

THE LEXICALISATION OF MAGIC: THE SELF-CONSCIOUS FAIRYTALE

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In this paper we show how, on the one hand, the Grimm brothers used their material to promote and uphold a particular ideology and how Hans Christian Andersen, on the other hand, used his stories to undermine one ideology and promote another. Both sets of stories contain magical elements, and we focus in particular on the role which the lexicalisation of magic plays in accomplishing the respective writers' purposes.

The research which has led to this paper is part of a larger study of Children's literature, fairy tales¹ in particular, and of their cultural import, in the original and in translation. Although detailed analyses of all of the stories covered by the wider project can obviously not be included in the present paper, it will be useful to refer to aspects of some of them in order to back up some of the statements we make here. The findings are fully explicated elsewhere (Knowles and Malmkjaer 1989a;b;c). In those papers, we also justify our translations of those aspects of Hans Christian Andersen's fairytales to which we refer.

Literature is a powerful means of expressing an ideology, and children's literature is of particular interest in this respect. No doubt some writers are more conscious than others of upholding or promoting or protesting against a particular state of affairs, and it is also clear that different generations produce differing interpretations of what is going on in literary works.

In the case of some authors, however, there can be no doubt at all that they intend to turn their prospective readers' minds in a particular direction, as Ellis (1983) so convincingly demonstrates, using the example of the famous Grimm brothers² whose *Kinder - und Hausmärchen* were first published in two volumes in Berlin in 1812 and 1815³. These fairy tales are famous all over Europe; most people know a Grimm story or two, and the Disney Corporation and Ladybird, among many others, have used them to great profit.

The Grimms presented the stories as tales told by simple German

folk from generation to generation. In fact, Ellis shows, the Grimms collected most of the stories from relatives and friends, all of whom were educated middle class people, many of French descent (Ellis, 1983, p.1). In addition, Ellis tells us how the Grimms added to the raw tellings they recorded from their informants. He draws his evidence from a set of copies of everything the Grimms had collected by October 25, 1810. The Grimms had sent the copies to Clemens Brentano, who shared their interest in folk tales, at his request; and whereas the Grimms destroyed all the manuscripts they had used in preparing the first edition of the *Kinder - und Hausmärchen*, Brentano's copies survived and were discovered many years after his death (op.cit., pp.37-8). Because the Brentano copies differ quite radically from later published versions, and because the Grimms were in the habit of altering many of the stories with each new edition, their material is particularly inviting to anyone interested in language and ideology (among others).

Ellis says that 'the 1812 text is commonly twice as long as its 1810 counterpart, and sometimes two and a half times as long' (op.cit., p.50). Obviously, 'given so great a degree of expansion of the texts, it was impossible not to introduce new elements of substance into the tales: new aspects of events, characters, motivation, and theme' (op.cit., p.52). Ellis provides extracts from stories in the original 1810 manuscript versions and in the subsequent published versions which, along with his commentary, make very interesting reading. For example, Snow White was originally pursued by her own mother who was herself subsequently destroyed by Snow White. In later versions, Snow White's mother dies and a wicked stepmother is the villain. In the 1810 version, Snow White is rescued by her father. By 1812, the father has been replaced by the now so familiar handsome prince. Through these two changes, the impact of the mother-daughter conflict is lessened, and the conflict is moved out of Snow White's immediate family circle (op.cit., pp.74-6).

There is a far less well known story, called *Von Johannes-Wassersprung und Caspar-Wassersprung*, in the 1812 version; the reason why it is not well known is probably largely that the Grimms removed it from subsequent editions. The opening part of it reads, in the 1810 manuscript, like this (translation by Ellis):

A King had a princess, who was not to marry. Because of this he had a house built for her in the forest. Not far from it was a beneficial spring; she had water fetched from it and drank it: the result of this was that she bore 2 princes. She raises them and the king, to whom this was told long after, has them taught hunting.

As Ellis points out, this is rather a sketchy description of the situation, which leaves many questions unanswered. Why can't the daughter marry?

Who says she can't? Who fetches water from the spring? In which way is a spring with such consequences beneficial? What kind of spring is this? etc. The idea of incest can provide answers to these questions, but a number of the Grimms' elaborations in the 1812 published version serve to lessen the likelihood of the idea of incest occurring to the inquiring reader. The 1812 version has:

A king insisted upon the fact that his daughter should not marry, and had a house built for her in the forest in the greatest solitude, in which she had to live with her maids, and never saw any other person. Nearby the house in the forest, however, was a spring with supernatural properties, from which the princess drank, and the consequence was, that she bore two princes, who accordingly were named Johannes-Waterspring and Caspar-Waterspring and one was exactly like the other. Their grandfather, the old king, had them taught hunting, and they grew tall and handsome.

It is clearly less likely that incest can take place in a house supplied with maids, between a daughter, who sees no other person than the maids, and a father who is explicitly said to be old, and who is, furthermore, described as the boys' grandfather. The supernatural properties of the spring, which replace its beneficial properties, nicely 'explain' the mysterious appearance of the boys in the innocent womb of the princess. This casual reference to something magical which then, by definition, just by being magic, can 'explain' strange events, without further comment of any kind, is a particular hall-mark of the Grimms.

Nevertheless, Ellis suggests that the reason why the Grimms threw the story out in editions subsequent to 1812 is that the incest theme might still suggest itself, and that they thought the notion damaging to the image of the family they were trying to create or uphold in the stories (op. cit., pp.60-62).

In spite of the Grimms' efforts to present the fairytales as promoting and representing a desirable social status quo, they were the subject of much outraged comment in the nineteenth century. Trimmer (1803; cited by Tucker, 1981), one of their foremost critics, thought fairytales in general undesirable because they filled 'the heads of children with confused notions of wonderful and supernatural events'. But as we have seen, the notions of the wonderful and supernatural perform an explanatory function in the fairy tales, and many fairytale tellers and collectors, including the Grimms, make a conscious effort at normalising the supernatural. For example, talking frogs and donkeys which are really princes are introduced in a direct matter-of-fact style which typically retains a measure of economy in spite of the padding out provided by the

collector.

The narrative structure, too, is normally very simple. Our entry into the typical fairy tale is direct: we enter the 'once upon a time' without further information about when exactly, and the place is typically kept equally general. Situation focussing follows swiftly without unnecessary explanation: we are told exactly what we need to know and nothing more. Most of the stories are relatively short, so events follow hard upon each other. Often the events are linked casually through a succession of 'and then' structures rather than through explicit markers of causality. As Lister (1983) has shown (see below), the Grimms' stories are particularly well suited to analysis in terms of the Problem-Solution pattern presented by Hoey (1979; 1983). In its basic form, this is a simple pattern which can be laid bare if one asks simple questions of the text like 'what was the situation', 'what was the problem', 'what did X do about it', and so on. This simplicity of structure also goes some way toward explaining why Propp (1928) was led to claim that the characters and events of fairy tales were universal and independent of the language of the telling.

However, if a short narrative with a simple structure is to be seen as a comment on important issues facing any human being and to incorporate those themes which fairy tales are so often said to be concerned with (childhood; maturity; marriage; wealth versus poverty; success versus failure; cowardice versus bravery), in fact, if such a narrative is to convey any sort of message -- and the Grimms clearly thought that the fairytales should do so -- then the lexis becomes particularly important. Each stage in the narration must be packed with significant contrasts. A brief example from Lister's (1983) study shows how one such contrast is set up immediately, in the presentation of the situation. Lister is here dealing with 'The Frog Prince', and has asked the question 'What was the situation'. The answer provides details of:

Place:	a dark wood
	a deep well
Participant:	a princess
Important object:	a golden ball

The modifiers of place, *dark* and *deep*, can be seen to contrast with the modifier of object, *golden*.

In the answer to the second question 'What was the matter', namely that the princess loses her ball into the deep well, the contrasting modifiers are brought together as the object enters the place.

The answer to the third question 'What did she [the princess] do about it?' reveals an inadequate solution, namely that the princess cried

louder and louder. Inadequate as this is as a direct solution to the problem, it does cause the appearance of the magical element, a talking frog, and he, of course, embodies the solution to all of the princess' problems. He also embodies a version of the contrast previously set up between the place (dark, menacing) and the object (shining and attractive): he is ugly in his frog-form, but he 'contains' a beautiful prince. He gets the ball out of the well, in return for which the reluctant princess must get the prince out of the frog (upon which, of course, she realises that the ball is essentially worthless while the prince is just what she always wanted, and so on and so forth -- the contrast and the ambiguity inherent in it can be squeezed of every last drop of significance).

Colour terms are of particular significance in the traditional fairytale, where they are used to set up ambiguous contrasts similar to the one just referred to. In *Snow White* (see Lewis, 1985, for the Grimm fairytales referred to), for example, 20 out of the first 58 lexical items, excluding the name of the girl, are colour terms, or items associated with colour. Of the three colours of Snow White herself, red is of particular significance. It has three distinct functions as a modifier: (i) it is an aspect of Snow White's beauty, along with white and black; (ii) it represents danger in that it is the red, tempting half of the apple which is poisoned; (iii) it is an element of the retribution meted out to the wicked queen when red hot shoes are put on her feet.

In other fairytales, it is white which carries the double meaning, and the magic. In *Hansel and Gretel*, for example, Hansel finds the way home after the first time he and Gretel have been left in the wood by following the trail he has made out of white pebbles; the pebbles shine like silver in the moonlight. It is a white bird which leads the children to apparent salvation in the cake house -- a 'salvation' which turns out to put the children in mortal danger from the witch who wants to eat them. However, the resourceful children manage to turn events to their advantage and to return home in possession of the witch's treasure which becomes the salvation of themselves and their father.

In the Grimms' *Cinderella*, white is even more clearly a sign of that which is good from the writers'/collectors' point of view. Various white birds appear at strategic points to assist the suffering girl, and it is a pair of white doves which administer retribution to the wicked sisters. As they walk to the church for Cinderella's wedding, the doves peck out one eye from each sister, and on the way home each loses her other eye in the same way. Very fittingly, therefore, the last thing the sisters have been allowed to see, albeit with one eye only, is the wedding of which we must assume that they are intensely envious.

The mutilation of the sisters only occurs in later versions of the

story; in earlier versions they are merely humbled. Many of the Grimm stories reach a higher level of violence with each new edition as the Grimms' predilection for meting out punishment to perceived wrong-doers grew. In Ellis' words, the Grimms 'softened whatever was shocking to their own moral outlook, and reduced the level of violence where it ran counter to that outlook; but they retained and even *increased* the level of violence and brutality when, for example, those in the tales who suffered it deserved it according to their [the Grimms'] moral outlook' (op.cit., p.79). As Snyder (1951; quoted by Ellis, 1983, pp.101-2) points out,

An analysis of the *Marchen* gives ample evidence to show an emphasis upon such social characteristics as respect for order, belief in the desirability of obedience, subservience to authority, respect for the leader and the hero, veneration of courage and the military spirit, acceptance without protest of cruelty, violence and atrocity, fear of and hatred for the outsider.

In other words, the Grimms' stories reflect the nationalism which characterised their contemporary society and are intended to promote the kinds of social value which will uphold nationalism.

Often, as in *Cinderella*, punishment derives from a magical source. In *The Fisherman's Wife*, for example, the wish-granting flounder punishes the wife when she over-reaches herself and the 'natural' order in wishing to be God. It is also possible to find that it is a magical source, such as the witch in *Hansel and Gretel*, which is wicked and hence punished. But whichever way it goes, the magic remains unexplained -- as magic must be if it is to be magic. Within the Grimm stories, it is magic that does the explaining -- it is the ultimate explanation and as such it cannot itself be explained or questioned; which means that the social order and moral stance which is upheld by the magic is not open to challenge either.

We have found, in the stories of H.C. Andersen, that magic is lexicalised quite differently and for a different purpose. Not that Andersen does not write from an ideological standpoint, of course -- he clearly does; but whereas the Grimms were concerned to support and/or create a particular social order for their readers -- perhaps their young readers in particular -- to submit to, Andersen seems hell bent on demonstrating that the social order is a sham, a fake, and that the only true path leads away from the social order out into the natural world. Andersen therefore lexicalises magic in such a way that it can be seen to represent social convention. And, having thus explained magic, Andersen proceeds to undermine it. Andersen's stories differ in other important respects from the Grimms'. In general, they are longer, and, in general, the lexical patterns and contrasts he sets up are less obvious than the colour-related contrasts

employed by the Grimms. As we shall show, the patterns are employed, extended and developed inter-textually as well as within individual stories, although in most collection in translation the inter-textuality of the patterns is lost.

The examination of lexis in literary texts is not viewed as being separate from literary theoretical work. There has, however, been a neglect of specifically lexical studies in the field of language and literature. Work in the last decade has sought to remedy this defect (see Leech and Short, 1981; Traugott and Pratt, 1980; Cummins and Simmons, 1983). While a lexical analysis depends initially on the intuitions of the analyst, computational techniques now allow for a rigorous consideration of lexical relationships. The measurement of collocational relationships and the categorization of culturally significant lexis across texts, for example, is greatly facilitated (see Knowles, 1986). In this paper we consider lexical relationships to show how vocabulary patterns in texts. These patterns set up a series of contrasts in the story. These contrasts, we contend, provide the opposition between the real and the genuine around which Andersen structures his narrative.

We shall focus mainly on one story, *The Shepherdess and the Chimney Sweep*. The story is reproduced in our translation in the Appendix. The translation is as close to the original as we could make it while keeping it readable as a text in English. The clause complexes are numbered, and we use these numbers when referring to parts of the story below.

The Shepherdess and the Chimney Sweep is a curiously unsatisfying fairytale. The relationship between the shepherdess and the chimney sweep is apparently under threat, so they take evasive action up the chimney, a journey fraught with some danger, but one which the sweep is after all accustomed to. When they get onto the roof, the shepherdess is too frightened by the sight of the great world to proceed and wants nothing more than to return home to the safety of the living room. No great adventure ensues, and there is not even any danger to the two any longer because the threat which appeared to hang over their love has been lifted in their absence. They seem doomed to live in idle boredom ever after. It is a story full of unfulfilled expectations: a study in anticlimax. As such, it contrasts sharply with traditional fairytales in which heroes and heroines must usually undergo several hazardous experiences before returning to some fold or other enriched beyond their wildest dreams and hence enabled to live happily ever after. Such is the normal fairy tale order, and that order is supportive of the status quo. Andersen's stories tend to subvert the fairy tale order and to be subversive of the status quo; he produces a kind of anti-fairytale.

It will be useful at this point to refer back to work we have previously done. We began our study by noticing a certain regularity in Andersen's linguistic usage in dealing with what is genuine as opposed to what is artificial. Our analyses of *The Princess on the Pea*, *The Swine Boy* and *The Steadfast Tin Soldier* revealed the lexical pattern displayed in Fig.

1.

GENUINE	ARTIFICIAL
real (PP)	something wrong (PP)
genuine (PP; SB)	not quite right (PP)
tender skinned (PP)	couldn't appreciate (SB)
lovely (SB; TS)	pretty/prettily (SB; TS)
nice (SB)	made (SB)
remarkable (TS)	artificial (SB)
born (TS)	artful (SB)
tin (TS)	really caught the eye (TS)
	cut out of (TS)
	paper (TS)
	artistry (TS)
	via 'black'

FIGURE 1.

Sets of related items in opposition in 3 H. C. Andersen's stories, *The Princess on the Pea* (PP), *The Swine Boy* (SB), and *The Steadfast Tin Soldier* (TS). The left hand column shows items for what is genuine, the right hand column shows items for what is artificial. Lines which cross the centre-line show which items are set in opposition to each other in the texts. Lines which do not cross the centre-line show how the items on each

side of it are associated with each other.

In *The Steadfast Tin Soldier*, the source of the magic power, the black troll, is, through his association with terms for artificiality, shown to be just that, a fake. However, the story presents him as the upholder of social convention: he seeks to come between the soldier and the dancer because their association would contravene the moral code of the toy world. The soldier submits to social convention, and it is this submission, not the troll, which leads to his downfall. So the conventions are powerful, insofar as they condition people's behaviour. At the same time, however, like the troll, they are fake and have no power over the genuine. The soldier's love for the dancer was genuine, as symbolised by the small tin heart which remains of him after he has been melted in the fire. The flimsy dancer, however, only leaves behind a coal black sequin. The two main characters' remains reflect the degree of genuineness which Andersen has cleverly bestowed upon them through the telling⁴.

In *The Shepherdess and the Chimney Sweep*, we see the ambiguous nature of social convention -- powerful/powerless; beneficial/malevolent -- and Andersen's judgement of it as ultimately a harmful sham equally clearly. The opening paragraphs set an apparently nice, homely scene, with a nice old cupboard (1), a cozy old family heirloom, passed down through long tradition, carved with flowers (2) and placed in a living room where there are children (4). As we saw above, in traditional fairy tales, time is rarely spent on such scene setting, but in Andersen's stories, it is very common.

However, a hint of something ominous intrudes almost from the beginning: in addition to the flowers, the cupboard is decorated with the 'strangest scrolls', we see the pointed horns of the deer (2) which later react quite violently when the Shepherdess and the Chimney Sweep make their escape (16), and we are introduced to the grinning goat-man who is carved right in the middle of the cupboard (2).

For the children, the goat-man is tamed by the ridiculous name they give him, and for us, by that and by Andersen's comment on the absurdity of having carved out such a creature in the first place (3). This ironic comment takes us into the story proper where we share the other characters' perception of the goat man as powerful: a man of property (9), possibly having as many as 11 wives (10), whose mahogany wooden solidity (9) contrasts sharply with the fragility of the porcelain people (7). He is admired by the old Chinese (9) who claims to have the grandfatherly right to dispose of the Shepherdess as he sees fit (8). It should not be lost upon us that the Chinese is a nodding doll. In *The Steadfast Tin Soldier*, much is made of the soldier's unaltered stance and expression and of his silence. These characteristics are explained with reference to his reluctance

to break social rules. But of course, a tin soldier does not have a choice in the matter: he can't move and alter his expression and speak. Similarly, it is not open to a nodding doll *not* to nod. Neither character is exercising any free choice. The doll's nodding is literally mindless while, we might say, the Shepherdess is metaphorically nodding equally mindlessly in her acceptance of the Chinese's claim to be her grandfather (41); (47), even though, as Andersen tells us, 'he probably couldn't prove it' (8), and even though we see no hint of Chineseness in the description of the Shepherdess. Similarly, the Chimney Sweep follows the shepherdess home after their journey up the Chimney 'even though it was wrong' (38): his heart gets the better of his otherwise apparently quite astute mind -- he 'speaks sensibly to her' (38), and he can see the beauty and genuine power of the 'genuine star in the sky' (33), a sight whose significance is lost on the Shepherdess (35).

Of course, it might be objected that within the story setting, the characters do have the ability to exercise choice, and this is true. But they only have as much power as our interpretation of the story bestows upon them. Our interpretation of the story is the meaning which 'sticks' with us, to use Thompson's (1984) expression. This is a point worth bearing in mind, because the notion of getting one's meaning or story to stick is central in many of the stories. In *The Shepherdess and the Chimney Sweep*, the Chinese's gets his story to stick with the shepherdess and the chimney sweep. In *The Emperor's New Clothes*, the swindlers' interpretation of the state of the emperor's dress is believed right until the end when another interpretation wins the day: the true interpretation made by a small child, unpolluted by the social conventions which rule the adults.

In any case, it seems clear that even within the story, the Chinese has no actual free will because he is as trapped by social convention as the rest of the characters. We can see this in his reasons for admiring the goat-man, just referred to, but particularly in his reluctance to admit to a stranger that he has a rivet in his back (51). This sense of propriety prevents him from carrying out his own wish to promise the Shepherdess to the goat-man. In this respect, too, therefore, the Chinese is ultimately powerless. What magical power he has is useless to him, because it takes the form of the force of conventionalism, and he himself is as much influenced by that as the other porcelain people.

The porcelain people are what they are, but might as well have been anything else (5). In the description of the shepherdess, there is a small hiccup as far as our set of opposed terms is concerned, insofar as she is described as 'lovely' (4), one of the terms which ought to indicate Andersen's approval. However, we are at this point viewing the shepherdess from the goat-man's vantage point. In any case, both the

shepherdess and the chimney sweep suffer from the damning adverb 'prettily' (4); (6).

These two are locked in an engagement of convenience (7). They both display a good degree of artificiality (gilt -- (4); his clean face -- (6); and the reference to the representational nature of porcelain figurines (5)). They are also fragile (7), like the dancer in *The Steadfast Tin Soldier*, although they do not break like the Chinese doll. The fragility ascribed to their bodies, however, also extends to their characters: he does whatever she asks (14), even when he knows that it is wrong (38); she, once out in the wide world, cannot bear it (36) any more she could bear to see her own story acted out in the puppet theatre (20).

Andersen uses their travels to set up an opposition between In and Out: in is the confines of the table, the room, the drawer, the potpourri jar, the stove and the chimney. It is the small world of the small porcelain people, the world of the artificial. Out is the wide world which contains natural phenomena such as the genuine star (33). The contrast between these two worlds which is established lexically in the first instance by the use of the relevant prepositions (in-out) and adjectives (little-big/wide/far) is reinforced stylistically/semantically with almost shock effect in (35) which begins with the enraptured clause 'The sky with all its stars was up above, and all the city's roofs down below; they looked all around, far out into the world'. Then, just as we expect to hear how the two react with wonder and awe to the sight of the wide world which they have worked so hard to get to, we are confronted with 'the poor shepherdess had never thought it would be like this, she leaned her little head against her chimney sweep and then she wept so hard that the gold came off her belt'. We know that something is wrong as soon as we see that 'poor'. The shepherdess is once again unable to bear it (36). She who had claimed that she would not be happy until she was out in the wide world (15) now states even more vehemently that she will never be happy until she is back on the table under the mirror (36). She wants to go inside to be confined and restricted, come what may.

So, back they go, to find the Chinese powerless. He couldn't run, he never did have any genuine power (40). And now the shepherdess cannot cope with having broken convention (41), and wishes fervently for the Chinese to be restored (47). Later he cannot even nod (49), and convention prevents him from speaking (51), yet they still fear him (51).

So what we see in this story is a number of artefacts on whom the writer's magic bestows certain human abilities. It seems as if some of them have power over the rest, but in fact the only power there is is that which social convention exercises over the characters. The characters do not have power to break its hold over them, so they are doomed to stay as they have

been arranged. The apparent changes that take place are insignificant. The Shepherdess' and the Chimney Sweep's journey gets them nowhere (46), and since the Chinese was powerless from the start, the rivet in his neck which they now worship (51) is in fact quite insignificant. Everything in the word of the living room, except the children, is artificial, while the star which the Shepherdess and the Chimney Sweep fail to follow further into the world was genuine.

The room and the characters in it reflect society at large. Andersen uses magic to animate the inanimate objects so that they can show us the true nature of the magic that is social convention. However, in other stories, most particularly in *The Emperor's New Clothes*, social convention itself is the *only* 'magical' force in play, and Andersen makes his point without the use of any inanimate objects. To analyse that story in any detail would require another article, but we believe the story is sufficiently well known for us to be able to make some brief concluding comments.

In that story, Andersen stretches the opposition between what is real and what is not as far as possible: here, the genuine is not opposed to what is artificial, but to what is not there at all. There is no suggestion of any fairytale type of magic at all, and the power of the swindlers resides solely in the other characters' subservience to the social code and in their fear of other people's opinion. Again, it takes a child to break the magic spell, to show the truth. Convention is, of course, upheld and reinforced by the force of majority opinion and by the individual's respect for it. Andersen despises these forces and his fairytales and stories are fervent arguments against them.

NOTES

¹ 'Fairy Tales', according to Briggs (1970, p.2) 'are narratives containing or hinging upon supernatural happenings'. This definition is loose enough for us.

² Jacob Grimm (1785-1863); Wilhelm Grimm (1786-1859).

³ And in six subsequent editions: 1819; 1837; 1840; 1843; 1850; 1857.

⁴ See further Knowles and Malmkjaer (1989a).

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APPENDIX

The shepherdess and the chimney sweep

(1) Have you ever seen a really old wooden cupboard, quite black with age and cut out with scrolls and foliage? (2) One just like that was standing in a living room, it had been inherited from Great Grandmother, and was carved with roses and tulips from top to bottom; there were the strangest scrolls and between them small deer stretched their heads through with many-pointed horns, but in the middle of the cupboard a whole man stood whittled, he was certainly laughable to look at, although his own grin could hardly be called a laugh, he had billygoat's legs, small horns in his forehead and a long beard. (3) The children in the room always called him the billygoat's-legs'-majorandminorgeneralwartimesergeantmajor, because that was a difficult name to say, and not many are given that title; but to have carved him in the first place, well that was also quite something. (4) However, there he was! he was always looking over at the table under the mirror, because on it stood a graceful little shepherdess of porcelain; her shoes were gilt, her dress prettily fastened up with a red rose, and then she had a gold hat and a shepherd's staff; she was lovely! (5) Close to her stood a little chimney sweep, as black as coal, but also of porcelain; he was just as clean and nice as anyone else; that he was a chimney sweep was of course just something he represented; the porcelain maker might just as well have made a prince of him, because it was all the same!

(6) There he stood with his ladder so prettily, and with a face as white and red as a girl's, and that was really a fault, because he ought to have been a little bit black. (7) He was standing quite close to the shepherdess; they had both been placed where they were standing, and since they had been placed like that, they had got engaged; of course, they were well suited to each other, they were young people, they were of same porcelain and both equally fragile.

(8) Close to them stood another doll, which was three times bigger, it was an old Chinese who could nod; he was also of porcelain, and he said that he was the little shepherdess' grandfather, but he probably couldn't prove it; he claimed that he had power over her, and had therefore nodded to the billygoat's-legs'-majorandminorgeneralwartimesergeantmajor, who had proposed to the small shepherdess.

(9) 'There's a man for you', said the old Chinese, 'a man, whom I almost believe to be of mahogany wood, he will make you a billygoat's-legs'-majorandminorgeneralwarcommandersergeantmajor, he has his entire cupboard full of silverware, in addition to what he keeps in secret hiding places!'

(10) 'I don't want to go into that dark cupboard!' said the little shepherdess, 'I have heard it said that he has eleven porcelain wives in there!'

(11) 'Then you can be the twelfth!' said the Chinese, 'tonight, as soon as the old cupboard creaks, you will celebrate your wedding, or I am not Chinese!' and then he nodded his head and fell asleep.

(12) But the little shepherdess wept and looked at her very dearest sweetheart, the porcelain chimney sweep.

(13) 'I think I will ask you,' she said, 'to go with me out into the wide world, because we can't stay here!'

(14) 'I will do whatever you want!' said the little chimney sweep, 'let us go at once, I should think I can provide for you through my profession!'

(15) 'If only we were well off the table!' she said, 'I shan't be happy until we are out in the wide world!'

(16) And he comforted her and showed her where to put her little foot on the carved edges of the gilt foliage around the table leg, he also used his ladder to help and then they were down on the floor, but when they looked back at the old cupboard, there was such a commotion; all the carved deer were stretching their heads further out, raising their horns and turning their necks; the billygoat's-legs'-majorandminorgeneralwartime-sergeantmajor was leaping high into the air and shouting to the old Chinese: 'They're running away! They're running away!'

(17) They got a bit frightened then, and leapt quickly up into the drawer of the window seat.

(18) In it were three or four packs of cards, which weren't complete and a small dolls' theatre, which was standing up as well as possible; there was a comedy on, and all the queens, both diamonds and hearts, clubs and spades, sat in the first row fanning themselves with their tulips, and behind them stood all the jacks showing what good heads they had, both above and below, as playing-cards do. (19) The comedy was about two thwarted lovers, the shepherdess wept to see it, because it seemed like her own story.

(20) 'I can't bear it!' she said. (21) 'I must get out of the drawer!' but when they got onto the floor and looked up at the table, the old Chinese had woken up, and was rocking his entire body, his lower half being a lump, of course!

(22) 'The old Chinese is coming!' cried the little shepherdess and then she fell right down on her porcelain knees, she was that sad.

(23) 'I've got an idea!' said the chimney sweep, 'shall we creep down inside the large potpourri jar in the corner; we could be lying on roses and lavender down there and throw salt in his eyes if he comes.'

(24) 'That's not good enough!' she said, 'besides, I know that the old Chinese and the potpourri jar have been engaged, and some good will always remains from that kind of relationship! no, there's nothing for it but to go out into the wide world!'

(25) 'Have you really got the courage to go with me out into the wide world?' asked the chimney sweep. (26) 'Have you thought how big it is, and that we can never come back here again!'

(27) 'I have!' she said.

(28) And the chimney sweep looked at her very seriously and then he said: (29) 'My way goes through the chimney! have you really got the courage to creep with me through the stove through both the drum and the pipe? then we'll get out into the chimney, and there I know exactly what to do! we'll get up so high that they can't reach us, and at the very top there's a hole through to the wide world!'

(30) And he led her over to the door of the stove.

(31) 'It's looking very black!' she said, but she still went with him, both through the drum and through the pipe, where it was the darkest night.

(32) 'Now we're in the chimney!' he said, 'and look! up there the loveliest star is shining!'

(33) And it was a genuine star in the sky, which was shining right down to them, just as if it wanted to show them the way. (34) And they crawled and they crept, it was a dreadful way, so very high; but he lifted and eased, he held her and showed the best places to put her little porcelain feet, and then they got right up to the edge of the chimney and there they sat down, because they were really tired, as well they might be.

(35) The sky with all its stars was up above, and all the city's roofs down below; they looked all around, far out into the world; the poor shepherdess had never thought it would be like this, she leaned her little head against her chimney sweep and then she wept so hard that the gold came off her belt.

(36) 'It's far too much!' she said. 'I can't bear it! The world is far too big! I wish I were back on the little table under the mirror! I'll never be happy until I am back there! now I have followed you out to the wide world, now you can follow me home again, if you are at all fond of me!'

(38) And the chimney sweep spoke sensibly to her, spoke of the old Chinese and of the Billygoats'-legs'-majorandminorgeneralwartime-sergeantmajor, but she sobbed so dreadfully, and kissed her little chimney sweep, so that he had to give in to her, even though it was wrong.

(39) And then they crawled again with great difficulty down the chimney, and they crept through the drum and the pipe, it wasn't at all pleasant, and then they were inside the dark stove; there they listened

behind the door in order to find out how things were in the room. (40) It was very quiet; they peeped out -- oh dear, there in the middle of the floor lay the old Chinese, he had fallen off the table, when he wanted to run after them, and had broken into three pieces; his entire back had come off in one piece and his head had rolled into a corner; the Billygoat's-legs'-majorandminorgeneralcommandersergeantmajor stood where he had always been standing, deliberating.

(41) 'How dreadful!' said the small shepherdess, 'old grandfather has got broken and we are to blame for it! I'll never survive this!' and then she wrung her tiny little hands.

(42) 'He can be mended yet' said the chimney sweep. (43) 'He can be mended very easily! -- (43) Don't get so excited! if they glue his back and put a good rivet in the back of his neck, then he'll be as good as new again and be able to say plenty of disagreeable things to us!'

(44) 'Do you think so?' she said. (45) And then they crept onto the table again, where they used to stand.

(46) 'Look how far we got!' said the chimney sweep, we could have saved ourselves a lot of effort!'

(47) 'If only we could see the old grandfather mended!' said the shepherdess. (48) 'It won't be very expensive, will it?'

(49) And he was mended; the family had his back glued, and gave him a good rivet for his neck, he was as good as new, but he couldn't nod.

(50) 'You seem to have become arrogant, since you have been broken!' said the Billygoat's-legs'-majorandminorgeneralwarcommandersergeantmajor, 'although I don't think that's something to be so proud of! can I have her or can't I have her?'

(51) And the chimney sweep and the little shepherdess looked so beseechingly at the old Chinese; they were so afraid he would nod, but he couldn't and he found it disagreeable to tell a stranger that he had a permanent rivet in the back of his neck, and so the porcelain people stayed together and they blessed grandfather's rivet and were fond of each other until they broke.