary genre in the world and just as most literary genres, fairy-tales use non-literal language. The focus of this BA paper is on the non-literal language used in British fairy-tales, in particular in romantic fairy-tales and animal fairy-tales. The aim of the research is to analyze ten selected British fairy-tales and to determine if the category of British fairy-tale influences the types and frequency of non-literal language used. To achieve this, discourse analysis in combination with frequency analysis was used. The results indicate that the category of fairy-tales does have an influence on the type and frequency of non-literal language employed as romantic fairy-tales utilized different figures of speech more frequently in comparison to animal fairy-tales. In animal fairy-tales the most frequently used figures of speech are onomatopoeia, hyperbole and personification. In romantic fairy-tales the most frequently used figures of speech are idiom, antonomasia and euphemism. The frequency of conduit metaphors was more than two times higher in animal fairy-tales, which is possibly an indicator of the category's specific predisposition for this type of non-literal language. The conclusion that can be drawn from this is that the category of fairy-tale influences the frequency and type of non-literal language used in the fairy-tale.

Key words: fairy-tales, fairy-tale categories, figurative language, conduit metaphor, discourse analysis, frequency analysis

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INTRODUCTION

The genre of fairy-tales, which is a genre characterized by its short stories that are verifiably old, uses non-literal language like many other literary genres(Warner, 2014: xvi). Non-literal language is an ambiguous linguistic unit, that linguists still argue about in the present day studies (Katz et all, 1998: 20-23). There is a lack of clear demarcation lines separating non-literal and literal language, with figures of speech being one of the only unanimously agreed upon units in linguistics that are non-literal (ibid.). This, however, does not mean that there are not other linguistic units that have non-literal meaning. An example of this is the controversial 'conduit metaphor' theory, which is regarded as predominantly a cognitive theory, that in most cases is analyzed in the scope of oral communication(Eubanks,2011:142).. With that being stated, the theory utilizes figurative language and can be used in the analysis of written texts, more specifically, texts that contain meta-language (language that describes language use) (ibid.:167). The difficulties of distinguishing the clear demarcation lines between figurative and literal language also have an effect on grammar, as prior existing research has shown that figurative language cannot be solely deciphered from syntactical form alone, and analysis of meaning must be applied to confirm an utterance as non-literal (Katz et all, 1998: 57). For such a widespread genre as fairy-tales, there has been a lack of data concerning category specific figurative language usage. The goal of this paper is to determine, which units of figurative language occur more frequently in the category of animal and romantic fairy-tales. The hypothesis is that there is a correlation between the use of certain types of figurative language and the category of fairy-tales in which the units of figurative language have been utilized.

The research questions are:

- How to define the term 'fairy-tale'?
- How are fairy-tales classified ?
- What is non-literal meaning?
- How is non-literal meaning constructed?
- Is there a correlation between the usage of certain types of figurative language and the category of the fairy-tale(more specifically – in the animal and romantic fairy-tale category)?

The enabling objectives to reach the goal of the research and to prove or disprove the hypothesis are:

1. to read and analyze the selected theories on non-literal meaning and fairy-tales
2. to read and analyze the selected 10 British fairy-tales
3. to compile data about the 'figure of speech' usage (frequency, type)
4. to compile data concerning 'conduit metaphor' usage (frequency)
5. to compare the findings between the animal fairy-tale and the romantic fairy-tale categories
6. to determine if the analysis proves or disproves the hypothesis
7. to draw the relevant conclusions.

To successfully conduct the research, two types of methodology were used – discourse analysis and frequency analysis. Discourse analysis was used to analyze the fairy-tales and detect the used units of figurative language (figures of speech and conduit metaphors) in the fairy-tales. Discourse analysis was employed because of the necessity to detect the units of non-literal language. Frequency analysis was used as a tool to compile and showcase the findings in each category separately and in comparison.

The foundation of the theoretical part is based on materials written by Marina Warner (2014)(definition of the term fairy-tales), Ruth B. Bottigheimer(2009) and Tierra Windling(2000) (origins of fairy-tale), Tierra Windling(2000) and Jack Zipes(2006) (history of fairy-tales), Laura Kreadyn(1912) (theory on categories of fairy-tale), Sam Glucksberg(2001) and Albert N. Katz, Cristina Cacciari, Raymond W. Gibbs, Jr. ,Mark Turner (1998) (theoretical basis of *figurative* language), and Michael J. Reddy (1979) (*conduit metaphor* theory).

The corpus for the research consists of 10 British fairy-tales that have all been collected by Joseph Jacobs and compiled in the book 'English Fairy Tales and More English Fairy Tales'. The selection of all 10 fairy-tales from the same authors was done deliberately, as, self admittedly by the author, he collected the fairy-tales and credited all the sources (authors and origin points). Also the source, Joseph Jacobs' book 'English Fairy Tales and More English Fairy Tales' was deemed a reliable source in terms of the fairy-tales originating in the English speaking areas, thus, avoiding the risk of including a translated fairy-tale or a fairy-tale that had not originated in England. The

fairy-tales were originally published in the time period from 1890 to 1894. The stories range in word count from 410 words to 1346 words. The length of the selected fairy-tales varies equally among both categories, with both categories including shorter and longer fairy-tales. The fairy-tales used are: ‘The Magpie’s nest’, ’The three cows’, ‘ The story about the three bears’, ‘The story about the three pigs’, ‘The King o’ the cats’, ‘The well of the world’s end’, ‘ The little bull calf’, ‘The princess of Canterbury’, ‘Binnorie’ and ‘The blinded Giant.’. Five of the selected fairy-tales classify as ‘animal’ fairy-tales and the remaining five selected fairy-tales classify as ‘romantic’ fairy-tales.

The first main chapter is literature review. The literature review chapter contains sub-chapters on fairy-tale definition, fairy-tale origin and history, figurative language and conduit metaphor theory.

The empirical chapter contains sub chapters on methodology, corpus, summaries of the fairy-tales used, and analysis of the findings regarding figures of speech and conduit metaphors.

1. LITERATURE REVIEW

The following section deals with describing theories on fairy-tales and non-literal meaning. This chapter discusses the definition, origin and history of fairy-tales, as well as describes how fairy-tales can be classified in 7 different sub-types. The second part of the chapter describes the non-literal meaning via defining what non-literal meaning is, how it is constructed and theories on the classification of non-literal meaning, which is supplemented by the glossary in which the relevant figures of speech are defined. Within this chapter, there is also a sub-chapter defining and explaining conduit metaphors

1.1 FAIRY-TALES

1.1.1 Fairy-tale definition

Defining the term 'fairy-tale' is not as easy as it would initially seem to be as the genre includes folk tales with no discernible authors that date back before printed press and works written by recognized authors that were mainly aimed at adults (Online 1). The word fairy-tale originates from the French term *conte de fees (*translation – tales of fairies) coined by Madame d'Aulnoy in 1697 during the time when 'fairy-tales' were experiencing a period of a rebirth in French social circles. Before the late 17th century 'fairy-tales' were considered vulgar and meant for the lower classes(ibid). The next sub-chapter about fairy-tale origin and history will explain more about the conte de fees movement and its importance to the genre of fairy-tales.

Establishing the origin of the word fairy-tale has not been helpful in terms of establishing a strict definition of the term 'fairy-tales'. The origin of the word has only made it more difficult as the French conte de fees movement seems to include both old oral tradition and new romantic pieces. Marina Warner in her book "Once Upon a Time: A Short History of Fairy tale" offers a very good and extensive definition:

> What are the defining characteristics of a fairy tale? First, 'a fairy tale' is a short narrative, sometimes less than a single page, sometimes running to many more, but the term no longer applies, as it once did, to a novel-length work. Secondly, fairy tales are familiar stories, either verifiably old because they have been passed on down the generations or because the listener or reader is struck by their family resemblance to another story; they can appear pieced and patched, like an identikit photofit. The genre belongs in the general realm of folklore, and many fairy tales are called folk tales', and are attributed to oral tradition, and considered anonymous and popular in the sense of originating not among an élite, but among the unlettered […] (Warner, 2014: xvi)

Furthermore, in the same chapter as the definition, Marina Warner emphasizes that technically there are two major types of *fairy-tales* as concluded by scholars – genuine folk tales and artsy literary tales (ibid.: xvii). This explains the initial difficulty of distinguishing the old oral folk tales from the tales that were popularized during the *conte de fees* movement. With time, the line between both of these types has become blurred, as they were often mixed into a single hybrid-esq type (ibid.).

1.1.2 Fairy-tale origin and history

How did fairy-tales originate? Fairy-tales began as an oral spoken medium passed down from generation to generation, with the earliest speculations estimating the birth of fairy-tales as a genre around the Palaeolithic era, but this is only a rough estimate (Bottigheimer,2009:1) . Some scholars believe this to be false as there is lack of evidence to prove this. Bottigheimer elaborated by saying, "Literary analysis undermines it, literary history rejects it, social history repudiates it, and publishing history (whether of manuscripts or of books) contradicts it."(ibid.). Bottigheimer also states that there are reports of stories being told back before the invention of printed media, however, it is very possible that simple storytelling has been confused with the spread of fairy-tales(ibid.:2). There has never been any doubt that story telling existed in the ancient and medieval times and, with no specific evidence, it is hard to establish if the storytelling was just that or connected with the birth and spread of fairy-tales/folk tales (ibid.:4). Despite the lack of evidence, the theory that fairy-tales were an oral medium of story-telling passed down from generation to generation is still the most widely believed speculation concerning the genre's origin(ibid.).

Some of the first fairy-tales served the purpose of explaining the phenomenon and things that occurred around humans(natural phenomenon, animals, etc.) and, thus, many scholars believe that many fairy-tales were closely tied to myths and that, perhaps, even the genre of myths is what gave birth to fairy-tales(ibid.:3). Folk tales (even though closely associated with fairy-tales and even often used interchangeably with the term fairy-tales) described different topics and instead focused more on the realistic human life (very often characters were very simplified – wife, husband, doctor, priest, etc) (ibid.:4-5). Unlike fairy-tales, folk talks often did not have a happy ending or deal with subjects that were downright unrealistic or included mentions of magic (ibid.). Folk tales were strictly grounded in reality and often even anecdotal (ibid.). The main similarities that folk

tales share with fairy-tales are that it was a short, concise medium of story-telling that often included a 'moral' or served as a cautionary tale(ibid.).

The previous chapter mentioned the movement from which the term fairy-tales originated from – *conte de fees.* The *conte de fees* fairy-tales differ considerably from what we understand by the term fairy-tales nowadays, as the movement in France was more akin to a social revolution with its roots in literature than just a circle of literary authors (online 2). The *conte de fees* stories were written mainly by the 17th century women who felt trapped in terms of their social standing and this was reflected subtly in their works (so as to pass the king's censorship) (ibid.). Although, it is important to know that among *conte de fees* authors were also men (ibid.) The authors forwent the previously mentioned censorship with some symbolism (ibid.). Tierra Windling gives an example, mentioning some of the themes and characters included

> […]Critiques of court life (and even of the king) were embedded in flowery utopian tales and in dark, sharply dystopian ones. Not surprisingly, the tales by women often featured young (but clever) aristocratic girls whose lives were controlled by the arbitrary whims of fathers, kings, and elderly wicked fairies . . . as well as tales in which groups of wise fairies (i.e., intelligent, independent women) stepped in and put all to rights (ibid.).

The first wave of *conte de fees* was short lived as many of the authors either passed away or were banished from their social circles for being viewed unfavourably by the king. This happened at the end of the 17th century (ibid.). However, despite what had happened, the *conte de fees* movement experienced a second and a third wave, which were very different from the first wave (ibid.). After the third wave of *conte de fees*, the first wave ideas and themes enjoyed a revival in the mid 18th century and along with it occurred a major development that was instrumental for the progression of fairy-tales as a literary genre (ibid.). Madame Leprince de Beaumont began writing and publishing fairy-tales with young readers as the target audience (ibid.). She did this by simplifying already pre-written fairy-tales, such as Villeneuve's Beauty and the Beast (ibid.). The narrative was shortened, the language was simpler and a clear moral had been added to this story, which aided in spread of Beaumont's version (ibid.). The *conte de fees* or the salon era (as it is referred to by many) was instrumental in the spreading of fairy-tales a written literary genre across Europe and caused a ripple effect, making way for many other authors/collectors across Europe, such as the Grimm brothers and Hans Kristian Andersen, who became famous for their work and developing the genre (Online 1)

Many authors agree that defining the historic progression of fairy-tales as a genre is impossible, as before the introduction of printing in the 17th century, fairy-tales existed as an oral mediumtold

and retold by word of mouth (Zipes,2006: 1). As an example we can take the numerous versions of well known fairy-tales where the premise is either the same or very similar, but details, endings, character names and personalities are very different (ibid.:2). Another things that is worth noting is the fact that many old fairy-tales reflect the values and morals of the societies in which they originated. As evidence of this many old fairy-tales are very patriarchal, which in turn reflects the priority of the society – reproduction and the continuation of a family (ibid.). Of course this example is not always applicable, but this theme of a fairy-tale having a happy ending that entails marriage and children is very common across different cultures(ibid.).

Jack Zipes concludes that specific motifs and narrative strategies employed in fairy-tales are helpful to estimate an approximate predecessor tale or origin(ibid.: 3). However, no method or strategy has been created thus far that would help determine origin of fairy-tales with certainty(ibid.). Despite this, he notes the fact that certain categories of fairy-tales might be older as they are more developed and frequent (ibid.:3-5)

1.1.3 Types of fairy-tales

In her book 'A study of fairy-tales', Laura Kready, she distinguishes 7 specific types of fairy tales - *the accumulative, the animal tale, the humorous tale, the realistic tale, the romantic tale, the old tale* and *the modern tale* (Kready, 1912: 205).

The first category is the *accumulative tale*, which focuses on repetition and rhythm (ibid.: 205-206). A classical example of this category of fairy-tale is 'The House that Jack Built'(ibid.). It is characteristic for fairy-tales in this category to be short and almost poem like (ibid.).

The second category is the *animal tale*. The name implies the main characteristic of this type – animals playing a central role (ibid.: 211). Many scholars believe that every fairy-tale can be traced back to a predecessor which would be classified as an *animal tale* (ibid.). The original *animal tales* usually followed a storyline which either included a hunter's hunt for an animal/beast or a human seeking help/looking up to an animal (ibid.: 212). In this category of fairy-tales the animals may have human personalities/characteristics or they may stick to an archetype that is closely connected to what animal the character is without making the character well rounded (example – a fox being cunning) (ibid.). It is worth mentioning that fables are very closely related to *animal tales* as they evolved from the former (ibid.: 215). A good example of this type of fairy-tales is the story about Mowgli (ibid.: 217).

The third type is the *humorous tale* (ibid.). As the name implies, humor is the central element in storytelling of this type of tale (ibid.). The humor in this type of tale is harmless and not malicious, and it is created keeping in mind that the target audience is children(ibid.: 218). Another characteristic of this category of tale is the element of surprise, as there almost always is something unexpected in the plot of these tales(ibid.). A good example of a fairy-tale in this category is the 'The Musicians of Bremen' (although this fairy-tale can also be considered to be a part of the animal tale category) (ibid.: 220).

The fourth type is the *realistic tale*. Characteristic of this type is the fact that it is grounded in realistic life and situations (ibid.: 223). This is one of the least explored categories of fairy-tales and writers/collectors of fairy-tales have neglected this specific type (ibid.). Laura Kready explains this the best by stating:

> Sometimes the realistic story has a scientific spirit and interest. A realistic tale that is good will present not only what is true but what is possible, probable, or inevitable, making its truth impressive. Very often it does not reach this ideal. A transcript of actual life may be selected, but that is a photograph and not a picture with a strong purpose to make one point, and with artistic design. The characters, though true to life, may be lifeless and colorless, and their doings and what happens to them uninteresting. For this reason, many modern writers of tales for children, respecting the worth of the realistic, neglect to comply with what the realistic demands, and produce insipid, unconvincing tales. The realistic tale should deal with the simple and the ordinary rather than with the exceptional; and the test is not how much, but how little, credulity it arouses (ibid.: 223-224).

A good example of a fairy-tale in the realistic category is the Grimm's 'Hans in luck' (ibid.:228).

The fifth type of fairy-tale is the *romantic tale* and it is one of the most popular tales (ibid.). This type is very centered on arousing strong emotions in the reader such as pity, empathy and anticipation (ibid.). The stories usually focus on adventure, mythical places, magic, sea and many other things the reader doesn't experience in their real life (ibid.). A good example of a fairy-tale in this category is 'Cinderella' or 'Red Riding hood' (ibid.: 234) (red riding hood has characteristics of being a animal tale as well).

The sixth type of fairy-tale is *the old tale*, which is created specifically to appeal to children and uses a lot of colorful and overexaggerated language and imagery (ibid.: 234). This type of fairy-tales uses themes of implication of non-concreteness as expressed by Laura Kready:

> The story must hold by its interest, and must be sincere and inevitable to be convincing. It must understand that the method of expression must be the method of suggestion and not that of detail. The old tale set no boundaries to its suggestion. It used concrete artistry; but because the symbol expressed less it implied more(ibid.: 235).

It is important to know that the sub-types of an *old tale* and the *modern tale* are largely based on the time of publishing and general tendencies, rather than strict, specific qualifying criteria (ibid.: 236).

The final type of fairy-tales is the *modern tale,* which Laura Kready criticizes as very confusing and unimaginative in comparison to the other types mentioned previously (ibid.: 234). A big criticism for the *modern tale* is the simplicity of the language used (although tales that do qualify as modern tales can still have rich and expressive language, such as fairy-tales written by Hans Kristian Andersen) (ibid.: 236). The simplicity of the language and themes is attributed to the target audience – children (ibid.). Laura Kready even argues that because this category is severely lacking when compared to the *old tale* category, in terms of language, motifs and morals/message, it can be considered an atypical category, unfitting of classification as a fairy-tale (ibid.: 237). The beginning of *modern fairy-tales* can be traced back Andersen's Fairy Tales according to Kready (ibid.).

Only the *animal fairy-tale* category and the *romantic fairy-tale* category are of utmost relevance for the empirical chapter, however, the other categories were included, as many of the fairy-tales included also share elements of the other categories and can even be grouped by classification as more than one type.

1.2 NON-LITERAL MEANING

1.2.1 Figurative language

Upon discussion of non the non-literal meaning and language in general, language can be divided into two groups – *literal* and *figurative* language. As the name implies, literal language is direct and has no hidden meaning. Oxford dictionary offers a more intricate and well-rounded definition – " Having exactly the same meaning as the basic or original meaning of a word or expression.(online 3)". *Figurative* language is the opposite as Sam Glucksberg defines it in his book 'Understanding *Figurative* Language: From Metaphor to Idioms' by saying, "In *figurative* language, the intended meaning does not coincide with the literal meanings of the words and sentences that are used.(Glucksberg,2001: v).". This effect of *non-literal* meaning is achieved via usage of a variety of *figures of speech* – metaphors, idioms, similes and more (ibid.). Merriam-Webster's Encyclopedia of Literature states that *figurative* language aka *figures of speech* can be divided into 5 categories:

1. resemblance or relationship (simile, metaphor, kenning, conceit, parallelism, personification, metonymy, synecdoche, and euphemism),
2. emphasis or understatement (hyperbole, litotes rhetorical question, antithesis, climax, bathos, paradox, oxymoron, and irony),
3. figures of sound (alliteration, repetition, anaphora, and onomatopoeia),
4. verbal games (pun and anagram),
5. errors (malapropism, periphrasis, spoonerism) (Merriam Webster,1995:415)

The debate of what qualifies *figurative* and *literal* language as separate units is still ongoing, and linguistic scholars and researchers are split, with a majority acknowledging the lack of a model to distinguish one from the other definitively both in linguistics and cognitive studies (Katz et all, 1998: 23). In the book 'Figurative Language and Thought' a compelling argument is presented, that states that a set of strict criteria should be developed(ibid.: 24). However, attempts, thus far, have been unsuccessful (ibid.: 24). The unsuccessfulness is attributed to the fact that literal language is difficult to define, and the definition has been a subject of conflict among linguists (ibid.). Especially, separating *literal language* from *figurative language* (lack of clear demarcation lines in poetic language, nonconventional usage, context-based usage) (ibid.). Some scholars have argued that *figurative* and *literal language* can be classified as such based on truthfulness and falseness of meaning when analyzing the literal meaning of the words and comparing it to the actual meaning of the sentence/utterance. This method has been asserted as too primitive and subjective to be confirmed as credible (ibid.). Despite this, many linguists believe that the two entities are separate units, even though the line that separates them is blurry un unclear (ibid.) . MacCormac, for instance, uses an example that he feels applicable to the situation, which is as follows – we can distinguish humans and non-humans even though the set criteria that set one apart from the other is not unanimously agreed upon and is even subject to conflict (ibid.). Furthermore, linguists like MacCormac are optimistic that one day a set of identifying guidelines will be developed, that will help with defining and categorizing both *literal* and *figurative* language in more specific terms (ibid.). Because of the complexity of this linguistic phenomenon, *figures of speech* were used as the main part for the analysis – analyzing the frequency of these stylistic units and what they entails in terms of correlation between fairy-tale category and *figure of speech* usage.

Definitions of all the *figures of speech* that were found during the analysis chapter, along with the definition of the term *figure of speech*, have been provided in the glossary.

1.2.2 Conduit metaphor theory

A theory that differs vastly from any of the previously mentioned theories is the *conduit metaphor* theory. This theory is special as it concerns both *figurative* language and is used in everyday communication when describing communication itself (Eubanks,2011: 142). In the book 'Metaphor and Writing: Figurative Thought in the Discourse of Written Communication' written by Philip Eubanks(2011) the theory is defined as follows, "According to the Conduit Metaphor, language contains meaning; speakers and writers use linguistic containers to send meaning to audiences; and, at the end of the line, audiences remove the unaltered meaning from its container." (ibid.). That in and of itself implies that meta-language is often metaphorical as the writer or speaker cannot refer directly or in literal language to many concepts used to describe communication itself (example – I have no idea what she's talking about. Have an idea is a metaphor, for one cannot literally have a physical hold on an idea) (ibid.: 143). This theory also would include concepts such as connotation, implication, clumsy or incorrect language usage and more (ibid.:142). *Conduit metaphor* theory contains four steps (ibid.: 144). First, the language conveys meaning from person A to person B (language works as aconduit) (ibid.).Second, people put meaning in the words that they use (with varying degrees of success) (ibid.). Third, words contain thought/emotion (in the form of *figurative* language) (ibid.). Fourth, people extract the metaphoric thought the other person conveyed to varying degrees of success (ibid.). An important fact to note is the fact that *conduit metaphor* doesn't occur in just any utterance that contains meta- language. The element that distinguishes *conduit metaphor* from a regular utterance that contains meta-language and/or the process of communication from individual A to individual B or the processing of said information, is the use of non-literal language used to express these concepts (online 4). In other words, if the previously mentioned four key concepts use non-literal language to describe meta-language, it qualifies as a *conduit metaphor* (ibid.). The previously mentioned four key concepts are also called 'the major framework' of *conduit metaphor* theory(ibid.). Besides the major framework of *conduit metaphor* theory, there is also the minor framework, which contains three key concepts. Michael J. Reddy defines the minor framework describing each of the three key concepts in his book 'The Conduit Metaphor-. A Case of Frame Conflict in. Our Language about Language.',

> [...] there are three categories of expressions· in the minor framework. The categories imply, respectively, that: (1) thoughts and feelings are ejected by speaking or writing into an external "idea space"; (2) thoughts and feelings are reified in this external space, so that

> they exist independent of any need for living human beings to think or feel them (3) these reified thoughts and feelings may, or may not, find their way back into the heads of living humans. (Reddy,1979: 291)

What is meant by the cited text are 3 major notions. The first notion is that thoughts/feelings which qualify as meta-language can exist in a 'space' that is non literal(ibid.). The second major key point points towards the fact that meta-language exists in the previously mentioned 'space' without the need of human validation in the form of discussion or acknowledgment(ibid.). The third key point points towards the fact that these concepts of communication that exist within a 'space' can be acknowledged as existing within a space and can be brought up in communication in the form of a *conduit metaphor*(ibid.). Now that both the major and minor framework have been discussed, two table have been provided below with each point of the major and minor framework with examples to showcase each point.

Major framework concept	**Example**
1) The language conveys meaning from person A to person B (language works as a conduit) (online 4)	"It's very hard to get that idea across in a hostile atmosphere (Reddy,1979: 311)"
2) People put meaning in the words that they use (with varying degrees of success) (online 4)	"It is very difficult to put this concept into words (Reddy,1979: 312)."
3)Words contain thought/emotion (in the form of figurative language) (online 4)	"The statement appears to have little emotional content(Reddy,1979: 313)."
4)People extract the metaphoric thought the other person conveyed to varying degrees of success (online 4)	"I have to struggle to get any meaning at all out of the sentence (Reddy,1979: 314)."

(table1.2.1)

Minor framework concept	**Example**
1)"Thoughts and feelings are ejected by speaking or writing into an external "idea space (Reddy,1979:291)"	"I feel some responsibility to get these ideas out where they can do some good (ibid.:316)
2) "Thoughts and feelings are reified in this external space, so that they exist independent of any need for living human beings to think or feel them (ibid.:291)"	"That concept has been floating around for centuries(ibid.:318)."
3) "These reified thoughts and feelings may, or may not, find their way back into the heads of living humans (ibid.:291)"	"Harry just won't let certain kinds of thoughts sink in (ibid.:319)."

(table 1.2.2)

Conduit metaphor is most relevant in real life written or spoken communication, however on further inspection, this theory seems relevant in the scope of literary analysis, especially concerning characters or the narrator describing communication (Eubanks,2011:167). Conduit metaphor theory will be utilized in character to character communication and narrator to reader communication as these are the only possible scenarios in which conduit metaphor theory can

occur. Only the frequency will be analyzed as more nuanced application of this theory would venture too much in pragmatics.

2.EMPIRICAL ANALYSIS

This following chapter explainind the methodology used and presents the findings in the form of two types of conducted analysis (figures of speech and conduit metaphor frequency analysis). This chapter also includes the summaries of the fairytales that are used in the analysis section of this chapter, as context was deemed crucial when analyzing.

2.1 METHODOLOGY

To reach the goals set in the introduction chapter and to either prove or disprove the hypothesis (along with answering the research questions), two research methods were used – discourse analysis and frequency analysis. In the following paragraphs, the methodology and application of methodology will be described

Frequency analysis by definition entails the collection of data concerning the frequency of an element (online 5). In this particular work, the frequency analysis was used to collect the data about the type of figures of speech used and their frequency in ten English fairy-tales. The selected corpus will be described in more detail in the following sub-chapter - 2.1.1. Furthermore, to describe the results of the frequency analysis, descriptive statistics was used to describe the findings and, later on, the correlation between the fairy-tale category, frequency of figures of speech and types of figures of speech. The most basic of descriptive analysis was used in the form of frequency count with provided tables that demonstrate the sentences containing figures of speech and the types. The description of the findings is provided below the tables, explaining the findings for each fairy-tale. After the data was collected for each fairy-tale, it was collected in a table, in which a side by side comparison is available and shows the difference in type and frequency of figures of speech. Relevant conclusions are drawn below the table where the frequency and type results of the frequency analysis are shown side by side. Frequency analysis is also used to demonstrate the frequency of conduit metaphors. In the section containing the results of the conduit metaphor analysis, the frequency analysis is more simplified as it only showcases the frequency, as conduit metaphors have no type or classification. In the same manner as with figures of speech, frequency analysis is used to describe the results and compare the findings side by side, which was an instrumental tool for drawing the conclusions concerning the frequency of conduit metaphors across both categories of fairy-tales.

The frequency analysis is the main research method used, however, for the frequency analysis to be accurate, discourse analysis was employed as well. In Teun A. van Dijk's 'Discourse and Literature: New Approaches to the Analysis of Literary Genres' it is clearly stated that discourse analysis is a good tool to use to analyze fairy-tales and the usage of *figures of speech* (Dijik,1985: 1). In discourse methodology, there tends to be an interaction and connection with rhetoric and stylistics. The author of the book draws attention to the fact that that the line between these three often blurs and each movement is interconnected even if a scholar/student is solely focused on only one of the mentioned three (ibid.:9). Despite these three linguistic movements being related, they are very different as pointed out by Dijik,

> Rhetoric and stylistics are both devoted to the study of certain types of linguistic variations, that between more or less effective expression or that between more or less appropriate expression. They thrive on theories that do not postulate biuniqueness between meaning and form, but assume that 'the same', or at least 'practically the same', cognitive contents can be transmitted through different textualizations(ibid.:13).

What can be assumed by this utterance is that fact that discourse analysis has a different goal than stylistics and rhetoric and that goal is to delve deeper into the meaning, rather than the form or communicative function of the language. Dijik, in fact, argues that applying rhetoric or stylistics to analysis of literary texts is not ideal, as both rhetoric and stylistics follows a rigid set of rules for analysis that are more focused on strictly structural units, while failing to delve deeper into the meaning that is hidden in non-literal meaning units (figures of speech, anaphora, etc) (ibid.:14). In Stephanie Taylor's book 'What is discourse analysis?', the course of action that has to be taken is clearly defined. In the book, Taylor, in the section 'What is discourse analysis?' states that the way discourse analysis is applied is dependent on the research question the author has set (Taylor,2013:1). She also mentions that discourse analysis usually centers on the analysis of a certain phenomenon, which is fitting for this particular study, since the focus is on the usage of non-literal language via various units (namely figures of speech and conduit metaphor) (ibid.:2). In this research, discourse analysis was necessary to confirm an utterance as a non-literal figure of speech. Furthermore, discourse analysis helped decipher, the use of figures of speech by taking into account the context of the fairy-tales and detecting figures of speech as supplemented by the theory of figurative language. This was a necessary tool to conduct the frequency analysis. Discourse analysis was used in the same manner to distinguish the use of conduit metaphors by analyzing the context and supplementing it with the conduit metaphor theory to detect instances of conduit metaphor usage.

2.1.1 Corpus

For the analysis ten British fairy-tales have been selected, all collected by Joseph Jacobs in two of his books – 'English fairy tales' and 'More English fairy tales'. It is important to know that selecting fairy-tales collected by the same author was done deliberately, as the author only collected these fairy-tales from various sources and thus the term "author" does not really apply. The author Joseph Jacobs admits this and each fairy-tale has a footnote of the source, citing authors and books from which he sourced the fairy-tales, along with speculations about possible origins and notes of similarities with other fairy-tales, both British and non-British (Jacobs, 2002:335-356). The variety of fairy-tales is apparent in the vocabulary used as some of the selected fairy-tales use more archaic language (example – 'Binnorie'). The fairy-tales were originally published in the time period from 1890 to 1894, but the book used as a source was a republished version combining both of Joseph Jacobs' books – 'English fairy-tales' and 'More English fairytales). The stories range in word count from 410 words to 1346 words. Both categories of fairy-tales chosen for analysis include both short and longer fairy-tales, so there would be a wider variety for the analysis. Five of the fairy-tales can be classified as *romantic fairy-tales* and five of the fairy-tales can be classified as *animal tales* (according to the fairy-tale classification provided in the first chapter). These two types of fairy-tales were chosen, because of their easily distinguishable features, as they are the types, which possibly would differ the most from one another. Another reason is the important contribution of these fairy-tale categories to the genre of fairy-tales, as romantic fairy-tales were the most common during the *conte de fees* movement and animal fairy-tales were popular since the conception of fairy-tales as a genre. The fairy-tales used are: 'The Magpie's nest', 'The three cows', ' The story about the three bears', 'The story about the three pigs', 'The King o' the cats', 'The well of the world's end', ' The little bull calf', 'The princess of Canterbury', 'Binnorie' and 'The blinded Giant.'. Brief summaries of the fairy-tales used are provided in the following sub-chapter.

2.2 SUMMARIES OF THE FAIRY-TALES

In this chapter, short summaries will be provided for each of the ten selected fairy-tales. A sample of the fairy-tales is provided in appendix 1, where four of the ten selected fairy-tales are viewable. Two of the fairy-tales are animal fairy-tales and two are romantic fairy-tales.

2.2.1 Summaries of animal tales

The first fairy-tale for which a summary will be provided is 'The Magpie's nest'. The fairy-tale of the magpie's nest begins with all the birds coming to the magpie for instructions on how to build a good nest (Jacobs,2002:141). Almost none of the birds listen to the magpie's full instructions and quit listening one by one, only taking note of what the found most appealing(ibid). The only bird left near the end was a turtle-dove who had not really listened at all and would coo " take two, taffy, take two-o-o-o" (ibid.:142). When the magpie had noticed that all the others birds had flown away and that the dove was not listening, he flew away angrily, vowing to never explain how to build a nest to the other birds ever again(ibid).

The second fairy-tale in the category of animal fairy-tales is the 'The three cows'. The story is about a farmer who has three beautiful fat cows (ibid.:247). The cows names are Facey, Diamond and Beauty(ibid.). One morning the farmer comes to the stall to see that one of his beautiful cows was nothing but skin and bones and the change had happened during a single night and the fireplace was full of wood ash(ibid.:248). The second morning same thing happens to the second cow (ibid.). Disturbed by this the farmer decided to see what happens on the third night and he sees a large group of pixies arriving at his stall, draging the cow to center of the stall and killing her (ibid). They tore her open and roasted all of her meat on the fire that they had made and afterwards, they played around with the bones (ibid.). After the pixies were done with their feast and games, the leader of the pixies called for them to reassemble to bones of the cow correctly underneath its hide and the cow came back to life (ibid.). The farmer goes to bed deeply disturbed (ibid.).

The third fairy-tale used is the story of the three bears. The story about the three bears is about a small, a medium-size and a big bear living in the same house (ibid.: 250). The story begins with the three bears cooking porridge and leaving the house to go off in the woods while porridge cools off (ibid.). During this time a woman stumbles upon their house, which she enters (ibid.: 251). She tries each of the bear's porridge and settled for the small bear's porridge as it was just right – not too hot or cold (ibid.). After the woman had finished the porridge, she tried out each of the bear's chairs and settled for the smallest bear's chair which she breaks(ibid.). Fed up with the chairs, the woman went on to inspect the beds in the house (ibid.:252). She tried out all of the beds, in the end, she settled for the little bear's bed as it was just right height wise (ibid.). She fell asleep and the bears arrive home (ibid.). The bears all realize that someone tamper with their stuff and they go to the bedroom where they find the woman (ibid.). Upon waking up the woman was frightened and

escaped through the window (ibid.:253). This fairy-tale does not have a clear ending as to what happened to the woman (if she died in the fall or not and where she ran off to). It just insinuates that she might have been taken to " [...] the House of Correction for a vagrant as she was." (ibid.).

The fourth story is the story of the three little pigs. The story tells of three little pigs who each build a house (ibid.:58). At the beginning of the story, it is mentioned that there was an old sow who sent all three of the little pigs out into the world to seek their own fortune(ibid.). The first little piggy built a house from star and not soon after the wolf visits the first pig's house and ends up destroying his house and eating the pig (ibid.:59). The second pig makes his house out of furze, but had the same fate as the first pig (ibid.). The third pig built a house out of bricks and on multiple occasions tricks the wolf (ibid.: 60-61). The wolf, became enraged, threatens to eat the pig and attempts to climb in the house through the chimney (ibid.:61). The pig put a boiling pot underneath his chimney in which the wolf ends up falling into (ibid.). The story concluded with the pig boiling the wolf, eating him for supper and living happily ever after (ibid.).

The last fairy-tale in the category of animal tales is "The King o' the cats" compiled by Joseph Jacobs in his book 'More English fairy-tales. The story has three main characters, a wife, a man and a cat named Old Tom (ibid.:293). The story begins with the husband rushing in the house and asking in a frenzy who Tommy Tildrum is (ibid.). The husband explains that he was out digging up Mr. Fordyce's grave when he heard a meow (ibid.:294). Soon, ten cats who looked just like Tom showed up carrying a small coffin (ibid.). The cats were all weeping and the biggest cat in the front approached the husband (ibid.). The cat told the husband to tell Tom Tildrum that Tim Toidrum's dead (ibid.). The cat, Old Tom, exclaimed in joy that since Tim Toidrum is dead that means he is the king of the cats now (ibid.: 295). The cat runs up the chimney, never ever to be seen again (ibid.).

2.2.2 Summaries of romantic tales

The first fairy-tale in the categories of romantic tales is the 'The Well of the World's End'. The story is about a young woman, who lives with her father and step-mother (ibid.: 150). The step-mother disliked the girl and wanted to get rid of her so she have her a sieve and asked her to go to the well of the world's end and retrieve some water (ibid.). An old woman tells the girl how to find the well (ibid.:151). She followed the old woman's instructions and arrived at the well (ibid.). She tried to get water into the sieve but it did not work and every time the water poured out (ibid.:152).

As the girl was crying she struck a deal with the frog, who would tell her how to get water in the sieve if she does everything he wants for a single night (ibid.). She did as instructed and got water out of the well and went back to her step mother (ibid.: 153). Her step mother was furious and said nothing (ibid.). That same night, the frog came knocking on her door (ibid.). The frog asked asked the girl to do a few tasks to which she reluctantly agreed to (ibid.:154). The frog turns into a prince, since he was curse and he could only regain his human form if a girl had done his bidding for a whole night (ibid.). They got married (ibid.).

The second story in this category is the 'The little bull calf'. The story is about a young boy who lives in poverty (ibid.: 303). His father gives him a bull calf and the dad dies soon after(ibid.). The mother remarries and the step-father was not a nice man (ibid.). The bull calf and the son end up running away from home to find fortune (ibid.). They beg for food for two nights and then the calf has a premonition of sorts, telling the boy that he, the calf, will be killed and for the boy to follow his given instructions if we wants to win the dragon they will encounter (ibid.: 305). Everything goes just as the bull calf had told the boy, and the calf dies (ibid.). The boy spots a princess who is tied by her hair, ready to be slain by the dragon (ibid.). The boy saves the princess and kills the dragon following the calf's instructions (ibid.). The princess returns to her castle and her father is very happy and determined to find the one who saved his daughter and can show the dragon's tongue as proof of saving her (ibid.: 306). The boy comes forward and has the dragon's tongue to prove it since the calf had instructed him to cut it and keep it (ibid.).

The next fairy-tale for analysis is 'The princess of Canterbury'. There once lived a nobleman with three sons (ibid.329). The king of Canterbury had a smart daughter and he issued a challenge (ibid.). The one who could answer three of the daughter's questions correctly could marry her (ibid.). All three brothers ended up going to try and Jack succeeds with his wit and cleverness, answering three questions that the princess had asked (ibid.:330). The king stops him and says that that is not all there is to it (ibid.). In a week's time he has to come back to the castle and spend a night with the princess (ibid.). Only if he can keep awake the whole night, will he be allowed to marry her (ibid.: 331). If he cannot do this, his head will be chopped off (ibid.). Jack agrees (ibid.). He sat in a luxurious chair and was given wine and fine food (ibid.). He ate and drank so much he was dozing off before midnight (ibid.). He tricks the princess into believing that he was fishing in his pockets (ibid.). She believes him (ibid.). The king upon hearing about this asked Jack to fish a fish out of his pocket and Jack tricks the king as well (ibid.). In the end he and the princess get married (ibid.).

The fourth fairy-tale in the category of romantic tales is 'Binnorie'. The tale is about two of the king's daughters who lived near Binnorie (ibid.: 43). Sir William decided to marry the eldest sisters, but soon eventually realized he had feelings for the younger sister (ibid.). This made the older sister hate the younger sister and she plotted how to get rid of her (ibid.). She was successful, as she tricked her sister and drowned her in the river (ibid.). The youngest sister fell in the water and drowned, surfacing near a mill (ibid.). Two strangers laid her down on the shore and a famous harper was passing by and was captivated by her beauty (ibid.). After a few days all that remained of the youngest sister were her bones and golden hair (ibid.). The harper made a harp out of her breast bone and golden hair (ibid.: 44). The harper afterwards went to the castle where he played for the royal family and their associates (ibid.). He played the harp and at one point the harp began singing by itself (ibid.). The harp sang describing the mother(queen), the father (the king) and finally the harp sang one last time and it sang about the sister that had drowned her (ibid.). Afterwards the harp snapped and it was broken (ibid.). The harp never sang again (ibid.).

The last fairy-tale that will be analyzed is called 'The blinded Giant'. It is a short tale about a giant and a man Jack (ibid.: 249). The story is as follows - there was once a one eyed giant who lived in a mill and grinded the bones of men to make himself bread (ibid.). One day he caught a man named Jack, but instead of grinding him, made him his servant (ibid.). Jack worked without break for 7 years and one day he had enough. Jack wanted to go to Topcliffe fair but the giant refused to let him go (ibid.). One day when the troll had fallen asleep Jack attacked the giant with the knife that he had stolen from the giant's grasp (ibid.: 250). Jack then stabbed the giant in his only eye, blinding him (ibid.). The giant in his blinded state barred the door (ibid.). Jack killed the giant's dog and used its hide while impersonating the dog to get to the door, unlock it and escape (ibid.).

2.3 ANALYSIS OF THE FAIRY-TALES

In this chapter the findings of the analysis will be presented. In the first cub-chapter the findings for each fairy-tale will be presented – the types of figures of speech found and the frequency. Each fairy-tale has a table provided and an explanation below the table that noted any oddities and/or necessary explanation of the context in which the figure of speech in question occurred. A table is provided in which, the difference in frequency can be seen across both fairy-tale categories, along with relevant conclusions below the table, concerning frequency, type and category In the sub-

chapter 2.3.2 conduit metaphors are explained in a similar manner. Tables are provided for each fairy-tale in which they occurred in, along with an explanation as to why the utterance or utterances found qualify as conduit metaphors. At the end of the sub-chapter there is table comparing both categories in frequency. Below the table is a description in which the conclusions are discussed.

2.3.1 Figures of speech

Figure of speech type	Unit from the text
Hyperbole	1) "ONCE upon a time when pigs spoke rhyme, and monkeys chewed tobacco, and hens took snuff to make them tough . (ibid.:140)"
Epithet	1) "Oh, that's quite obvious,' said the wise owl [...](ibid.:141)"
Personification	1) "[...] when pigs spoke rhyme [...] (ibid.:140)" 2)"And monkeys chewed tobacco,[...] (ibid.:140)" 3)"And hens took snuff to make them tough. (ibid.:140)" 4) "Oh, that's quite obvious,' said the wise owl [...](ibid.:141)"
Onomatopoeia	1)"And ducks went quack, quack, quack, O! (ibid.:140)" 2)" [...] take two-o-o-o (Occurs 3 times unchanged) (ibid.:141)"
Metaphor	1) " [...] made a sort of round cake with it. (ibid.:140)"
Idiom	1)"That suits me [...] (ibid.:141)." 2)" [...]every bird taking away some knowledge [...](ibid.:141)" 3)" [...]that hadn't paid any attention[...](ibid.: 141)"

(table 2.3.1)

' Magpie's nest' is a rather short story, totaling only at 410 words. It is the shortest story of all the fairy-tales used for analysis. The total count of figures of speech used is 14. The types of figurative language used are – personification, hyperbole, onomatopoeia, idiom. epithet and metaphor. The most often used figure of speech are personification (occurs a total of four times) and onomatopoeia (occurs a total of four times). Both of these occur the most frequently, because the birds are personified to imitate humans in their speech and actions, and the onomatopoeia occurs frequently, because of the imitation of bird noises that are transmitted to text. The story shows some indirect personification in the form of the speech between the bird. They speak to one another, which is an ability that humans have. However it is never made clear if the speech is one that humans would understand or bird chirping. This is the reason why more examples of

personification are not included, despite there seemingly being more instances of it than just the examples provided. A table containing all the figures of speech is available above the paragraph (*see table. 2.3.1*).

Figure of speech type	Unit from the text
Oxymoron	1) "[...] he had three cows, fine fat beauties they were (ibid.: 247)"
Simile	1) "[...] and flayed her as clean as a whistle (ibid.: 248)."
Onomatopoeia	1) Tick, tick [...] (Occurs 2 times unchanged) (ibid.: 248)"
Hyperbole	1)"[...] he had to bite his little finger to keep himself awake. (ibid.: 248)" 2) "[...] he found Facey so thin that the wind would have blown her away (ibid.: 247)" 3) "Her skin hung loose about her, all her flesh was gone [...](ibid.: 247)" 4)"[...] nothing but a bag of bones (ibid.: 247)." 5) "Diamond was for all the world as wisht a looking creature as Facey – nothing but a bag of bones (ibid.: 247)." 6) "[...]but the fireplace was piled up three feet high with white wood ashes. (ibid.: 247)." 7) "The farmer really thought he should have died with fright [...] (ibid.: 248)." 8)"[...] he would had not curiosity kept him alive. (ibid.: 248)." 9) "[...] brought in firewood and made a roaring blaze on the hearth [...](ibid.: 247)."
Idiom	1)"[...]and she stared out of her great eyes as though she'd seen a ghost (ibid.: 247)."

(table 2.3.2)

The second fairy-tale is 'The three cows' and it is 564 words long. The fairy-tale contains hyperboles, onomatopoeia, oxymorons, idioms and similes. The most frequently used figures of speech were hyperboles (total count of nine), and onomatopoeia (total count of nine). In total the text used various figures of speech 14 times. There were instances where the context was crucial to set apart literal meaning and possible figures of speech, such as the ending part where it was said that the man crawled into his bed in fear. Under any other circumstances this would be an exaggeration and thus a hyperbole, however, the context implies that that is literally what the man had done and not an exaggeration. A table containing all the figures of speech is available above the paragraph *(see table. 2.3.2)*.

Figure of speech type	Example from text

Hyperbole	1)"[...] was taken up by the constable and sent to the House of Correction for a vagrant as she was (ibid.:77)."
Paradox	1) "The little old Woman had heard in her sleep the great, rough, gruff voice of the Great Huge Bear; [...] it was no more to her than the roaring of wind or the rumbling of thunder (ibid.: 77)."
Personification	1) "[...]said a bad word about the little porridge-pot, because it did not hold enough for her (ibid.:75)." 2)"[...] had left the spoon of the Great, Huge Bear, standing in his porridge (ibid.:77)." 3) "[...]he saw that the spoon was standing in it, too (ibid.:77)."
Simile	1) "[...]she had heard the middle voice of the Middle Bear, but it was only as if she had heard someone speaking in a dream (ibid.:77)."
Idiom	1)"[...] for she had no business there (ibid.:76)."
Euphemism	1)"[...]she said a bad word about that[...] (occurs 4 times) (ibid.:77)."

(table 2.3.3)

The fairy-tale about the three bears is one of the lengthiest tales selected for analysis from the category of animal tales. The total word count for this fairy-tale is 1346 words. This fairy-tale has eleven occurrences of figures of speech used. It is important to note, that this fairy-tale has less figures of speech than some of the other fairy-tales used for analysis that are more than 50% shorter than this particular fairy-tale. The most commonly used figures of speech were personifications (total count of three) and euphemisms (total count of three). The figures of speech used are hyperbole, personification, idiom, euphemism, paradox and simile. There were instances where it was debatable if an utterance belonged in the oxymoron category or not, such as the mention of good, tidy bears. It would seem that such an utterance would definitely be an oxymoron, however the contexts provides enough clues to cue in the reader, that the bears really were tidy and nice in a literal meaning. The personification is also noteworthy since in a fairy-tale of bears it wouldn't be odd if the personifications were used when referring to the bears, however, all three of the personifications are used to describe household items (a bowl and a spoon). This fairy-tale is noteworthy for containing the only paradox in all ten of the analyzed fairy-tales. A table containing all the figures of speech found in this fairy-tale is available above the paragraph *(see table. 2.3.3).*

Figure of speech type	**Unit from the text**
Onomatopoeia	1) "Hah, I frightened you, then. (ibid.:60)." 2)"[...]huff, and[...] puff (Occurs 9 times) (ibid.:59)."

Irony	1)"No, no, by the hair of my chiny chin chin. (Occurs 3 times unchanged) (ibid.:59)." 2)"[...]so the little pig put on the cover again in an instant, boiled him up, and ate him for supper, and lived happy ever afterwards (ibid.:61)."
Euphemism	1)"[...] she sent them out to seek their fortune. (ibid.:59)."
Hyperbole	1)"[...] and made up a blazing fire (ibid.:61)"

(table 2.3.4)

The fourth fairy-tale is the classical animal fairy-tale about the three pigs and the word count of the fairy-tale is 936 words. The total count of figures of speech used is sixteen. The most used figures of speech are onomatopoeia (total count of ten) and irony (total count of four). All of the figures of speech used are: hyperbole, irony, euphemism and onomatopoeia. The high count of onomatopoeia and irony is because of repetition in the first half of the story. Large parts of the story were very straight forward and literal, hence why the count of figures of speech is not higher despite the word count of the story being almost a thousand. Also, there were no instances where it was questionable if a unit was truly figurative language or literal language. A table containing all the figures of speech found in this fairy-tale is available above the paragraph *(see table. 2.3.4).*

Figure of speech type	**Unit from the text**
Antonomasia	1)"[...]both half asleep and waiting for the master to come home (ibid.: 293)."
Onomatopoeia	1)" Miaou (repeated 6 times) (ibid.:293-294)."
Hyperbole	1)"[...] because their eyes shone out with a sort of green light. (ibid.:294)."

(table 2.3.5)

The fifth and last fairy-tale in the category of animal fairy-tales is 'The king o' the cats'. The total word count for this fairy-tale is 531 words. This fairy-tale offers scarce variety in terms of figures of speech. The most used figure of speech is onomatopoeia (with a total count of 6, repeating the same unit). The figures of speech used in this fairy-tale are: antonomasia, onomatopoeia and hyperbole. The story contains very little amount of figures of speech because the fairy-tale can not only be categorized as an animal tale but also as an accumulative tale, that relies heavily on repetition. The repetition eliminated the possibility of figures of speech to occur more frequently. The fairy-tale had a lot of potential to employ personification as a figure of speech as the plot centered around cats, however, personification wasn't used. Of the animal fairy-tales

analyzed, this fairy-tales has the least figures of speech used. A table containing all the figures of speech found in this fairy-tale is available above the paragraph *(see table. 2.3.5).*

Figure of speech type	Unit from the text
Euphemism	1)" [...]if you promise me to do whatever I bid you for a whole night long [...] (ibid.:151)." 2) " Go with me to bed [...] (ibid.:151)."
Personification	1)" Stop it with moss and daub it with clay, And then it will carry the water away (ibid.:151)." 2)" [...]the water didn't run out, and she turned to go away (ibid.:151)."
Onomatopoeia	1)"[...]something tap-tapping at the door low down[...](ibid.:151)."
Antonomasia	1)" [...]my hinny,[...] (repeats 5 times unchanged) (ibid.:151-153)." 2)" [...]my heart,[...] (repeats 5 times unchanged) (ibid.:151-153)." 3)"[...] my own darling (repeats 5 times unchanged) (ibid.:151-153)." 4)" 'What's the matter, dearie?' it said (ibid.:151)"
Idiom	1)" Go, fill it at the Well of the World's End and bring it home to me full, or woe betide you (ibid.:150)."

(table 2.3.6)

The sixth fairy-tale and the first fairy-tale in the category of romantic tales is 'The well of the world's end'. The total word count for this fairy-tale is 1104. The total count of figures of speech used is 22. This fairy-tale has the most figures of speech used. The most frequently occurring figure of speech in this fairy-tale is antonomasia (total count of 16). The high count of antonomasia is attributed to repetition. The figures of speech appearing in the fairy-tale are antonomasia, onomatopoeia, personification, idiom and euphemism. This fairy-tale had the added challenge of using archaic expressions and words. In a few instances, it was necessary to look up the definition of words and expressions to determine if a unit was a figure of speech or not. An example of this is the utterance, "Go, fill it at the Well of the World's End and bring it home to me full, or woe betide you." (ibid.:150). Upon further inspection of the definition of this phrase, it become apparent that it is not a hyperbole as initially thought as the meaning of this phrase is a warning to do as told or suffer the consequences (online 6). The utterance can be grouped as a unit of an idiom as the

meaning is deducible only as a full unit and not by each separate word. A table containing all the figures of speech found in this fairy-tale is available above the paragraph *(see table. 2.3.6).*

Figure of speech type	Unit from the text
Hyperbole	1)" [...]and with it he gave him everything he wanted for it (Jacobs,2002: 303)." 2)" So he went on and he went on and he went on, as far as I could tell you till tomorrow night. (ibid.: 303)." 3)"[...] and you could hear it roaring for miles (ibid.: 305)."
Euphemism	1)"What a villain he was, wasn't he? (ibid.:303)" 2)" [...] expecting to see nothing of his daughter but the prints of the place where she had been [...] (ibid.:306)." 3)" Then his stepfather came and wanted to own him, but the young king didn't know such a man. (ibid.: 306)."
Idiom	1)" The world is turned topsy-turvey [...](ibid.: 305)." 2)" 'My time has come for the dragon to destroy me [...](ibid.: 305)." 3)" By and by, who should come along [...](ibid.: 306)." 4)" I see you've got an eye on that boy [...] (ibid.: 306)." 5)" 'Pooh, pooh, turn that boy out; it can't be him (ibid.:306)"
Simile	1)"[...]like as if you'd turn it over with a spade! (ibid.: 305)." 2)" 'I'll squeeze your heart like the flint-stone [...](ibid.: 305)." 3)" [...] with a tongue like a great spear [...](ibid.: 305)."
Onomatopoeia	1)" Pooh, pooh, turn that boy out [...] (ibid.: 306)."
Metaphor	1)"How the others were thunderstruck when he showed his proofs[...] (ibid.: 306)."

(table 3.2.7)

The next fairy-tale is the 'The little bull calf'. The total word count of this fairy-tale is 1174 words. The total count of figures of speech used is 16. The most frequently used figures of speech are idioms (total count of five), simile, euphemism and hyperbole (each with a total count of 3).

The figures of speech used in this fairy-tale are: metaphor, onomatopoeia, simile, idiom, euphemism and hyperbole. This fairy-tale posed no challenges of identifying figures of speech and the demarcation lines of literal and figurative language were clear. An explanation is necessary for the third euphemism. In the fairy-tale, the boy becomes the king, and his stepfather comes and wants to get a share of his riches. This is the reason why this sentence is included as a hyperbole, as he definitely knows the man, but it implied that he does not want to associate with him in any regard. A table containing all the figures of speech found in this fairy-tale is available above the paragraph *(see table. 2.3.7).*

Figure of speech type	**Unit from the text**
Euphemism	1)" [...]two of whom were comely and clever youths, but the other a natural fool[...] (ibid.: 329)." 2)"[...] we are fair ladies, for we carry fire in our bosoms. (ibid.: 329)." 3)" Then off goes your head. (ibid.: 330)."
Idiom	1) "Shortly after this decree was published, news of it reached the ears of the nobleman's sons [...](ibid.: 329)." 2)" [...] but they were sadly at a loss to prevent their idiot brother (ibid.: 329)." 3)" They could not, by any means, get rid of him [...] (ibid.: 329)." 4)" [...]were compelled at length to let Jack accompany them (ibid.: 329)." 5)" and thought over whether he should try to win the princess (ibid.: 330)." 6)" [...]the princess and Jack were united the same day[...] (ibid.: 331)."
Hyperbole	1)" That also was put with his other treasures (ibid.: 329)."
Metaplasm	1)" [...] a-feeshing [...] (occurs 2 times unchanged) (ibid.: 330)."

(table 2.3.8)

The eighth fairy-tale is the 'Princess of Canterbury'. The total word count for this fairy-tale is 899 words. The total count of figures of speech used in this fairy-tale is 12. The most commonly used figure of speech is idioms (total count of six), followed by euphemisms (a total count of three). The used figures of speech are: onomatopoeia, metaplasm, idiom and euphemism. In this fairy-tale there were some instances of non-standard usage of figures of speech. More specifically, this fairy-tale contained the only occurrence of an metaplasm across all ten fairy-tales. The metaplasm is

used to imitate a heavy accent, which was probably made more audible because of Jack's drowsiness (this is implied via context). Another example of the nonstandard use of figures of speech is the only occurring hyperbole in this fairy-tale. The word treasures refers to an egg, a hazel stick and a nut. It is debatable if these three things can be considered treasures. In a technical sense, these things could be considered treasures as they are what helped the youngest son answer the princesses' three questions and would eventually lead to him marrying her. However, calling them treasures is an exaggeration, as they do not have much value on their own. Another thing to note is the use of archaic English in certain sections of this fairy-tale. The fragments containing archaic English didn't have any figures of speech. A table containing all the figures of speech found in this fairy-tale is available above the paragraph *(see table. 2.3.8).*

Figure of speech type	**Unit from the text**
Idiom	1)"[...] and won her love [...] (ibid.: 43)." 2)"[...]and plighted troth with glove and with ring [...](ibid.: 43)." 3)"[...]and his love grew towards her till he cared no longer for the eldest one[...](ibid.: 43)." 4)"So they went there hand in hand (ibid.: 43)." 5)"[...]day by day her hate grew upon her[...](ibid.: 43)."
Epithet	1)" [...]with her cherry cheeks [...](ibid.: 43)." 2)"[...]and golden hair[...](ibid.: 43)."
Hyperbole	1)" [...]day by day her hate grew upon her[...](ibid.: 43)." 2)" [...]the harper sang to his old harp, making them joy and be glad or sorrow and weep just as heliked [...](ibid.: 44)."
Personification	1)" [...]stopped the heavy cruel mill-wheels (ibid.: 43)." 2)" [...]the harp began singing again (ibid.: 44)." 3)"[...] And the harp snapped and broke, and never sang more (ibid.: 44)."
Oxymoron	1)" [...]saw her sweet pale face (ibid.: 43)."

(table 2.3.9)

The ninth fairy-tale is 'Binnorie'. The total word count of this fairy-tale is 776 words. Figures of speech are used 13 times throughout the text. The figures of speech used are: oxymoron, personification, hyperbole, epithet and idiom. The most frequently used figures of speech are

personification (total count of three) and idiom (total count of five). In this particular fairy-tale, it was hard to determine if the possible personifications qualify as such or not. Two out of the three personifications are referring to the harp, made from the dead princesses' breast bone and hair singing. It is difficult to determine if these instances qualify as personification. By definition personification is the attribution of human characteristics to something that is not human (online 7). In terms of definition it matches and that is the reason why these two instances have been included. However, an argument can be made that these two utterances do not qualify as personification since the harp is only a vessel of sorts for the girl's soul and it is the girl speaking. Despite this, as stated previously, these two instances of personification were included because of matching the definition of personification. This fairy-tale had archaic English in certain sentences, such as the use of 'plighted troth'. The use of archaic English didn't cause extra difficulty for the analysis as the usage was only occasional and understandable in context. A table containing all the figures of speech found in this fairy-tale is available above the paragraph *(see table. 2.3.9)*.

Figure of speech type	**Unit from the text**
Onomatopoeia	1)" 'Bow, wow." (occurs 2 times unchanged) (Jacobs,2002: 250)
Idiom	1)" At last he could bear it no longer [...] (ibid.: 249)." 2)" In front of the house was a long mound which went by the name of 'the giant's grave', [...] (ibid.: 249)."
Hyperbole	1)" [...]howl of agony[...](ibid.: 249)."

(table 2.3.10)

The last fairy-tale is the 'The blinded giant'. It is the shortest romantic tale totaling at only 441 words. This fairy-tale contained five figures of speech. The figures of speech used are onomatopoeia, idiom and hyperbole. The most frequently used figures of speech are idiom (with a total count of two) and onomatopoeia (with a total count of two). The figures of speech used are : onomatopoeia, idiom and hyperbole. This fairy-tale had verystraightforward literal language used and that is the reason for the small count of figures of speech. A table containing all the figures of speech found in this fairy-tale is available above the paragraph *(see table. 2.3.10)*.

Now that the results from each fairy-tale have been compiled, a comparison in terms of frequency and type of figures of speech will be carried out. The results have been compiled in the

table below ranging from figures of speech with the highest frequency to the lowest frequency *(see table 2.3.11)*.

Animal fairy-tales	**Romantic fairy-tales**
(total word count – 3787 words)	(total word count – 4394 words)
Onomatopoeia – 23 Hyperbole – 13 Personification – 7 Idiom – 5 Irony – 4 Euphemism – 4 Simile – 2 Paradox -1 Antonomasia – 1 Oxymoron – 1 Metaphor – 1 Epithet – 1	Idiom – 18 Antonomasia -16 Euphemism – 7 Hyperbole – 7 Personification – 5 Onomatopoeia – 4 Simile – 3 Epithet – 2 Metaplasm - 2 Oxymoron - 1 Metaphor – 1
Figure of speech total: 63	**Figure of speech total: 66**

(table 2.3.11)

To start off the comparison, it is important to note that romantic tales had a tendency to be slightly longer. This fact was already noted upon the selection of the fairy-tales and for the sake of a fair comparison an attempt was made for the total word count to be relatively similar. Nonetheless, the total word count difference between both types of fairy-tales is 607 words. The five fairy-tales selected from the romantic fairy-tale category were selected despite this, as these five fairy-tales were the shortest from Joseph Jacobs collection of fairy-tales that were still clearly distinguishable as romantic fairy-tales (as in there were a few fairy-tales that were shorter and would have matched the word count more closely, but they were not good examples of a typical romantic tale to be used for an analysis/comparison). This is where the first conclusion can be drawn – romantic fairy-tales have a tendency to be longer than their animal fairy-tale counterparts. The romantic fairy-tales have a higher count of figures of speech, however, the frequency of figure of speech usage is only slightly higher, than in animal fairy-tales. Furthermore, when collecting the data about the frequency of non-literal figures of speech, it was made apparent that the length of the fairy-tale does not determine the amount of figures of speech that will be used. An example of this is the fairy-tale ‘The magpie’s nest’. It is one of the shortest fairy-tales used for comparison

(total word count 410). It has more figures of speech than the 'Princess of Canterbury' fairy-tale, which has 899 words. For reference 'Magpie's nest' contains 14 figures of speech, while 'Princess of Canterbury' contains 12.

Analyzing what figures of speech are more commonly used in each categoryof fairy-tale paints a clear picture of what makes each of the categories unique when compared. The most commonly used figure of speech for animal fairy-tales is onomatopoeia and this is not surprising, since animals are the central element is this category of fairy-tales and hence the imitation of animal sounds accompanies it. The use of onomatopoeia is more than four times more prevalent in animal fairy-tales than romantic fairytales. The most commonly used figure of speech in romantic fairy-tales is idiom, which is more than three times more common in romantic fairy-tales. There is no clear indication of why this is as such, however one could assume that it is partially attributed to the more frequent use of archaic English, which in turn contains more idioms, than animal fairy-tales. Another guess for the high count of idioms stems from an observation that was made when reading the fairy-tales. The language in romantic fairy-tales shows a preference for ready-made constructions, in particular, idioms. This could be attributed to the fact that historically romantic tales have been one of the most, if not the most popular, category of fairy-tales and thus the language within this category of fairy-tales evolved in a synchronized manner as a trait of the category stemming from a common ancestor (or multiple) fairy-tale that had this as a distinguishing trait. This possibility is backed up by the fairy-tale history and origin section discussed in the literature review chapter (Conte de fees movement that favored romantic tales and Zipes thoughts on fairy-tale origin), however, it cannot be definitively stated as definite and ,therefore, remains as a hypothetical guess.

The second major conclusion is that hyperboles are used in a high frequency in both categories of fairy-tales, with it being the second most frequently used figure of speech in animal fairy-tales, with a total count of 13, and the fourth most frequently used figure of speech in romantic fairy-tales, with a total count of 7. This was expected, as fairy-tales in general use exaggerated language and concepts across all categories. It is important to note, that in animal fairy-tales, hyperboles occur more frequently.

The third conclusion concerns the use of antonomasia. The romantic fairy-tales used antonomasia 16 times more frequently. However, the high count of antonomasia in romantic fairy-tales can be attributed to a single fairy-tale and repetition. The fairy-tale in which antonomasia

occurs 16 times is ‘The well of the world’s end’. Because of the fact, that almost all of the occurrences of this figure of speech occur in a single fairy-tale, it is dubious if this finding signifies anything substantial for the correlation of specific figure of speech usage in the romantic fairy-tale category.

The fourth conclusion is concerning euphemisms. Euphemisms are two times more frequent in the romantic fairy-tales than in the animal tales (The animal fairy-tales had a total count of four, while romantic tales had a total count of seven). This points to animal fairy-tales being more direct in terms of phrasing unpleasant or embarrassing things in literal language, rather than using euphemisms to soften or hide the meaning. Although, it is important to note that animal fairy-tales do not omit euphemisms completely, just use them less than romantic fairy-tales.

The fifth conclusion concerns the use of personification. Personification is only slightly more frequent in animal fairy-tales than in romantic fairy-tales (animal fairy-tales had a total count of7, while romantic fairy-tales had a total count of 5). Even in the animal fairy-tales the personification was mostly attributed to inanimate objects rather than animals, which is an oddity. It is impossible to determine if this is a general trend present in English animal fairy-tales as a whole or just in the selected five.

The sixth conclusion that has been drawn from the compilation of the data concerning the frequency of figures of speech in animal and romantic fairy-tales is certain figures of speech are almost equally unpopular in usage among the selected ten. The least used figures of speech in both fairy-tales are irony (used only once in an animal fairy-tale), metaplasm (used twice), paradox (used once in an animal fairy-tale) and oxymoron (used once in both categories of fairy-tales),

The infrequent use of metaphor is notably odd, as metaphors are widely used in literature to exaggerate and give the language more flair, however, in the case of these fairy-tales in particular, the usage was equally infrequent in both animal and romantic fairy-tales.

Figure of speech	**Total**
Onomatopoeia	27
Idiom	23
Hyperbole	20
Antonomasia	17

Personification	12
Euphemism	11
Simile	5
Irony	4
Epithet	3
Metaphor	2
Oxymoron	2
Metaplasm	2
Paradox	1
	129

(table 2.3.12)

The last section of the analysis concerning figurative language is a general overview of the most commonly used figures of speech in both fairy-tales together. To illustrate the results a table has been provided (*see table 2.3.12*). The most commonly occurring figure of speech is onomatopoeia with a total count of 27 uses, closely followed by idiom with a total count of 23 uses. Hyperbole, personification and euphemisms are also frequently used. The total sum of all figures of speech used, across ten fairy-tales in two categories (animal and romantic) is 129 figures of speech used.

2.3.2 Conduit metaphor

The next part of the analysis will compile the findings concerning conduit metaphor usage in the selected ten fairy-tales. It is important to note, that conduit metaphors were not present in every fairy-tale. At the end of the sub-chapter there will be a table comparing the frequency of conduit metaphors across both categories of fairy-tales.

Number	**Unit from the text**
1)	"So it went on, every bird taking away some knowledge of how to build nests, but none of them waiting to the end (ibid.:141)."

2)	“Meanwhile Madge Magpie went on working and working without looking up till the only bird that remained was the turtle-dove, and that hadn't paid any attention all along, but only kept on saying its silly cry: 'Take two, Taffy, take two-o-o-o’(ibid.:142).”

(*table 2.3.13*)

The first occurrence of conduit metaphors is found the ‘The Magpie’s Nest’. There are two sentences in which the conduit metaphor can be seen. In the first sentence that contains a conduit metaphor, the conduit metaphor is “[...] every bird taking away some knowledge [...] (ibid.:141)”. This utterance is classified as a conduit metaphor because knowledge cannot be taken in a literal sense and also the utterance describes communication, as in, each bird is taking some knowledge of the magpie’s instruction. The second instance of a conduit metaphor occurring in the fairy-tale is contained in the utterance “[...] that hadn't paid any attention all along [...](ibid.:142)”. The utterance qualifies as a conduit metaphor, as to pay attention cannot be literally deciphered and is thus non-literal language. In the specific context the utterance occurs, it cannot be deciphered as a conduit metaphor analyzing it individually without analyzing the context, because to not pay attention can be interpreted in a number of ways, such as not looking, ignoring in terms of body language and more. However, in the utterance the context paints a clear picture that the conduit metaphor was used to describe not paying attention in terms of absorbing the given information. That is what qualifies this utterance as a conduit metaphor. A table with the full sentences is available above *(see table 2.3.13).*

Number	**Unit from the text**
1)	“The wolf felt very angry at this, but thought that he would be up to the little pig somehow or other, so he said: "Little pig, I know where there is a nice apple-tree." (ibid.: 60).”

(table 2.3.14)

The second fairy-tale in which conduit metaphor can be found is the ‘The story of the three little pigs’. The conduit metaphor can be found in the utterance “but thought that he would be up to the little pig somehow” (ibid.: 60). The utterance can be considered a non-classical example of conduit metaphor as upon first glance it does not seem like a conduit metaphor. The utterance does qualify as a conduit metaphor though, because of the following reason – the words ‘up to the little pig somehow’ refer to outsmarting the pig via communication to trick the pig to come out of his house so the wolf could eat him. Also trying to interpret the mentioned utterance literally, results in failure, which in turn points to the use of non-literal language. Despite being an odd case of conduit metaphor, the mentioned utterance qualifies as it meets the criteria of requirements to be considered a conduit metaphor. A table with the full sentences is available above *(see table 2.3.14).*

Number	Unit from the text
1 -3)	"'Go on, go on,' said his wife; 'never mind Old Tom." (ibid.: 294)" (occurs 2 times unchanged)
4)	"'Where was I? (ibid.: 60)"

(table 2.3.15)

The third fairy-tale containing conduit metaphors is 'King o' the cats'. This specific fairy-tale has seven units of conduit metaphors (most are repetition). The first utterance that contains a conduit metaphor is contained within the words – go on. This specific utterance qualifies as a conduit metaphor because the words are said in reference to the husband telling his story aka in relation to communication. The words also cannot be taken in a literal sense as without the context and previous exposure to the phrase, the meaning would be indecipherable. This specific unit of conduit metaphor occurs twice in the same sentence, and the sentence itself occurs twice unchanged, making the total count of this specific conduit metaphor 4. The next utterance that contains a conduit metaphor is contained within the words – 'never mind'. The utterance, despite being in regular use in common everyday communication is not a literal utterance. The utterance does not appear to be directly related to communication upon first glance, but the full context and further analysis reveals why it qualifies as a conduit metaphor. The words, never mind, are used to convey that the husband should pay no mind to the cat, Tom, and continue with telling his story as supplemented by the previously discussed conduit metaphor, which occurs in the same sentence. This specific conduit metaphor occurs twice as the sentence containing it is repeated once more, completely unchanged. The third instance of a conduit metaphor in this fairy-tale concerns the words – 'where was I'. The utterance cannot be taken literally, despite the fact that it is an often used figure of speech in everyday communication. Where implies a place, which according to conduit metaphor theory implies that thoughts and concepts exist in a space. In this specific utterance, the husband is searching the 'space' to retrieve the necessary information, in particular, where he left off in terms of telling his story and what is the point of the story from which he should resume. This specific utterance occurs once in the text. The total count of conduit metaphors used in this fairy-tale is seven. A table with the full sentences is available above *(see table 2.3.15).*

Number	Unit from the text
1)	"Go with me to bed, my hinny, my heart, Go with me to bed, my own darling; Mind you the words you spake to me, Down by the cold well, so weary. (ibid.:151) "

2)	"'Chop off my head, my hinny, my heart, Chop off my head, my own darling; Remember the promise you made to me, Down by the cold well, so weary.' (ibid.:154) "
3)	"But when the frog said the words over again she went and took an axe and chopped off its head, and lo! and behold, there stood before her a handsome young prince, who told her that he had been enchanted by a wicked magician, and he could never be unspelled till some girl would do his bidding for a whole night, and chop off his head at the end of it. (ibid.:154)"

(table 2.3.16)

The next fairy-tale that contains conduit metaphors is in 'The Well of the World's End'. The first conduit metaphor is contained in the utterance – "[...] Mind you the words you spake to me [...]"(ibid.:151). The utterance isn't highly metaphorical as the meaning is to remember the words she spoke to the frog, however 'mind you' is by no means a literal utterance. The utterance seems like an idiom in the sense that the words individually do not explain the meaning of the utterance and only together as a unit they can be identified to contain the true meaning. The utterance also references communication with the intent of reminding the girl the promise she had made at the well and thus it can be classified as a conduit metaphor. The second instance of a conduit metaphor in this fairy-tale is contained in the words – "[...] Remember the promise you made [...]"(ibid.:154). Again, it is a very similar situation as with the first conduit metaphor in this story as the utterance doesn't seem to contain a conduit metaphor upon initial analysis. The key word that makes the utterance a conduit metaphor is made. The word made usually is associated with creating physical and tangible things. A promise fits neither of those categories. Furthermore, a promise cannot be constructed/created. A promise is a communication concept thus creating a promise cannot be interpreted literally. The third instance of conduit metaphor is contained within the words – " [...]But when the frog said the words over again [...]."(ibid.:154). 'Words over again' is a conduit metaphor because it references communication and contains non-literal language. Similar to the previously two mentioned units from this fairy-tale, only deeper analysis reveals the usage of figurative language. The word, which marks the non-literal meaning is the words 'over'. Over implies an end to something, but in this specific utterance it is used with a meaning of repetition. This could not be deduced without the overall context of the story and the full sentence. A table with the full sentences is available above *(see table 2.3.15).*

Number	**Unit from the text**
1)	" 'We'll see about that,' said the giant. (ibid.: 249)"

(table 2.3.17)

The last fairy-tale that contains a conduit metaphor is the 'The blinded giant'. This story contains a conduit metaphor in the utterance – "We'll see about that" (ibid.: 249). On its own, it is not immediately apparent where the conduit metaphor is contained, however the full context reveals it. In the full context the troll uses this utterance in response to Jack saying that he will break free no matter what the troll says. The utterance can be taken literally, as technically, what Jack does further on from that point could be a visible action, but the utterance in and of itself refers to Jack statement as being highly dubious. Jack's statement is communication and thus the giant is referring to the idea that Jack had communicated as highly unlikely. Furthermore, an idea, is not a physically visible concept and this is in line with the conduit metaphor's theory about ideas and concepts of communication existing within a metaphorical 'space'. This is what qualifies this utterance as a conduit metaphor. A table with the full sentence is available above *(see table 2.3.16).*

Animal fairy-tales		**Romantic fairy-tales**	
"The Magpie's nest"	2	"The well of the world's end"	3
"The three cows"	0	"The little bull calf"	0
"The story about the three bears"	0	"The princess of Cantebury"	0
"The story about the three pigs"	1	"Binnorie"	0
"The King o' the cats"	7	"The blinded Giant"	1
Total:	10	Total:	4

(table 2.3.18)

Above is the summary of the findings concerning conduit metaphors in the selected fairy-tales (see table 2.3.18). The total sum of the conduit metaphor found across both types of fairy-tales is 14, with the majority being found in animal fairy-tales (a total count of 10) with a frequency of more than 2 times when compared with the romantic fairy-tale category (a total count of 4). The findings indicate that only the fairy-tales that had frequent character communication showcased conduit metaphor as all of the fairy-tales containing conduit metaphors had frequent communication between characters. It is important to note that not a single instance of narrator to reader communication contained a conduit metaphor. Upon viewing the results there is a clear indication that these fairy-tales contain a small amount of conduit metaphors and there are a few possible reasons for this. The first reason is the relatively short length of the fairy-tales selected. It is possible that if the selected fairy-tales were longer, there would be a higher occurrence of conduit metaphors. The second possible reason is that conduit metaphors do not occur as frequently in these

two categories of fairy-tales and more frequent occurrence could perhaps be seen in the other categories of fairy-tales, such as accumulative tales (as evidence of ‘King O’ the cats, which despite being an animal tale also has characteristics of an accumulative tale based on its structure). The third possible reason is that conduit metaphors are present in more inf fairy-tales that have character to character communication as a more crucial and central plot device. In terms of comparison, the conclusion can be drawn that British animal fairy-tales have more frequent usage of conduit metaphors than British romantic fairy-tales and length doesn’t seem to be a crucial factor as one of the shortest fairy-tales (‘King O’ the cats’), which has less than 500 words, has the highest count of conduit metaphors

CONCLUSIONS

This Bachelor paper successfully concluded the research and in this conclusions chapter those findings will be discussed. The goal of this paper was to determine, which units of figurative language occur more frequently in the category of animal and romantic fairy-tales. The hypothesis was that there is a correlation between the use of certain types of figurative language and the category of fairy-tales in which the units of figurative language have been utilized.

The analysis of figurative language used revealed a number of findings. There are four main conclusions that were made after the completion of the empirical chapter.

The first conclusion is that the length of the fairy-tale is not an indicator of the amount of figures of speech that will be used. An example of this is the fairy-tale 'The magpie's nest'. It is one of the shortest fairy-tales used for comparison (total word count 410). It has more figures of speech than the 'Princess of Canterbury' fairy-tale, which has 899 words. For reference 'Magpie's nest' contains 14 figures of speech, while 'Princess of Canterbury' contains 12.

The second conclusion is that there is a correlation between the category of fairy-tale and the type of figure of speech used to enhance the language. This became apparent when conducting the frequency analysis and comparing the findings. The most frequently used figures of speech in animal fairy-tales are onomatopoeia, hyperbole and personification. In contrast, the most frequently used figures of speech in the romantic fairy-tales are idiom, antonomasia and euphemism. These findings most probably directly corelate with the category of fairy-tale, for instance onomatopoeia usage being linked with animal sounds and the use of idioms in romantic fairy-tales being linked with the possibility of frequent idiom usage as a trait of romantic fairy-tales as a consequence of evolution or history of the category (even the more archaic romantic fairy-tales retained frequent idiom usage). Because of the fact that the used corpus contained only British fairy-tales, this finding is applicable to only British fairy-tales.

The third conclusion is that conduit metaphors have a higher frequency in animal fairy-tales. In fact, the frequency in animal tales is more than two times in comparison to romantic fairy-tales and this occurred despite the fact that animal fairy-tales have a slightly lower accumulative word count. The conduit metaphors occurred in both character to character communication and narrator to reader communication. Despite this, the overall count of conduit metaphors was small and not

every selected fairy-tale contained a conduit metaphor, so the findings can be labeled as inconclusive.

The goal of this Bachelor paper has been reached and the hypothesis has been proven. In the opinion of the author, the results seem applicable to qualify as general findings of the two categories of British fairy-tales. Future research with a larger scope would be beneficial to further and substantiate the findings further by increasing the count of analyzed fairy-tales as well as expanding the included categories to include all seven of the categories of fairy-tales. Future research should possibly also include other forms of non-literal language as figures of speech and conduit metaphor are not the only linguistic units that can convey non-literal meaning. Further research could benefit from the inclusion of such concepts as narration implication and implicature. This research has dealt well with the compilation of findings and drawing relevant conclusions skillfully, however the scope was rather small and the scale of the analysis was the weakness of this Bachelor paper. In addition to the previously stated, the findings concerning conduit metaphor are too general and would benefit greatly from a larger scope.

THESES

1. The term fairy-tale originates from the '*conte de fees*' movement in France, which was instrumental to the development of fairy-tales as a genre in Europe and influenced many authors/collectors of fairy-tales, including British (online 1).

2. The origins of fairy-tale although not clearly defined can be traced back to the Palaeolithic era and existed as an oral unit of storytelling (Bottigheimer,2009: 1).

3. Fairy-tales can be defined as short narrative driven stories, that are verifiably old, with the author in most cases being unknown (Warner, 2014: xvi).

4. Fairy-tales can be classified in 7 categories : accumulative, animal, humorous, realistic, romantic, old and modern(Kready, 1912: 205).

5. Romantic fairy-tales are defined by the inclusion of adventure and, mystical/unrealistic plot elements and the ability of arousing strong emotions from the reader, such as pity, empathy and anticipation (Kready,1912: 228).

6. Animal fairy-tales are defined by the inclusion of animals as central characters (ibid.: 211)

7. Linguists are still divided on the existence of clear demarcation between literal and figurative language(Katz et all, 1998, 165). The only clear agreed upon unit of non-literal language seems to be figures of speech. (Merriam Webster,1995: 415) (Katz et all, 1998: 165).

8. Conduit metaphor is a type of figurative language used to describe meta-language and is often used in every spoken communication, although it is also applicable to written texts and more specifically, literature, in terms of character communication with one another or the author communicating with the reader(Eubanks,2011: 142-167).

9. In the analysis section of this bachelor paper it was discovered that romantic fairy-tales have a slightly higher count of figure of speech frequency than animal fairy-tales

10. In the analysis section of this bachelor paper it was discovered that the most frequently used figures of speech differ in each category. There is a possible direct correlation between the category and figure of speech type.

11. Conduit metaphor usage was more than two times more frequent in animal fairy-tales than romantic fairy-tales.

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GLOSSARY

1. ***Hyperbole*** – As stated by Hadumod Bussmann, "Rhetorical trope. An exaggerated description intended to elicit alienation, revaluation, or any kind of emotional reaction." (Bussmann, 1996: 524).

2. ***Epithet*** – As stated by David Crystal, "In grammar and stylistics, a word or phrase which characterizes a noun and is regularly associated with it." (Crystal, 2008: 171).

3. ***Personification*** - As defined by Merriam-Webster dictionary, "Attribution of personal qualities especially : representation of a thing or abstraction as a person or by the human form" (online 7)

4. ***Onomatopoeia*** – As stated by Hadumod Bussmann, "The formation of words through the imitation of sounds from nature, e.g. cock-a-doodledoo, meow, splash." (Bussmann, 1996: 836)

5. ***Metaphor*** – As stated by Hadumod Bussmann, "Metaphors are linguistic images that are based on a relationship of similarity between two objects or concepts; that is, based on the same or similar semantic features, a denotational transfer occurs, e.g.The clouds are crying for It's raining." (ibid.: 744).

6. ***Idiom*** – As stated by David Crystal, "A term used in grammar and lexicology to refer to a sequence of words which is semantically and often syntactically restricted, so that they function as a single unit." (Crystal, 2008: 236).

7. ***Oxymoron*** – As stated by Hadumod Bussmann, "A paradoxical connection of two opposite terms within a word or within a phrase, e.g. dry humor" (Bussmann, 1996: 848).

8. ***Simile*** – As stated in the Longman Dictionary of Language Teaching and Applied Linguistics, "An expression in which something is compared to something else by the use of a function word such as like or as (for example, Tom eats like a horse)" (Richards, Schimdt, 2010: 220)

9. ***Paradox*** – As defined by Encyclopedia Britannica, "Paradox, apparently self-contradictory statement, the underlying meaning of which is revealed only by careful scrutiny." (online 8)

10. ***Euphemism*** – As stated by Hadumod Bussmann, "a pleasant replacement for an objectionable word that has pejorative connotations, e.g. to pass on for 'to die.'" (Bussmann, 1996: 388)

11. ***Irony*** – As stated by Hadumod Bussmann, "The replacement of an expression that is meant by its opposite.[...] In order to make irony recognizable and therefore effective, the contrast between

the spoken and the intended meaning should be as large as possible. Blatant contradictions often indicate irony, e.g. What beautiful weather, when it is pouring with rain." (ibid.: 596).

12. ***Antonomasia*** – As stated by Hadumod Bussmann, "The replacement of a proper noun by a reworded appellative (common noun) or a periphrasis: the Almighty (=God), The eternal city (=Rome)." (ibid: 67).

13. ***Metaplasm*** – As defined by Merriam-Webster dictionary, "Alteration of regular verbal, grammatical, or rhetorical structure usually by transposition of the letters or syllables of a word or of the words in a sentence." (online 9).

14. ***Figure of speech*** - As stated in the Longman Dictionary of Language Teaching and Applied Linguistics, "A word or phrase that is used for special effect and that does not have its usual or literal meaning" (Richards, Schimdt, 2010: 219).

APPENDIX 1: FAIRY-TALE SAMPLES

1.The Magpie's nest (Jacobs, 2002: 140-141) Animal fairy-tale

ONCE upon a time when pigs spoke rhyme

And monkeys chewed tobacco,

And hens took snuff to make them tough,

And ducks went quack, quack, quack, O!

ALL the birds of the air came to the magpie and asked her to teach them how to build nests. For the magpie is the cleverest bird of all at building nests. So she put all the birds round her and began to show them how to do it. First of all she took some mud and made a sort of round cake with it.

'Oh, that's how it's done,' said the thrush; and away it flew, and so that's how thrushes build their nests.

Then the magpie took some twigs and arranged them round in the mud.

'Now I know all about it,' says the blackbird, and off he flew; and that's how the blackbirds make their nests to this very day.

Then the magpie put another layer of mud over the twigs.

'Oh, that's quite obvious,' said the wise owl, and away it flew; and owls have never made better nests since.

After this the magpie took some twigs and twined them round the outside.

'The very thing!' said the sparrow, and off he went; so sparrows make rather slovenly nests to this day.

Well, then Madge Magpie took some feathers and stuff and lined the nest very comfortably with it.

'That suits me,' cried the starling, and off it flew; and very comfortable nests have starlings.

So it went on, every bird taking away some knowledge of how to build nests, but none of them waiting to the end. Meanwhile Madge Magpie went on working and working without looking up till the only bird that remained was the turtle-dove, and that hadn't paid any attention all along, but only kept on saying its silly cry: 'Take two, Taffy, take two-o-o-o.'

At last the magpie heard this just as she was putting a twig across. So she said: 'One's enough.'

But the turtle-dove kept on saying: 'Take two, Taffy, take two-o-o-o.,

Then the magpie got angry and said: 'One's enough, I tell you.'

Still the turtle dove cried: 'Take two, Taffy, take two-o-o-o.'

At last, and at last, the magpie looked up and saw nobody near her but the silly turtle-dove, and then she got rarely angry and flew away and refused to tell the birds how to build nests again. And that is why different birds build their nests differently.

2.The Story of the Three Little Pigs (Jacobs,2002: 58-61) Animal fairy-tale

THERE was an old sow with three little pigs, and as she had not enough to keep them, she sent them out to seek their fortune. The first that went off met a man with a bundle of straw, and said to him:

"Please, man, give me that straw to build me a house."

Which the man did, and the little pig built a house with it. Presently came along a wolf, and knocked at the door, and said:

"Little pig, little pig, let me come in."

To which the pig answered:

"No, no, by the hair of my chiny chin chin."

The wolf then answered to that:

"Then I'll huff, and I'll puff, and I'll blow your house in."

So he huffed, and he puffed, and he blew his house in, and ate up the little pig.

The second little pig met a man with a bundle of furze, and said:

"Please, man, give me that furze to build a house."

Which the man did, and the pig built his house. Then along came the wolf, and said:

"Little pig, little pig, let me come in."

"No, no, by the hair of my chiny chin chin."

"Then I'll puff, and I'll huff, and I'll blow your house in."

So he huffed, and he puffed, and he puffed, and he huffed, and at last he blew the house down, and he ate up the little pig.

The third little pig met a man with a load of bricks, and said:

"Please, man, give me those bricks to build a house with."

So the man gave him the bricks, and he built his house with them. So the wolf came, as he did to the other little pigs, and said:

"Little pig, little pig, let me come in."

"No, no, by the hair of my chiny chin chin."

"Then I'll huff, and I'll puff, and I'll blow your house in."

Well, he huffed, and he puffed, and he huffed and he puffed, and he puffed and huffed; but he could _not_ get the house down. When he found that he could not, with all his huffing and puffing, blow the house down, he said:

"Little pig, I know where there is a nice field of turnips."

"Where?" said the little pig.

"Oh, in Mr. Smith's Home-field, and if you will be ready tomorrow morning I will call for you, and we will go together, and get some for dinner."

"Very well," said the little pig, "I will be ready. What time do you

mean to go?"

"Oh, at six o'clock."

Well, the little pig got up at five, and got the turnips before the wolf came (which he did about six) and who said:

"Little Pig, are you ready?"

The little pig said: "Ready! I have been and come back again, and got a nice potful for dinner."

The wolf felt very angry at this, but thought that he would be up to the little pig somehow or other, so he said:

"Little pig, I know where there is a nice apple-tree."

"Where?" said the pig.

"Down at Merry-garden," replied the wolf, "and if you will not deceive me I will come for you, at five o'clock tomorrow and get some apples."

Well, the little pig bustled up the next morning at four o'clock, and went off for the apples, hoping to get back before the wolf came; but he had further to go, and had to climb the tree, so that just as he was coming down from it, he saw the wolf coming, which, as you may suppose, frightened him very much. When the wolf came up he said:

"Little pig, what! are you here before me? Are they nice apples?"

"Yes, very," said the little pig. "I will throw you down one."

And he threw it so far, that, while the wolf was gone to pick it up, the little pig jumped down and ran home. The next day the wolf came again, and said to the little pig:

"Little pig, there is a fair at Shanklin this afternoon, will you go?"

"Oh yes," said the pig, "I will go; what time shall you be ready?"

"At three," said the wolf. So the little pig went off before the time as usual, and got to the fair, and bought a butter-churn, which he was going home with, when he saw the wolf coming. Then he could not tell what to do. So he got into the churn to hide, and by so doing turned it round, and it rolled down the hill with the pig in it, which frightened the wolf so much, that he ran home without going to the fair. He went to the little pig's house, and told him how frightened he had been by a great round thing which came down the hill past him. Then the little pig said:

"Hah, I frightened you, then. I had been to the fair and bought a butter-churn, and when I saw you, I got into it, and rolled down the hill."

Then the wolf was very angry indeed, and declared he _would_ eat up the little pig, and that he would get down the chimney after him. When the little pig saw what he was about, he hung on the pot full of water, and made up a blazing fire, and, just as the wolf was coming down, took off the cover, and in fell the wolf; so the little pig put on the cover again in an instant, boiled him up, and ate him for supper, and lived happy ever afterwards.

3.Binnorie (Jacobs, 2002: 43-44) Romantic fairy-tale

ONCE upon a time there were two king's daughters lived in a bower near the bonny mill-dams of Binnorie. And Sir William came wooing the eldest and won her love and plighted troth with glove and with ring. But after a time he looked upon the youngest, with her cherry cheeks and golden hair, and his love grew towards her till he cared no longer for the eldest one. So she hated her sister for taking away Sir William's love, and day by day her hate grew upon her, and she plotted and she planned how to get rid of her.

So one fine morning, fair and clear, she said to her sister, "Let us go and see our father's boats come in at the bonny mill-stream of Binnorie." So they went there hand in hand. And when they got to the river's bank the youngest got upon a stone to watch for the coming of the boats. And her sister, coming behind her, caught her round the waist and dashed her into the rushing mill-stream of Binnorie.

"O sister, sister, reach me your hand!" she cried, as she floated away, "and you shall have half of all I've got or shall get."

"No, sister, I'll reach you no hand of mine, for I am the heir to all your land. Shame on me if I touch the hand that has come 'twixt me and my own heart's love."

"O sister, O sister, then reach me your glove!" she cried, as she floated further away, "and you shall have your William again."

"Sink on," cried the cruel princess, "no hand or glove of mine you'll touch. Sweet William will be all mine when you are sunk beneath the bonny mill-stream of Binnorie." And she turned and went home to the king's castle.

And the princess floated down the mill-stream, sometimes swimming and sometimes sinking, till she came near the mill. Now the miller's daughter was cooking that day, and needed water for her cooking. And as she went to draw it from the stream, she saw something floating towards the mill-dam, and she called out, "Father! father! draw your dam. There's something white--a merry maid or a milk-white swan-- coming down the stream." So the miller hastened to the dam and stopped the heavy cruel mill-wheels. And then they took out the princess and laid her on the bank.

Fair and beautiful she looked as she lay there. In her golden hair were pearls and precious stones; you could not see her waist for her golden girdle; and the golden fringe of her white dress came down over her lily feet. But she was drowned, drowned!

And as she lay there in her beauty a famous harper passed by the mill- dam of Binnorie, and saw her sweet pale face. And though he travelled on far away he never forgot that face, and after many days he came back to the bonny mill-stream of Binnorie. But then all he could find of her where they had put her to rest were her bones and her golden hair. So he made a harp out of her breast-bone and her hair, and travelled on up the hill from the mill-dam of Binnorie, till he came to the castle of the king her father.

That night they were all gathered in the castle hall to hear the great harper--king and queen, their daughter and son, Sir William and all their Court. And first the harper sang to his old harp, making them joy and be glad or sorrow and weep just as he liked. But while he sang he put the harp he had made that day on a stone in the hall. And presently it began to sing by itself, low and clear, and the harper stopped and all were hushed.

And this was what the harp sung:

"O yonder sits my father, the king,

Binnorie, O Binnorie;

And yonder sits my mother, the queen;

By the bonny mill-dams o' Binnorie,

"And yonder stands my brother Hugh,

Binnorie, O Binnorie;

And by him, my William, false and true;

By the bonny mill-dams o' Binnorie."

Then they all wondered, and the harper told them how he had seen the princess lying drowned on the bank near the bonny mill-dams o' Binnorie, and how he had afterwards made this harp out of her hair and breast-bone. Just then the harp began singing again, and this was what it sang out loud and clear:

"And there sits my sister who drowned me

By the bonny mill-dams o' Binnorie."

And the harp snapped and broke, and never sang more.

4.The Blinded giant (Jacobs,2002: 249-250) Romantic fairy-tale

AT Dalton, near Thirsk, in Yorkshire, there is a mill. It has quite recently been rebuilt; but when I was at Dalton, six years ago, the old building stood. In front of the house was a long mound which went by the name of 'the giant's grave', and in the mill you can see a long blade of iron something like a scythe-blade, but not curved, which was called 'the giant's knife', because of a very curious story which is told of this knife. Would you like to hear it? Well, it isn't very long.

There once lived a giant at this mill who had only one eye in the middle of his forehead, and he ground men's bones to make his bread. One day he captured on Pilmoor a lad named Jack, and instead of grinding him in the mill he kept him grinding as his servant, and never let him get away. Jack served the giant seven years, and never was allowed a holiday the whole time. At last he could bear it no longer. Topcliffe fair was coming on, and Jack begged that he might be allowed to go there.

'No, no,' said the giant, 'stop at home and mind your grinding.'

'I've been grinding and grinding these seven years,' said Jack, 'and not a holiday have I had. I'll have one now, whatever you say.'

'We'll see about that,' said the giant.

Well, the day was hot, and after dinner the giant lay down in the mill with his head on a sack and dozed. He had been eating in the mill, and had laid down a great loaf of bone bread by his side, and the knife I told you about was in his hand, but his fingers relaxed their hold of it in sleep. Jack seized the knife, and holding it with both his hands drove the blade into the single eye of the giant, who woke with a howl of agony, and starting up, barred the door. Jack was again in difficulties, for he couldn't get out, but he soon found a way out of them. The giant had a favourite dog, which had also been sleeping when his master was blinded. So Jack killed the dog, skinned it, and threw the hide over his back.

'Bow, wow,' says Jack.

'At him, Truncheon,' said the giant; 'at the little wretch that I've fed these seven years, and now has blinded me.'

'Bow, wow,' says Jack, and ran between the giant's legs on all-fours, barking till he got to the door. He unlatched it and was off, and never more was seen at Dalton Mill.

Dokumentārā lapa

Bakalaura darbs „ Non-literal meaning construction in fairy-tales” (Parnestās nozīmes konstruēšana pasakās) izstrādāts LU Humanitāro zinātņu fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

Autors: Zane Bērziņa 23. 05. 2019.

Rekomendēju/nerekomendēju darbu aizstāvēšanai

Vadītāja: asistenta p.i. Jekaterina Čerņevska 23.05.2019

Recenzents:

Studiju metodiķe: Sintija Zankovska 23. 05. 2019.

Darbs iesniegts Anglistikas/Sastatāmās valodniecības un tulkošanas nodaļā 23. 05. 2019.

Darbu pieņēma:

Darbs aizstāvēts bakalaura gala pārbaudījuma komisijas sēdē

2019. gada…… jūnijā, prot. Nr. ….., vērtējums ……..

Komisijas sekretāre: