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**Realisation and Exploitation of the Prototypical Fairy-Tale Structure in “Peter Pan”,
“The Wind in the Willows”, and “Winnie-the-Pooh”**

Master’s Thesis

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Preface

The study focuses on the realisation and exploitation of the prototypical fairy tale structure in three of the most popular British literary fairy tales: “Peter Pan” by James Barrie, “The Wind in the Willows” by Kenneth Grahame, and “Winnie-the-Pooh” by A. A. Milne. The particular tales were chosen for analysis on the basis of their continuing popularity in Britain and world wide as well as because they have often been cited as examples of “typically” British tales. In identifying the prototypical fairy tale structure, the work proceeds mainly – though not solely – from the universal fairy tale structures as uncovered by the renowned Russian formalist V. Propp (1928).

The first chapter is devoted to the genre of the fairy tale proper and its history. The focus on the history of the folk and literary tales is of crucial importance for comprehending the roots of the expectations and prototypes that are both used and exploited in the tales analysed in the following chapters. “Exploitation” will be understood throughout the paper in the sense it is employed in linguistics, i.e. as deliberate non-observance of norms for the creation of special effects.

The second chapter presents a theoretical basis for the analysis of the mechanisms of exploitation that require not only violations but also, crucially, accepted norms which have to be there for violations to create the desired effects. The mechanisms are shown to be based on prototypical expectations created by norms (of which in the context of the present work scripts, schemata, and scenarios are of particular significance), the latter, in turn, deriving from experience. The discussion is illustrated with the examples from the well-known “Pearl Film” experiment conducted in various countries and analysed from different angles.

The third chapter presents the structure of the prototypical fairy tale and its historical roots as unveiled by the renowned Russian formalist Vladimir Propp (1928, 1956), and the

basic characteristics of the prototypical hero of the fairy tale as described by Meletinsky (1958). The chapter also attempts to fill in gaps in the structure as revealed by the author's analysis of a range of West-European fairy-tales.

The fourth chapter aims to endorse Propp's claims to the universality of his fairy tale morphology and to demonstrate its applicability to literary fairy tales on the example of "The Lord of the Rings" by Tolkien.

The fifth chapter demonstrates an essential overlap between Propp's fairy tale structure and the fairy tale scenarios utilised by Lakoff in his articles focusing on moral politics and "metaphors of war".

The final chapter presents the analysis of "Peter Pan", "The Wind in the Willows", and "Winnie-the-Pooh", aiming to demonstrate how the functions singled out by Propp and common scripts/scenarios/schemata developed in children in their early exposure to prototypical fairy tales are exploited and the expectations are frustrated by the authors for various purposes such as gentle irony, humorous as well as liberating – or at times estranging – effects.

The Conclusion summarises the main findings of the work.

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Introduction

The present work analyses three popular English children’s books that can be described as literary fairy tales in the broad sense of the word: “Peter Pan” by J. Barrie, “The Wind in the Willows” by K. Grahame, and “Winnie-the-Pooh” by A. Milne. The tales were chosen for the analysis on the basis of their continuous popularity in Britain and world wide and because they can be regarded as typically British as compared, for instance, to French ones (on the dichotomy between English and French children’s literature, see, e. g., Kaplinski 1996). Although these tales can be considered fairy tales in the broad sense of the term, they have a peculiar nature. The authors create a special atmosphere basically imbued with humour, irony, and at times, especially in the case of Peter Pan, also a curious feeling of estrangement bordering on sadness.

This first impression leads to a question about possible mechanisms underlying the peculiar effects produced by the tales. Even at first sight one feels that the tales “break” a number of “rules” of the prototypical fairy tales, yet, on the other hand, are not completely

removed from them, either. They, thus, activate the reader's expectations related to fairy tales, and, through partly conforming to them, keep the expectations alive, yet also play with them, upset them, lead the reader down the garden path, in other words, exploit the expectations for specific purposes. This, in broad outline, seems to be the basic mechanism behind the unusual impact of the tales. It also seems that the best tools for disentangling the mechanism are offered by cognitive linguistics.

Everything we perceive, hear, are told about or read is linked up in our minds with our prior knowledge of the world. In order to function in the world, people cannot treat each new person, object, or event as unique and separate. The way we understand a situation in numerous ways depends on our previous experience and on our expectations. Situations serve as impulses or prompts that activate expectations. Expectations, thus, play a central role in our life. The only way we make sense of the world is by perceiving connections between things, in particular between current things and things we have experienced before. The latter are embedded and stored in our mind in the form of images or mental concepts. These vital connections are learned as we grow up and live in a given culture. Thus, we measure a new perception against what we know of the world from prior experience (see, e.g., Tannen 1993:15). Psychologists, anthropologists and linguists describe this knowledge through a great variety of terms, such as "scripts" (Schank, Abelson), "frames" (Bateson, Hymes, Goffman, Fillmore etc.), "scenarios" (Lakoff). These scripts and scenarios not only create expectations but, like all norms, can also be exploited for various purposes, including irony, humour, and liberation from restrictions.

When we have to do with a fairy tale where we intuitively feel that the reader's expectations are exploited, we first have to find out the frames/scripts/schemata that underlie

these expectations. As I looked around for theoretical descriptions of such scripts, the most promising candidate turned out to be the well-known morphology of the fairy tale as identified by Propp (1928) and his followers such as Meletinsky (1956). Propp based most of his theory on Russian folk tales, as presented in the collection of Russian folk tales edited by Afanasiev (1988), but also studied fairy tales from all over the world. Specifically, primeval Siberian fairy tales were used for the research as they were supposed to be most close to the historical roots of the fairy tales, also analysed by Propp. Another author who has explicitly described the structure of a prototypical fairy tale is Lakoff (1991). It is also of special interest to compare the structure as proposed by Propp and Lakoff.

Propp's morphology of fairy tales has already been widely applied to the analysis of the Western literary and folk tales that conform to the expectations given rise to by the prototypical structure of the fairy tale. A case in point is the "Lord of the Rings" by Tolkien. However, Tolkien's series has mainly been analysed on various micro-levels (shorter spans of the narrative, particular episodes, etc). In the present work, the series will be analysed on the macro-level, i.e. on the level of the narrative as a whole, with the purpose of finding added proof to the universality of the applicability of Propp's structure.

On the basis thus built it will be possible to analyse the specific nature of the popular twentieth century literary English fairy tales, and the mechanisms that they use to create their special effects on the reader, which is the final goal of the present work.

Chapter 1

The Genre of the (Literary) Fairy tale

A tale is one of the basic genres of literature. There are different types of tales: fairy tales, tales about animals, moralising stories etc. The characteristics of the tale are very close to those of other genres of folk prose: sagas, legends. Of these, myth is the most ancient genre. Through myths, our forefathers tried to find answers to basic existential and philosophical questions such as the relations between man and nature, nature and society; they also tried to express the moral norms emerging from these relations. It can be claimed that it was myths that gave birth to the genre of fairy tales. The tale changed together with time, yet, as Bakhtin (1979) aptly puts it “some archaic elements of the fairy tale will never die out, however, these elements live on only due to the eternal renewing of the tale” (my translation – I. K.). The genre of fairy tale is, thus, always ancient and always modern.

Literary tales are a specific genre as they change not only with time but also from book to book, from author to author. Every tale by a particular author has its own individual characteristics. The genre of the tale and of the literary tale in particular is defined by a unity of the past and the present.

The main difference between the tale and the myth lies not in their form but in their social function. However, in some cases even the functions of the tale and the myth coincide, for example, when the tale describes some historical facts about the beginning of something. In literary fairy tales, the function may sometimes be exploited for humorous effects, as in many tales by Rudyard Kipling where the “origins” of, e.g., the trunk of the elephant or the thick skin of the rhinoceros are explained.

Due to poetic fantasy, fairy tales may seem unreal and invented. In the late nineteenth/early twentieth centuries the opinion that a fairy tale had nothing to do with reality was widely spread. The famous folklorist M. E. Halansky (cf. Anikin 1984: 7) wrote: “A tale is a story that has no other goal but to influence the fantasy of the listener; it is based on an invented event, an interesting event, interesting either through its incredibility or through its humour” (my translation – I.K.).

Meanwhile, this principle, even should one agree with it, does not deprive the tale of strong ties with reality, which determines its plot, message, language, images and symbols. Fairy tales reflect the mentality of a community, which changes with time. Also, fairy tales, though they share common features, vary with the history and geographical location of the people they are created by.

Numerous attempts have been made to build up a universal classification of folk tales. One of the most well-known of such classifications was proposed by the Finnish ethnographer

Antti Aarne, later translated and revised by the American literary theorist Stith Thompson (Aarne and Thompson 1961/1995). Their four basic types encompass animal tales, tales proper (which include magical and religious tales), facetious tales and formulaic tales (among them chain tales, tales without endings, etc.). However, the classification, though widely recognized, is not the only one.

Literary tales continue the traditions of folk tales, but develop the genre further. They are longer, include a variety of characters and even turn into fairy or fantastic novels such as “The Lord of Rings” by Tolkien. Literary tales have another peculiarity: often, the authors choose children as the main characters of the story, while keeping the magical elements characteristic of fairy tales.

Today we think of (literary) fairy tales and fantasy stories as children’s fiction, yet originally many magic literary tales were created for adult audiences. In the sixteenth century Straparola of Venice published his famous collection of tales “The Delectable Nights”; this in turn influenced Giambattista Basile, whose collection of tales was published in Naples early in the seventeenth century. These Italian fairy tales would certainly have been known in French literary salons who created their own adult fairy tales throughout the seventeenth century, publishing them at Louis the Sun King’s court. These stories were eventually collected in the forty-one volume *Cabinet des Fées*. The term “fairy-tale” (“conte de fées”) was also coined in French salons and was actually a misnomer, since many of these tales contained no fairies but were essentially tales of wonders, depicting ordinary men and women in a world invested with magic (cf. Windling 1995).

In the seventeenth century, i.e. in the Classicist period, when the tale was regarded as a “low” genre, Perrault published his influential book “My Mother Goose Tales” (1697), which

contributed greatly to enhancing the prestige of the genre. It should be emphasised here that Perrault himself in his introduction to the book points to the folk origin of his tales. The language and style of his tales is fairly complex because, similarly to the Italian tales of the sixteenth century, they were meant for aristocratic readers (Dobronitskaya 1987).

These magical tales of Italy and France were rich, complex and sensual works definitely meant for adult audiences. Straparola had to defend his book against charges of indecency before the Venetian Inquisition; Basile's *Sleeping Beauty* (one of the earliest versions of the story) is wakened not by a chaste, respectful kiss, but by the birth of twin children after the prince has come, raped the sleeping woman, and left again. The French stories were less obscene than the Italian ones, but were, nevertheless, written for an audience presumed to be adult, aristocratic, and well educated (cf. Windling 1995).

In 1812—1815 “Children’s and Family Tales” by the Grimm brothers were published. Originally, the brothers wanted to preserve the natural form of the folk tale but later, under societal pressure, gave up the principle and, though using some features of the folk tales, canonised their writings as the genre of a literary tale.

H. C. Andersen introduced into his tales descriptions of nature, and human emotions. Andersen not only improved on and developed the genre of the literary tale but also endowed it with the final form as it is known today. One of the charming features of his tales is a balance between reality and fiction (Valova 1999).

In the Western world, the association of fairy-tales with child audiences started in Victorian England. In the nineteenth century, with advances in printing and cheap book making, a separate publishing business of books for children appeared. In Britain, Victorian editors, looking around for cheap story sources, seized upon European tales such as

Villeneuve D'Aulnoy's "Beauty and the Beast", transforming them into gentler, simpler stories for proper Victorian children.

Meanwhile, the point of view has also been expressed that in England the tale appeared together with Romanticism, as the Romantics claimed it as the source of their inspiration and thus prepared the ground for the development of the literary tale in Great Britain. In 1851, Ruskin published his tale "The King of the Gold River", in 1855 "Children of the Water" by Kingsly appeared, and in 1865 "The Adventures of Alice in Wonderland" was published. In the sixties and seventies, the tales by G. MacDonald appeared and the publishing of the translations of the tales by Grimm and H. C. Andersen completed the whole process.

Burtsev and Semina in their book "English Literary Tale of XIX - XX" (1991) emphasise the contribution of Grimm, Andersen, and other European Romantics to the development of the genre of the tale. They call Dickens, Ruskin and Thackeray the founders of the genre in England.

In our century, Walt Disney Films and Little Golden Books have continued the watering-down process begun in the nineteenth centuries as well as the habit of publishing the French salon tales anonymously, as if they came straight from the folk tradition without the touch of an artist's hand. This process of "cleaning up" the old tales, making them safe and respectable, "drained the life-blood from the heart of them" (Windling 1995). The original tales were never meant to be safe; happy endings were not guaranteed; heroines were ill advised to sit passively awaiting rescue. The older variations of fairy tales looked at the darkest parts of the life – particularly the lives of women and peasants.

The authors of magic stories designed specifically for children follow the traditions of both folk fairy tales and the European literary tales of the sixteenth and seventeenth centuries

in their “cleaned-up” form. However, there are also important differences. On one hand literary tales have a more complicated structure: they are longer and have a greater number of characters; the plot of most of them is original; on the other hand, the fact that they are meant for children often makes authors simplify and mitigate the story-line as well as other elements of the tale so that the tale would not exercise too strong an effect on the child’s supposedly fragile mind. Meanwhile, the latter point is debatable. In particular, Tolkien (1955) disputes the famous literary critic and expert in fairy tales, Andrew Lang who paraphrases a quotation from the Bible: “Whoever does not receive the Kingdom of Fairy like a child will never enter it”. Tolkien contends that children are not naïve and also stresses that they are fair. He also resorts to the support of Chesterton who had related a case where he saw “The Bluebird” by Maurice Maeterlinck together with some children and realised that the children were greatly disappointed at the fact that the story does not end in a Day of Judgement and the main characters will never know that the Dog was their Friend but the Cat – the Traitor. “Children”, writes Chesterton, “are innocent and like fairness, whereas we, the adults, are mostly sinful, thus, naturally, prefer mercy instead” (quoted from Tolkien 1955). Proceeding from this, Tolkien argues with Andrew Lang who, trying to be kind and reject severe punishment to the characters of his stories, sins against fairness. Tolkien defends children and calls the adults to respect them. He thinks that fairy tales should not be written specifically for children but for adults as well. A “non-cleaned-up’ tale may have a very strong emotional and moral impact on the child’s mind.

As demonstrated by the above survey, “tale” in general and “fairy-tale” in particular are terms that have been used with considerable latitude. In addition to the interpretations already given two more prominent ones should be added.

V. Propp (1928) limits the term to folk tales with a certain structure: in a fairy tale, there is a “problem” (беда), or a “lack” (недостача) of something, and then there is a “hero” (герой) who sets off to eliminate the problem or fetch the “thing” that is lacking; on his way to the “faraway land/kingdom” (тридесятое царство) he is to overcome certain difficulties, usually relying on a “magic helpmate” (волшебный помощник); in the end he succeeds in everything and marries the princess and usually gets the power and becomes the new king (for more detail, see below Chapter 3, section 2). Meanwhile, for Tolkien, a fairy tale is the tale of any genre or even any mood that deals with the Fairy Land – a definition somewhat broader than that of Propp. Tolkien’s definition, however, excludes, firstly, the moralising tales or fables about animals, who are, in fact, men disguised as animals (such as “The Tale about a Fox” or even some stories by Beatrice Potter), and secondly, those that are presented in the form of a dream, like, for instance, “The Adventures of Alice in Wonderland”. However, closer analysis reveals a significant overlap between the two definitions, which are very far from being mutually exclusive. The world famous fairy tales and fantasy novels written by Tolkien himself (“Hobbit: There and Back Again” or even “The Lord of the Rings”) effectively fall under both definitions.

Since the present work analyses not folk tales proper but literary tales, and fairly unusual ones at that, it seems wise to start out with a broad definition that would also cover all of Aarne and Thompson’s types and for which the differences between Propp and Tolkien are not relevant. For the purposes of the present work the central necessary features of a fairy tale are the presence of magical elements (thus, children’s books that narrate realistic stories about children, are excluded), and some kind of wonderland, however idiosyncratically presented. Also, an appreciable degree of closeness to prototypical fairy tale structures is required.

Chapter 2

Expectations We Live By

Everything we perceive, hear, are told about, or read is linked up in our minds with our prior knowledge of the world. The way we understand the situation in numerous ways depends on our previous experience and on our expectations. In order to function in the world, people cannot treat each new person, object, or event as unique and separate. The only way we make sense of the world is by perceiving connections between things, in particular between current things and things we have experienced before. The latter are embedded and stored in our mind in the form of images or mental concepts. These vital connections are learned as we grow up and live in a given culture. We measure a new perception against what we know of the world

from prior experience (see, e.g., Tannen 1993:15). Situations serve as impulses or prompts that activate expectations, which, thus, play a central role in our life. Most of the prior experience is formed in the childhood, specifically through education, through reading, listening to stories, etc. Inter alia, fairy tales that are often the first books we come across have a major influence on the expectation-forming process.

The notion of expectations is central to theories in the fields of linguistics, artificial intelligence, cognitive and social psychology, anthropology, etc. In linguistics, the area that deals with expectations in the most direct manner is cognitive linguistics and pragmatics in general with their approach to language that centres firstly, round the notion of conceptualisation as the way of creating meaning in language, and secondly, the view that language is related to mental representations. As Tenjes (2003: 186) puts it, “language images in my mind”. Whenever a person hears a new word or phrase, or encounters an unknown situation, s/he imagines a picture or scene, which is already meaningful to him/her, based on the background information s/he possesses.

Different authors use various terms for the mental entities that form the basis of expectations: schemas, frames, concepts, scripts, scenarios, etc. These “scripts” (Shank and Abelson 1977) or “schemas” (Bartlett 1932), “encode the stereotypical sequence of actions in everyday happenings” (Eysenck and Keane 1995: 263). In the following survey of how mechanisms ensuring the functioning of the background information have been conceptualised, I am going to, in the main, group scholars according to the terms they use.

The study of mental entities that underlie expectations can be traced back to Bartlett (1932), who first used the term “schema” in his book “Remembering”. The term was taken up by Chafe (1977) as well as by Rumelhart (1975), Bobrow and Norman (1975), and many

others who worked in the field of artificial intelligence. The term “script” was introduced in the work of Abelson and Schank (1977). The term “frame” was used in anthropological work by Bateson ([1954] 1972) and was picked up by Hymes, Goffman, Fraake, and Fillmore. Lakoff used the term as well as another one – “ICM – Idealized Concept Model” – to denote similar phenomena. Finally, from another academic tradition it is worth mentioning Propp’s “functions” here as these, too, essentially contribute to the process of expectation formation (Propp 1928).

To an extent, all these terms can be subsumed under what R. N. Ross (1975) calls “structures of expectations”, a term that expresses the fundamental idea that on the basis of one’s experience of the world in a given culture one organizes knowledge and uses this knowledge to predict interpretations and relationships regarding new information, events, and experiences. Bartlett (1932), the earliest of the theorists discussed here and the first psychologist to use the term *schema*, articulated this approach as follows: “The past operates as an organized mass rather than as a group of elements each of which retains its specific character” (1932: 197). He further pointed out that an individual “has an overmastering tendency simply to get a general impression of the whole; and, on the basis of this, he constructs the probable detail” (1932: 206). The dynamic aspect of Bartlett’s notion should be emphasised here: “the organized mass results of past changes of position and posture are actively doing something all the time; are, so to speak, carried along with us, complete, though developing, from moment to moment” (1932: 201).

Perhaps the most direct descendant of Bartlett is Wallace Chafe who, specifically, studied the recall of events by showing a film (“The Pear Film”, created in 1975) to groups of subjects and having them retell what they saw at later intervals (for results, see Chafe 1980).

Chafe's major interest was in the kinds of processes a person applies to convert his knowledge, from "predominantly nonverbal to begin with, into a verbal output" (1977a: 41).

He suggested that the process is made up by three elements:

1. The determination of a *schema*, which refers to the identification of the event.

2. The determination of a *frame*, which, in Chafe's case, refers to the sentence-level expression about particular individuals and their roles in the event.

3. The choice of a *category* to name objects or actions which play parts in the event.

To make choices on the three levels, one must "match the internal representation of particular events and individuals with internally represented prototypes" (Chafe 1977a: 42).

Thus, another term to be used here is "prototype", which first appeared in the colour term studies of Berlin and Kay (1969) and in the "natural category" researches of Rosch (1973) and which is inextricably intertwined with the notion of expectations.

The social psychologist Abelson's interest in *scripts* spans three fields: ideology, story understanding, and social behaviour. He investigates the relationships of scripts, attitudes and behaviour: "In our view, attitude toward an object consists in the ensemble of scripts concerning that object" (Abelson, 1976:16). As he notes, scripts are explanatorily useful when there is a clash between how people behave and how you might expect them to behave. An understanding of their scripts, then, explains the link between attitude and behaviour.

In the area of story understanding, Abelson has worked alongside with Schank. They distinguish two kinds of scripts: situational and planning. Planning scripts are said to "describe the set of choices that a person has when he sets out to accomplish a goal" (Schank

and Abelson, 1975:154), and therefore seem identical to what they now define as a separate knowledge structure called a plan. The *situational script* seems to be what they now simply call *script*, that is, a familiar, causally connected sequence of intentional events.

Finally, the term *frame* has probably the widest distribution, occurring, though in different meanings, in many studies by many scholars, such as Bateson, Hymes, Goffman, Minsky, Fillmore, Lakoff, and others.

According to Deborah Tannen (1993), the concept of framing has influenced thinking about language interaction ever since it was introduced by Gregory Bateson in “A Theory of Play” ([1954] 1972). Bateson showed that “no communicative move, verbal or nonverbal, could be understood without reference to metacommunicative message, or metamessage, about what is going on - that is, what frame of interpretation applies to the move” (Tannen 1993: 3). Bateson introduced the notion *frame* in 1954 to explain how individuals exchange signals that allow them to agree upon the level of abstraction at which any message is intended. Bateson insists that frame is a psychological concept, but to characterize it, he uses “the physical analogy of the picture frame and the more abstract ... analogy of the mathematical set” (Bateson, 1972:186). It should be noted here that while the set analogy seems appropriate, the metaphor of the picture frame is misleading: what frames like “play” versus “serious fight” actually remind one is the *title/label* attached to the picture (cf., in this connection, Strachle’s formulation below).

For Minsky, this term denotes such event sequences as, e.g., a birthday party, but also ordered expectations about objects and setting. Minsky distinguishes at least four levels of frames:

1. surface syntactic frames (mainly verb and noun structures);

2. surface semantic frames (seemingly corresponding to Fillmore's notion of case frame);
3. thematic frames ("scenarios");
4. narrative frames (comparable to Schank and Abelson's scripts).

The major difference between Minsky's understanding of frames and those of others is that Minsky's frames are static pictures that are just stored in our memory and applied in their original ready-made form to particular situations (Minsky 1974).

In his work on the ethnography of speaking, Hymes (1974) uses the notion of frames as one of the "means of speaking". According to him, if we are to interpret utterances in the way they were intended, a hearer must know what "frame" s/he is operating in, that is, s/he is to be familiar with the kind of activity s/he is engaged in. The activity can be joking, imitating, chatting, lecturing or any other. Frames thus understood are culturally determined.

Frake (1977) traces the use of "frame" in cognitive anthropology to structural linguists and broadens the concept, applying it not only to isolated sentences but, as well, to a sequence of conversational exchange. Also, he opposes a static notion of frames in favour of an interactive model. Frake adds that the key aspect of frames is what the people are doing when they speak. He discusses the notion of event, which seems to correspond to what Gumperz (1977) calls an activity as the unit of study: an identifiable interactional happening that has meaning for the participants. According to Gumperz (1982), conversational inference, which can be understood as a process requisite for conversational involvement, is made possible by the context and the cues that signal the speech activity in which participants perceive themselves to be engaged. Gumperz's notion of speech activity is thus a type of frame. "It is in the work of Gumperz and those influenced by him that one finds the greatest justification for

Goffman's belief in the ability of linguistics to elucidate the structural basis for framing" (Tannen, 1993: 4). The anthropological/ sociological view, thus, stresses frame as a relational concept rather than a fixed sequence of events stored in people's minds; it refers to the dynamic relationship between people, like Bartlett's "organized mass" of past experience which is "actively doing something all the time" (see above). Frake ends his 1977 paper with the extended metaphor of people as mapmakers whose "culture does not provide a cognitive map, but rather a set of principles for mapmaking and navigation", resulting in "a whole chart case of rough, improvised, continually revised sketch maps" (1977: 6-7).

The notion of frame was also taken up by researchers in communication and psychology, for example Watzlawick, Beavin, and Jackson (1967). However, the most important and comprehensive treatment of framing came in Erving Goffman's "Frame Analysis" (1974). The work provides a complex system of terms, concepts, and examples to elucidate the numerous levels and types of framing that constitute everyday interaction.

In recent times, Bateson's seminal theory as well as Goffman's elaborate framework have also started to be applied to microanalytic linguistic analysis of real discourse produced in face-to-face interaction (e.g. Watanabe 1993, Ross 1998, Gu 1999, Kivik and Vogelberg 2003, etc).

Goffman's attention to multiple layers of framing in everyday life later focused more and more specifically on the use of language ("Forms of Talk" 1981). He became increasingly interested in the work of linguistic discourse analysis. In the chapter entitled "Footing" he observes: "linguistics provides us with the cues and markers through which such footings become manifest, helping us to find our way to a structural basis for analysing them" (1981: 157). Deborah Tannen (1993) in her work on discourse framing conceptualises frame as a

concept somewhat similar to “schema”. Together with Wallat she defines it as “what is going on in interaction, without which no utterance (or movement or gesture) could be interpreted” (Tannen and Wallat, 1993: 59). Thus, as Straehle (1993: 213) puts it, “frames are like labels we use to identify what we and our interlocutors are doing”. This label can be understood as something that activates the prototypical framework (“script”, “schema”, “scenario”) that, in its turn, serves as the basis of our expectations.

Discourse analysis can provide insight into the linguistic means by which frames are created in interaction, while the concept of framing in its turn provides a fruitful theoretical foundation for the analysis of interaction. Wallace Chafe (e.g. 1977a, b) was one of the first linguists to point out that the first step in the process of conveying nonverbal experience into verbal output is to determine the pertinent schema, the identification of the event. Chafe’s theory refers to sentence level expressions about particular individuals and their roles in the event.

Fillmore (1975), who also made use of the notion “frame”, brings all these ideas into focus in connection with linguistics. He begins with listing of theories of prototype and frame from a variety of disciplines. Fillmore uses nearly all the terms we have discussed (except “scripts”). His thesis is that a frame-and-scene analysis of language can elucidate hitherto fuzzy areas of linguistics. He uses the word “frame for any system of linguistic choices ... that can get associated with prototypical instances of scenes” and the word *scene* for “any kind of coherent segment of human beliefs, actions, experiences or imaginings” (Fillmore, 1975: 124). Furthermore, “people associate certain “scenes’ with certain linguistic ‘frames’”(Fillmore, 1975: 2).

Of special significance in this context is the work of Lakoff (1993, 2001, 2003a, 2003b, 2003c, 2003d, 2004) that links metaphors with *scenarios*. It is this linking that he defines as framing. “Language always comes with what is called “framing”. Every word is defined relative to a conceptual framework. If you have something like “revolt”, that implies a population that is being ruled unfairly, or assumes it is being ruled unfairly, and that they are throwing off the rulers, which would be considered a good thing. That’s a frame” (Lakoff 2003d). Implicit here is a juxtaposition with a different, indeed opposite, frame that is associated, e.g., with “insurgency”.

Frame, according to Lakoff, is “a mental structure that we use in thinking” (Lakoff 2003b). All words are defined relative to frames. In one of his recent articles Lakoff exposes the Republicans’ manipulation of public consciousness with the “tax relief” frame. The relief frame is an instance of a more general rescue scenario in which there is a hero (the reliever), a victim (the afflicted), a crime (the affliction), a villain (the cause of affliction), and a rescue (relief). The hero is inherently good, the villain is evil and the victim after a rescue owes gratitude to the hero. The term “tax relief” evokes all this. It presupposes a conceptual metaphor: taxes are an affliction, proponents of taxes are the causes of affliction (the villains), the taxpayer is the afflicted (the victim), and the proponents of tax relief are the heroes who deserve the taxpayer’s gratitude. Those who oppose tax relief are, thus, bad guys who want to keep relief from the victim of the affliction, the taxpayer.

Here Lakoff’s use of the prototypical fairy tale scenarios (see below, Chapter 5) is of special interest, as these are amazingly close to the “functions” introduced by the famous Russian folklorist and ethnographer Propp (1928, English translation 1958), whose work will be drawn on extensively in the present work.

What unifies all these approaches is the realization that people face the world not as naïve, blank-slate receptacles, or “*tabulae rasae*”, who take in stimuli as they exist in some independent and objective way, but rather as old-timers of perception who have stored their prior experiences as “an organized mass”, and who see events and objects in the world in relation to each other and in relation to their prior experience. This prior experience or organized knowledge then takes the form of *expectations* about the world, and in most cases, the world confirms these expectations, saving the individual the trouble of starting from scratch all the time. “Expectations make it possible to perceive and interpret objects and events in the world, they shape those perceptions to the model of the world provided by them” (Tannen 1993: 21). One forms a general impression and furnishes the details, which one builds from prior knowledge as stored in the form of sripts/schemata/frames/scenarios. Thus, structures of expectation make interpretation possible, but in the process they also reflect back on perception of the world to justify that interpretation (Bartlett, 1932).

As an illustration to all these theories, Tannen (1993) provides an analysis of Wallace Chafe’s “Pear Film” (www.linguistics.ucsb.edu/faculty/chafe/pearfilm.htm). This film was shown to small groups of young women who then told another woman (who they were told had not seen the film) what they had seen in the movie at University of California at Berkley in 1975. The film lasts for six minutes and includes sound but no dialogue. Put in simple terms, it shows a man picking pears from a tree, then descending and dumping them into one of three baskets on the ground. A boy comes by on a bicycle and steals a basket of pears. As he is riding away, he passes a girl on a bike, his hat flies off his head, and the bike overturns. Three boys appear and help him to gather his pears. They find his hat and return it to him, and

he gives them pears. The boys then pass the farmer who has just come down from the tree and discovered that his basket of pears is missing. He watches them walk by eating pears.

This film was shown in ten different countries (Chafe 1980). Tannen oversaw the administration of the experiment in Athens, Greece, and has studied the Greek narratives. In describing the events and people in the movie, subjects organised and altered the actual content of the movies in many ways. The ways in which they did this are evidence of the effect of their structures of expectation about objects and events in the film. The comparison of narratives told by Greek and Americans showed as well that these structures are culturally determined.

On the basis of her analysis Tannen (1993) isolated sixteen general types of evidence which represent the imposition of the speakers' expectations on the content of the film: omission, repetition, false starts, backtrack, hedges and hedge-like words or phrases, negatives, contrastive connectives, modals, inexact statements, generalisation, inferences, evaluative language, interpretation, moral judgement, incorrect statement, and addition. The evidence works mainly through frustration of expectations, i.e., we become aware that the speaker had expectation through his or her indicating that the film in some way did not correspond to the his or her expectations. Tannen also identified levels of frames such as experiment frame, story-teller frame, and film-viewer frame which evidenced significant cultural differences. Cultural differences between experiment-frame and story-teller frame were also revealed in a replication of the experiment by Tōugu (2004) whose subjects — Estonian and American students, respectively, approached the task set in the experiment in almost diametrically opposite ways, again as evidenced by cues such as negatives, incorrect/ironic statements, etc., in their narratives.

In conclusion, Tannen writes “the structures of expectation which help us process and comprehend stories serve to filter and shape perception. That is why close analysis of the kinds of linguistic evidences ... can reveal the expectations or frames which create them” (Tannen, 1993:53).

Frames, scripts, scenarios, or expectations are not explicitly referred to by Sperber and Wilson (1986/1995) in their seminal “Relevance, Cognition and Communication”. However, assumptions most readily activated that determine the processing effort and thereby (partly) the relevance can be viewed as predominantly deriving from scripts/frames/scenarios/schemata. Moreover expectations play a significant part in Sperber and Wilson’s account of the creation of poetic/stylistic effects, notably irony, which they describe as echoic expression, specifically expression of a mental representation of an attributed representation, which shows the speaker’s attitude to the latter. Sperber and Wilson do not specify concrete means of demonstrating the attitude since the thrust of their argument is directed against the “received” theory according to which irony is obtained through stating the opposite of what is meant. However, their examples make it clear that some kind of contradiction contained in the “echo” is the key to attitude-demonstration. Contradiction in itself, however, is a means of frustrating expectations: in the case of irony (and humour), of expectations based on attributed representations which themselves (although, again, Sperber and Wilson do not explicitly say so) are stored in the form of scripts/prototypical scenarios/schemas.

Thus, in communication, schemas are either followed or exploited, and thus the expectations are either met or frustrated. In the latter case various kinds of stylistic, humorous, or impressive effects are achieved. In the following chapter, I am going to elaborate on one of

the basic schemas/scenarios that are either followed or exploited in fairy tales, including literary fairy tales meant for children, viz. Propp's structure as expounded through his morphology of the fairy tale.

Chapter 3

The Morphology and Historical Roots of the Fairy Tale

3.1 The Morphology of the Tale

According to the renowned Russian scholar V. Propp (1928, 1956), the invariant part of the tale is connected, first and foremost, with the functions of its characters, which are the key elements in the tale's morphology. He considers these functions universal. In other words, Propp claims that in all fairy tales, at least as he defines them, the same functions of the characters can be traced – though naturally not all are present in all tales – wherefore they all essentially have the same structure, which in the terms of present-day linguistics can very well be called a script, schema, or scenario. The number of functions is limited, which makes it possible to provide an exhaustive analysis of them. The following gives a general survey of the functions and structure as described by Propp, which I am going to illustrate with examples of my own.

Usually, the tale starts with the introductory situation, where the characters are just named and their roles are distributed. Perhaps the best-known introductory phrase in English is “once upon a time in a far away land there lived ...” followed by the enumeration and general characterization of the protagonists. It is important to underline the contrast between the introduction and further development of the tale: the former is calm and peaceful, while the latter is full of sorrows, difficulties, and adventures. The contrast serves to endow the tale with greater emotional impact. The introduction is ensued by 31 main functions that make up the body of the tale:

1. One of the members of the family leaves home (departure (отлучка)). The member may be a merchant setting off to trade in the faraway land (as, for instance, in the Russian tale “Scarlet Flower” - “Аленький цветочек” that is familiar to the European reader under the name of “Beauty and the Beast”), or the young going to the wood to gather some berries, etc. In some cases, the departure can be related to the death of the protagonist's (hero's) parents.

2. There is a certain ban (запрет) imposed on the hero or, less frequently, heroine, for example, s/he is not to go to some part of the house or leave the house. Here we can easily recollect the Charles Perrault tale “The Blue Beard”, in which the whole story is based on the ban imposed on the wives not to go to a certain room of the house.

3. The hero breaks the ban (нарушение). In this case, a good example is provided by the famous Russian fairy tale, “The Frog-Princess” – “Царевна-лягушка”. In it, Ivan is told not to touch the skin of the frog, but when the latter turns into a beautiful princess and goes to the ball held by Ivan’s father, the tsar, Ivan breaks the ban and actually burns the skin. A famous biblical example is of course the story of Lot’s wife who, against the ban, looks back at the city of Sodom. From Greek mythology we can cite the story of Orpheus saving his wife from Hades and, again against the ban, looking back on their return to the Earth.

4. The wrecker/villain (вредитель) tries to make inquiries (выведывание) and get some information about the hero. Sometimes this function is fused with the previous one, in which case the wrecker not only tries to make inquiries, but also tempts the protagonist to break the ban. Here a well-known example is provided by the Bible, where Eve was tempted by the snake (wrecker) to taste the forbidden fruit.

5. The wrecker/villain succeeds in getting information about the hero/victim (выдача). Here it should be stressed that Propp makes the point that the roles of the hero and the victim can – though need not be – merged. For instance, in “Snow White”, the stepmother finds out that Snow White is more beautiful than she is, and later, finds out that Snow White is still alive and locates her whereabouts. Here, Snow White is both the hero(ine) and the victim.

6. The villain tries to cheat the victim or to get his or her property (подвох). For example, in all the variations of the tale about Snow White, the stepmother/witch turns into an

old woman to cheat Snow White, or in the famous Russian folk tale found in the collection by Afanasiev (1988) “Finist – the Wonderful Falcon” (“Финист – ясный сокол”) evil sisters put knives on the window to prevent Finist from entering the house.

7. The victim yields to the cheating and, by this, helps the wrecker (complicity, пособничество). This function can have different variations but in every case the hero/victim helps the villain, either by falling asleep, when he is not supposed to or by, for instance, making an agreement with the wrecker – there the common formula usually used is: “Give me the thing that you have at home and about which you do not know” – “Отдай то, чего в доме не знаешь” (which very often turns out to be the hero’s new-born child). According to V. Propp, the element can be described as preliminary trouble – “предварительная беда”.

8. The villain/wrecker causes damage to one of the members of the family (вредительство). Propp thinks that this function is crucial as it is at this point that the very action of the tale is created. The function has different variations, from the dragon kidnapping the princess to the magic mare damaging the crops. Another variant of this function is when a member of a family lacks something (недостача) – this variant is common in many Russian tales. A case in point is the tale where the tsar asks the hero to get him the rejuvenating apples (молодильные яблоки) or the feather of the magic bird (перо Жар-птицы).

9. The problem or the lack is reported. Then comes the demand or order to the hero, and the latter is sent somewhere. This is a linking element of the tale (посредничество, соединительный элемент).

10. The hero agrees to fulfil the assignment (the beginning of the counteraction - начинающееся противодействие). This can be marked by the words such as “Let me go and find your princesses” (“Позволь мне царевен твоих разыскать”). However, this element can

only be found in those tales where the hero is also a searcher but not someone enchanted or kidnapped (i.e. a victim).

11. The hero sets off (отправка). Here a new character usually enters the narrative, viz. the so-called donor (даритель).

12. The hero is interrogated, attacked or tried, and thereby prepared for the moment of receiving a magic thing or helpmate. This is the first function of the donor. This usually happens in the forest in the hut of the donor. Alternatively, the hero helps some animal, like in the famous Russian tale about the Gray Wolf and Ivan-Carevich, or an ugly/poor/repellent person to whom others have refused help.

13. The hero reacts to the actions of the future donor (the reaction of the hero - “реакция героя”) by answering questions, performing some tricky task, etc.

14. The hero gets the magic thing or helpmate. The ways of getting it can vary. The hero can find it, buy it or get it from the witch. Here we again can recall the above-mentioned tale about the Gray Wolf (to be found in the collection of fairy tales by Afanasiev 1988). The hero gets the magic thing or helpmate. The ways of getting it can vary. The hero can find it, buy it or get it from the witch. The story of the Gray Wolf is worth special mention in this connection since it brings into relief the way of getting the helpmate through choosing the right road to go at the crossroads – “the one who goes straight from this pole will be cold and hungry, the one who goes to the right will be alive and in good health but his horse will be dead, and the one who goes to the left will be killed but the horse will stay alive and in good health” (Afanasiev 1988 p. 154). This is a rather common function in Russian tales and epics (былины).

15. The hero arrives at the place where the thing or person he is looking for is kept.

This is a sort of spatial transition from one kingdom to the other (путеводительство). The other kingdom is the Far-Away Land proper. The transition can be performed on horseback, or on foot, or with the help of magic things (in the latter case the transition is near-momentaneous).

16. The hero fights the villain. This can be either a real battle, like the one with the dragon (in Russian tales, змей-Горыныч), or a sort of conquest, where the hero fulfils difficult and very often dangerous assignments.

17. The hero is branded/marked, for example, the princess cuts the hero on his cheek with a knife, or kisses him and a star appears in his forehead.

18. The hero wins the villain (victory - победа).

19. The first lack or problem is eliminated. In many cases this means that the victim is saved. That is the climax of the tale and refers us to the beginning of the tale.

20. The hero comes back (return - возвращение). Usually, this is conducted in the same way as the arrival at the faraway land/kingdom (тридесятое царство).

21. The hero is chased (преследование, погоня).

22. The hero escapes from the chase (спасение). He either flees or uses the magic things to prevent the villain (or, in some cases the villain's relatives, usually his mother, for instance the mother of the monster) from catching him. For instance, in the Anglo-Saxon epic "Beowulf", the hero, after killing the monster Grendel, has to resist and fight Grendel's mother, the horrible witch who lives in the lake. There he uses the magic sword to kill her.

23. The hero arrives home but he is not recognized (не узнанное прибытие). In some tales he stays, e.g., at some craftsman's place, for an extended period of time.

24. The false hero claims unjustified rights (необоснованные притязания). Usually, this function refers to the brothers of the hero, or some general or official. For instance, in the fairy tale about the Gray Wolf, the brothers kill Ivan on his way back home, take the princess, and arrive at the palace. It is possible that this function is related the Bible story about Esau and Jacob.

25. The hero is confronted with a difficult task (трудная задача). Usually this is done to distinguish between the true and the false heroes. The assignments vary. For instance, the hero may be asked to find his bride among several girls looking absolutely alike. The hero usually fulfils the task with the help of the magic thing or mate. In the situation in which the hero is wounded or even killed, it is the magic mate who helps.

26. The assignment is fulfilled (решение).

27. The hero is recognized (узнавание).

28. The false hero is convicted (обличение).

29. The hero gets a new image (трансфигурация). This is done with the help of the magic thing or mate too. For instance, the hero comes through the ear of his magic horse, or just puts on new magic clothes and becomes handsome and glorious.

30. The villain is punished (наказание). This is usually the villain of the second part of the tale, the so-called false hero.

31. The hero gets the reward through marrying the princess (sometimes the prince) and coming to the throne (Свадьба и воцарение).

The dramatis personae of the fairy-tale can be summed up as follows:

1. Hero (also the Seeker or Victim)

2. Villain/wrecker

3. Donor (from whom the hero gets some magical object)
4. Magic Helpmate (the character that helps the hero in the quest)
5. False Hero (the character who takes credit for the hero's actions)
6. Prince/princess (the person the hero marries/saves)
7. Victim (person harmed by the villain, can be identical with the hero).

This is the general the structure of the folk fairy tale as Propp presents it in his book “The Morphology of the Fairy Tale”. The author also mentions that the functions can have variations, for example sometimes some of them are trebled, merely for stylistic and expressive purposes, while others can be omitted. Also, it is important to note that though terminology-wise the theory appears to be based in male-oriented environment – which has often been pointed out by critics as one of its limitations – it is actually the function rather than the character that forms the basis of the structure, so, e.g., the hero can be a woman (below, I will use the term “heroine” in such cases), the reward may be a man (e.g., a prince). Critics have also attributed to Propp the requirement of a strict order of the functions. However, Propp himself never explicitly insists on the order and, in fact, the theory will gain much wider applicability if we allow for a freer (or in some cases even random) order of events and characters.

Propp based his structure on a thorough analysis of about 100 tales from the famous collection of Russian folk tales by Afanasiev (1988). He chose the Russian folk tales mainly because of linguistic reasons; however, in his research of the historical roots of the tale (see next section of the thesis) he gives examples from the tales and myths by different nations at different stages of their development. Also, his functions have been extensively used in

literary and cultural studies (a Google search of “Vladimir Propp” alone yielded 6390 non-Russian results) where they have been applied to works as widely divergent as the *Odysseus* (see., e.g. <http://www.faculty.gvsu.edu/websterm/OdyPropp2.html>) and *Star Trek*. The present thesis will, therefore, in a considerable measure be based on Propp’s structure.

However, there is obviously no reason to regard Propp’s theory as the last word in the analysis of the fairy-tale structure, which is also evidenced in the fact that besides being widely applied, his theory has, as already mentioned, also been amply criticised for its (genuine or imagined) limitations (as is of course the case with all major ground-breaking theories). In particular, analysis of many famous fairy tales shows that some wide-spread functions are missing in the list, e.g., the function of reviving the hero(ine) or the prince(ss) (cf., e.g., *Snow White*, the numerous tales including the use of the water of life and death, etc.). Another example of a function that is present in major tales and epics but missing from Propp’s list is the composition of a song or hymn praising and glorifying the hero after the victory. My analysis below will, of necessity, have to take into account pertinent modifications, the more so as these are relevant to the more recent, and in particular literary, fairy-tales that underlie expectations of the likely readers of “*Peter Pan*”, “*The Wind in the Willows*” and “*Winnie-the-Pooh*”.

3.2. The Historical Roots of the Fairy Tale

In his second ground-breaking book, “*The Historical Roots of the Fairy Tale*” (1956), Propp tackles the origins of the functions that he describes. According to him, all functions go back to the dawn of human civilization, to ancient pagan rites, particularly the most important among them – initiation, that is the ceremony which every young man of a pagan tribe had to

go through to be considered an adult and to obtain the right to get married. That is why, claims Propp, the core of most folk tales consists in finding a bride and acceding to the throne. Even if there is no talk of prospective marriage at the beginning of the tale, there is a tendency for the story to end in a wedding and/or a sort of coronation. Propp carefully analyses all the functions to prove this theory. In this connection, it is important to note that in this work he resorts not only to Russian fairy tales but to those from the world over and, most significantly, to “exotic” fairy tales of Siberian peoples which can be regarded as closest to the genuine roots of the fairy tale.

Every tale starts, as we have seen above, by a sorrow (беда) or lack (недостача), or a ban to do something (запрет). In the case of the ban, Propp refers to the famous work by Frazer “The Golden Bough” (1911), where Frazer writes about the children of kings and queens, and of pagan priests or shamans, who were kept in special, usually secret places, and were not supposed to see the light, or to taste the ordinary food, or to touch the land, and certainly not to meet people. There is another very interesting ban/interdiction – the one on cutting hair. In ancient times, people believed hair to be magic and to contain strength and sacred knowledge (cf. in this connection the story of Samson and Delilah, the one of Perseus and Gorgon). The colour of the hair of the heroine, or the princess and future bride of a hero is usually golden. The long beautiful golden hair, on the one hand, show her great magic powers (length), and on the other, her relation to the Faraway Kingdom (colour).

This Faraway Kingdom/Land is an invariant feature of practically every tale, European or Asian. Let us analyse its characteristics. Firstly, its location can be anywhere: in the sky, underwater, underground, etc. However, one thing is common – to get there you need either some magic thing or helpmate. Secondly, when the hero is chased after the fight with the

dragon or after having fulfilled the task, the relatives of the villain follow the hero to a certain point only, as it were a border between the Faraway Kingdom and the one in which the hero lives. Another interesting fact is that the kingdom of the hero always borders on the Faraway one. Proceeding from all these characteristics, Propp suggests that historically, the Faraway Kingdom/Land is the Kingdom of Death. If we keep to this point of view, then all the above points are easily explained. Firstly, the dead cannot go back to the world of the living. Secondly, any human life “borders” on death. Thirdly, the Faraway Kingdom is located in different places in accordance with different beliefs as regards the location of the Kingdom of Death. In ancient times people believed that to get to the Kingdom of Death and come back alive is possible only for those who have special magic powers. In the tale, the knowledge of magic is often personified through the helpmate.

The two most wide-spread helpmates are the eagle and the horse. We can also find the wolf acting as a helpmate, especially in Russian and some later Germanic tales. To a linguist, the very name of the main character of the Germanic epic of Beowulf explains a lot: according to different authors its etymology is either “bee-wolf”, “mountain-wolf” or “shining-wolf”, see www.heorot.dk/beowulf-rede-notes.html, with consensus about the “wolf” part. The storyteller mentions the unbelievable strength of Beowulf – he was stronger than thirty men – and his magic powers: when all the warriors fell asleep, he managed to stay awake and kill Grendel (the ability to stay awake will be considered below). In Beowulf, the two prototypical actors – the hero and his mate – have merged into one, and only the name of the latter has been preserved.

Why the eagle, the wolf, and the horse were most popular in the role of mates can be understood if we look at the roots of most heathen beliefs. As a totem animal, the eagle and

the wolf are more ancient than the horse. Wild animals were worshipped in the times when the main occupation of man was hunting. They were considered to have power over other animals and could help hunters to prosper. For example, in Siberia, the shamans fed eagles and wore clothes made of their feathers. (Wearing the clothes of somebody considered powerful was believed to endow the wearer with that creature's strength and abilities).

The tradition of feeding the animal is described in many tales; furthermore, the teller underlines the animal's surprising voraciousness. The consequences of such feeding were, in some tribes, rather cruel from the present-day point of view, as the totem animal, after having been taken good care of, was killed to prove to the gods that men treated it well, and, thus, ask for help. Here again we can observe the close link between the totem animal and the Kingdom where gods live, and where the souls of the dead go. In this, Propp sees the reason why in many tales the helpmate is given to the hero by some dead relative, for example, he finds it on the grave of the dead father. This tradition survived through centuries and can be traced even in relatively recent tales, such as, for example, "Cinderella", where the heroine gets help and magic things and a mate from her dead mother, or in some later variants godmother.

As for the horse, and other domestic animals that appear in the tales as helpmates, they represent the transition of most pagan societies to the settled way of life and to the development of agriculture. However, the features of the previous totem animal survive. In tales, we mostly find winged horses as a sort of reminder of the more ancient magic helpmate – eagle. The magic horse is given to the hero not only by the dead relative, but, in less ancient tales, directly by gods. In Greek mythology, for example, Athena gives Bellerophon the magic bridles to tame Pegasus.

Speaking about magic horses, it is also important to mention their colour. There are, in fact, two most popular ones – white and fiery. They are both historically and metaphorically related to the Kingdom of Death. The white colour very often relates to transparency or even invisibility, one of the characteristics of the dead. The fiery red colour is connected with the very function of all the helpmates – to carry the hero to the Faraway Kingdom (of Death) via the wide-spread tradition of burning the dead, as it was believed that it is the fire that would carry their souls to the Land of the Dead.

Here we come to the important part of the tale and of the rite itself. In every tale the hero goes through the magic land where he, in most cases, comes to the hut of the witch (in Russian tales –Баба Яга), where he is tried and finally gets the magic thing or mate. The hut of the witch is an essential part of the story, as it is closely connected with the process of initiation. To begin with, this rite took place in the wood or somewhere outside the settlement, in a special house, usually the largest one and sometimes elevated above the surface. The young man was aware of what was going to happen to him during the ceremony. That is why the hero of the tale is never surprised. During this rite the young man was very often tortured and his strength and courage were tested. The main goal of the ceremony was to give the neophyte the magic knowledge and power over nature and its processes. To get it, he set off to the Kingdom of Death. The young man was, in fact, hypnotized or influenced by certain drugs that induced hallucinations or just made the neophyte appear dead. When he recovered, it was as if he was born again and then possessed the magic knowledge. If we keep all of this in mind, many situations and strange tasks in fairy tales become clear. The hut situated in the magic forest stands on the border with the Kingdom of Death, and the witch is a sort of a guard there. The first thing the hero usually has to do is to eat and drink something. That goes

back to the ancient beliefs that you need to taste the food of the dead to be accepted to their land. The next important thing is that the witch says that the hero is dirty and stinks. Taking into consideration that we are speaking about the souls of the dead that do not smell, the suggestion of the witch that the hero should have a bath becomes understandable.

The witch is usually in a lying position and occupies all the space of the hut. Why should this be so? It is nowhere mentioned that she is a giant, but maybe the hut is small, like a coffin. Then, she has some features of a dead body, for instance a bone-leg or a worm-eaten and rotted back. Also, she is very often blind, which is strange in view of the fact that she is a guard. However, here Propp suggests that she might not be blind but invisible. The hypothesis is based on the analysis of the Latin word “caecus” that is the same for active – “not being able to see”, and passive – “not being seen”, participles.

Another characteristic of the witch is her intensified femininity. She has enormous breasts and her other genital organs are also hypertrophied. At the same time she is old – she is a mother, but not a wife. She displays all the features of motherhood. This element is very old and dates from the time when fertility was an exclusively female characteristic where participation of the representative of the opposite sex was not considered essential. Though the witch is never actually called the mother of animals, they obey and respect her as if she were. Why does the mother of all animals guard the Kingdom of Death? It was believed that when a person dies he turns into an animal. Thus, during the initiation ceremony, neophytes were very often placed either into the skin of an animal or into a special wooden coffin made in the form of the totem animal. In fairy tales he turns into a beast to get to the Faraway Land, gets a helpmate, which is actually just a personification of the skill to turn into the animal or of the magic knowledge.

We have now reached the point in the narration where the hero meets the dragon or the monster. It is worth mentioning here that this is this character of the tale that has greatly changed its function. Originally, it was no villain at all – it was the master of the animals who, during the rite, was to swallow the hero and then spit him out, which was believed to give to the hero magic powers (a trace of this has survived in the biblical story of Jonah). The rite itself can be traced back to the practice of sacrificing humans to totem animals. Later, as society developed, the rite started dying away, as humans were no longer sacrificed to please gods, the moral standards changed and the explanation of the advantages of being swallowed by a monster was lost. Thus the function was modified and in the end reached its opposite. The good or blessing of being swallowed turned into an evil to be tackled. Thus, the fight with the monster or dragon appeared.

The big house is also situated in the wood. It is usually well guarded, for instance, surrounded by a high fence. The hero or heroine is, as a rule, not at all surprised to see such a house/castle in the middle of the wood. The main characteristics of the house are its size and luxurious appearance. The origin of the house can be also found in the rites of initiation: it is the so-called Big House where the neophyte came after the ceremony of initiation. In some cases the hut for initiation and the big house were placed next to each other. There the young men spent some time before the initiation and some time after it. The brothers as they called themselves had everything in common and lived as a big family. In some cases the young people spent a number of years there.

Here we can find parallels with the dwarfs from the story of the Snow-White. One would wonder, of course, at the presence of a young girl in such a house yet she is there in the rite of initiation. The brothers call her a sister. However, is she really a sister? In some tales

we find that she lived in the house and then gave birth to a child. This kind of tradition did exist in heathen societies: there were young women who lived in the big house and were mistresses of the brothers. That is why in some tales, the hero has a bride, or even wife, whom he forgets when he comes to the big house. Later, at the end of the tale, the hero comes back to her. In some tales there appears a sort of conflict initiated by the woman from the big house. It happens in situations when a child is born. The end is sometimes cruel as the child may be killed by his mother, or put into a vessel and thrown into the sea. In reality, the women who lived in the big house later returned to the village, and got married, in later times to one of the neophytes that they had been mistresses of in the Big House. The most important thing both for a man and a woman was to keep everything that happened to them in the big house secret. The punishment for disobedience was severe, the young man or woman could even be killed. In many tales we come across the warning of the helpmate to the hero not to tell anyone about his adventures, and especially about the mate himself.

The last point to be discussed in this part of the thesis concerns the princess. In the fairy tales there are two types of princesses. The first one is a young beautiful woman whom the hero saves from a monster or dragon. She is usually submissive and is passively waiting for him in her tower, castle, or sleeping in the crystal coffin (one of the commonest attributes of the Faraway Land). However, there is another type of princess – a very smart and cunning lady who only surrenders to the hero after he has fulfilled all the near-impossible tasks the princess has set to him. She, like Kate in Shakespeare's comedy, is to be tamed. Propp even gives examples where the hero severely beats the princess and only after this she surrenders to him and they go on living happily.

An interesting fact, peculiar mostly to Russian and European tales, is that the looks of the princess are never described, with the exception of her golden hair that shows her relation to the Faraway Kingdom of Death. Instead, she is characterized through her actions.

First, she brands the hero. It usually happens either during the hero's battle with the dragon or after it. At first sight, we may think that it is done only to be able later to recognize the hero. However, the roots of the procedure are ancient and go back to the tribal societies: when a young man married a girl from another clan, he was branded to show that from that moment he belonged to the new clan, the one of his wife. The branding did not necessarily mean being cut or wounded, in some Australian tribes, for example, a lock of the hero's hair was cut off.

The second function of the princess concerns the difficult tasks set either by the princess herself or by her father: they can vary from finding the princess to fulfilling certain assignments that are usually extremely dangerous and seem impossible to cope with. The hero in all cases needs the help of his mate or magic thing. As we have seen above, through this the magic knowledge of the hero is expressed, the knowledge that can be only acquired during the process of initiation. The future husband was in this way tested to see whether he deserved to become the member of the clan and later possibly to rule it. There is also a variation of the difficult tasks that relates to the wedding night. Often it is the helpmate rather than the hero who spends the first night with the princess. This is related to the process of defloration and all the fears it gave rise to.

After the wedding the hero usually takes the throne of his new wife's father and starts ruling instead of him. For a modern reader this may sound strange. Nevertheless, Frazer in his "Golden Bough" points out that in tribal societies the chiefs were changed every five to ten to

twelve years. The periods differed or might have been adjusted if the current chief fell ill or just became weak. In a heathen community, the chief not only ruled his people but also was the main shaman or pagan priest. A lot depended on him – the luck in hunting, and generally the prosperity of the tribe. That is why he was substituted by a younger successor before the moment when his magic powers would weaken. Likewise, in fairy-tales it is the hero who has coped with a very difficult assignment who succeeds to the throne. Sometimes in the tales, the king is also killed – he may boil in the milk in the attempt to regain his youth or just be killed while the hero fulfils the tasks. The hero has the mate personifying his magic powers but the king does not and thus dies.

Thus, the scenarios of many folk tales can be traced to their roots in ancient pagan rites and traditions. This fact becomes more interesting when we start analysing literary tales and their history where the authors preserved most of the scenarios.

3.3. The Prototypical Hero of the Fairy Tale

The following is based on the views of Meletinsky (1958), who in many ways can be regarded as a follower of Propp. Like Propp, he binds up typical features of the fairy tale, in his case those of its hero, with the tale's social origins.

In most folk tales the hero is either an orphan or the youngest of the brothers. The life of an orphan and his well-being was the responsibility of an uncle, from the family of the mother¹. It was the uncle who was supposed to pay the fee for the young guy for the rite of initiation to make him the member of the Brotherhood. However, together with the decline of the tribal society, the close relations between the uncle and his nephew died out. The lot of an orphan was sad, thus, it was idealised and it is this idealisation and hope for the miracle that is recorded in the tale. The orphan had no one to take care of him or her but a kind spirit/ghost or gods/angels. Here the very hope of a weak man to be the master of nature is expressed.

Meanwhile, the image of the youngest brother is maybe even more important. The youngest brother stayed with the parents for the longest time and took good care of them when they were old and weak. That is why the traditions, knowledge of the rites and magic were inherited by the youngest. The fact that this knowledge was secret is reflected in fairy-tales, where the elder brothers and even the listener/reader at the beginning of the tale fail to appreciate the intelligence of the youngest brother (cf., e. g., the Russian hero Ivan the Fool) or the value of the gift the father leaves to the youngest (as in Puss-in-Boots). However, as the tale goes on we observe that the seemingly dim-witted youngest brother is the most successful in fulfilling his tasks or that the gift turns out to be either the magic thing or even the helpmate – the knowledge of traditions and magic personified. The same also applies to the youngest daughter of the family.

Meletinsky provides numerous examples for his theory from tales of different peoples world wide, which points to the universality of the characteristics of the hero. Through

¹ Originally, of course, when the real role of the father was unknown, it was the “default” function of uncles to parent children.

mechanisms of intertextuality the traditional hero survived in later literary fairy tales as part of their scenarios, though the authors rarely if ever realized its roots.

Chapter 4

The Lord of the Rings as an Example of a Prototypical Fairy Tale

Propp, as we have seen from the previous chapter, revealed what he claimed to be the universal structure of fairy tales, in which he singled out 31 main functions that, in fact, create the very plot of the tale. However, he based his analysis on mainly on Russian folk tales. In this chapter, I aim to support the universality of Propp's structure by analysing the world-famous "Lord of the Rings" by Tolkien (1954 / 1995). As is well known, Tolkien was well versed in myths, legends, and epics of different peoples, including the Germanic ones but also, specifically, "Kalevala". Thus, in a sense, he can be said to have created his own novels more or less consciously following the rules of the prototypical fairy tale. In all likelihood, though, he did not know about the work of Propp, as Propp's "Morphology of the Fairy Tale", though first published in 1928, was translated into English only in 1958, i.e., four years after the "Fellowship of the Ring", the first part of the saga, was first published. Meanwhile, on analysis, "The Lord of the Rings", almost amazingly, reveals practically all the functions singled out by Propp. To make my point in a more graphic way, I am going to present my findings in the form of a table².

Propp's functions	Function found in the tale
1. One of the members of the family leaves home (departure (отлучка))	Bilbo, Frodo's uncle, leaves Shire on his one hundred and eleventh birthday.
2. There is a ban (запрет) imposed on the hero or, less frequently, heroine, for example,	There is a ban imposed by Gandalf on both Frodo and Bilbo not to put on the ring.

² It has to be pointed out that Tolkien has, obviously, been analysed in the Proppian framework before (see, e.g. Didier-Willis 1999–2000, Petty 1979 / 2002) but the analyses concentrate on shorter spans of the narrative and focus on more details, whereas my analysis takes a more global approach and deals with the whole narrative in its broad outline.

s/he is not to go to some part of the house or leave the house	
3. The hero breaks the ban (нарушение).	Frodo breaks the ban several times along the course of the narrative, though he is aware of the danger involved.
4. The wrecker/villain (вредитель) tries to make inquiries (выведывание) and get some information about the hero.	The wrecker – Sauron – sends his Black Riders to search for Frodo everywhere, but especially in Shire, the place where both Frodo and Bilbo live.
5. The wrecker/villain succeeds in getting information about his or her victim (выдача)	Black Riders do find Frodo though only on his way from Shire.
6. The villain tries to cheat the victim, to get his or her property (подвох)	
7. The victim yields to the cheating and, by this, helps the enemy (complicity, пособничество) This function can have different variations but in every case the hero voluntarily helps the villain, either by falling asleep, when he is not supposed to or by, for instance, making an agreement with the wrecker. The element can be described as “preliminary sorrow” - “предварительная беда”.	

<p>8. The villain causes damage to one of the members of the family (вредительство)</p> <p>Another variant of this function is when a member of a family is lacks something (недостача).</p>	<p>Sauron does not at this point cause any particular damage to Frodo but threatens to do so the moment he gets hold of the ring.</p> <p>During their journey to Rivendell Frodo and his friends are several times attacked by the Black Riders, and Frodo is even severely wounded.</p>
<p>9. The problem or the lack is reported. Then comes the demand or order to the hero, and the latter is sent somewhere. This is a linking element of the tale (посредничество, соединительный элемент).</p>	<p>The problem of the Ring is reported at the council at Rivendell. The elves prove to everybody how important it is to take the ring to Mordor and destroy it in the flames of Mount Doom.</p>
<p>10. The hero agrees to fulfil the assignment (the beginning of the counteraction - начинающееся противодействие)</p>	<p>Frodo agrees to fulfil the assignment and destroy the ring.</p>
<p>11. The hero sets off (отправка). Here a new character usually enters the narrative, viz. the so-called donor (даритель).</p>	<p>The Fellowship of the Ring is formed and they all set off on their hazardous journey to Mordor. As for the function of the donor, it is worth pointing out that Frodo several times meets the elves and other creatures who are eager to help him to fulfil his task. The role of the donor, is, thus, performed by, e.g., the Queen of the Elves Galadriel, Arwen, the</p>

	beautiful daughter of Elrond, Tom Bombadil, the funny master of the Old Forest, etc.
12. The hero is interrogated, attacked or tried, thus he is prepared for the moment of receiving a magic thing or helpmate. This usually happens in the forest in the hut of the donor.	Elves interrogate and try Frodo many times and give him magic things, e.g., magic bread, or the sword, or clothes. As for the magic helpmate, and, in this tale, friend, Frodo has him since the very beginning of the tale in the powerful wizard Gandalf.
13. The hero reacts to the actions of the future donor (the reaction of the hero - “реакция героя”).	Frodo practically always reacts to the tasks he is confronted with in the right way and thereby wins everybody’s respect.
14. The hero gets the magic thing or helpmate. The ways of getting it can vary. The hero can find it, buy it or get it from the witch.	As already mentioned above, the magic things Frodo get are the elvian bread, clothes, the sword, and the magic Light of Galadriel – a small crystal phial that is to be a light to Frodo in all dark places “where all other lights go out”. And throughout his journey Frodo has Gandalf, though not always physically present, as his magic helpmate.
15. The hero arrives at the place where the thing or person he is looking for is kept. This is a sort of spatial transition from one kingdom to the other (путеводительство).	Unlike in most fairy tales, it takes the author a great deal of time (effectively a whole volume) to describe the journey (the “transition”) but at last Frodo does arrive in

	<p>Mordor, where he is to destroy the Ring. This spatial transition is thoroughly described by the author, which is unusual for most prototypical tales where the transition is often almost instantaneous. It might be hypothesised that the functions of transition and trial are fused here.</p>
<p>16. The hero fights the villain. This can be either a real battle, like the one with the dragon (зме́й-Горыныч - in Russian tales), or a sort of conquest, where the hero is to fulfil difficult and very often dangerous assignments.</p>	<p>There is a big fight against Sauron (the “wrecker/villain”) and his servants, though it is conducted not by Frodo himself but by his friends – people such as Aragorn, inhabitants of Rohan and Gondor, dwarves, and even elves – who in their turn can also be considered the hero’s helpmates. Frodo’s assignment, as the one of the Bearer of the Ring, is to get to Mount Doom and destroy the Ring there.</p>
<p>17. The hero is branded/marked, i.e. some marker is put on the hero’s body.</p>	<p>Frodo is marked at the beginning of the tale when he is severely wounded by the Black Riders – a wound that no one can heal. Also, during the fight with Gollum, who can be interpreted as a minor villain and the false hero, on the edge of Mount Doom, Frodo</p>

	loses one of his fingers which is bitten off by Gollum in an attempt to get hold of the Ring.
18. The hero wins the villain (victory - победа).	The hero, Frodo wins his fight with Gollum and fulfils his task. The character of the latter is also worth special mention. Though he cannot be viewed as the real wrecker (this role is reserved for Sauron), he is still the so-called prototypical dragon, whom the hero usually fights and defeats.
19. The first lack or problem is eliminated. That is the climax of the tale and refers us to the beginning of the tale.	There is only one great problem in the saga – to destroy the Ring – and it is eliminated.
20. The hero is coming back (return - возвращение). Usually, this is conducted in the same way as the arrival to the faraway land/kingdom (тридцатое царство).	Frodo goes back to Shire, though this spatial transition is made in a different way, viz., magic eagles are sent by Gandalf, the helpmate, to take Frodo and Sam home. The introduction of the eagles into the course of the narrative is significant, as historically, they were sacred animals for numerous pagan tribes and were described as helpmates in the most ancient legends and myths.
21. The hero is chased (преследование, погоня).	Frodo and Sam are not chased by a villain at this point in the narrative but as the evil

	forces decline and their powers vanish, the mountainous country of Mordor starts destroying itself, which is extremely dangerous for such small creatures as hobbits who can be buried under the collapsed rocks.
22. The hero escapes from the chase (спасение). He either flees or uses the magic things to prevent the villain (or, in some cases the villain's relatives, usually his mother, for instance the mother of the monster) from catching him.	Frodo and Sam escape the danger and fly home on the backs of the eagles (see function 20)
23. The hero arrives home but he is not recognized (не узнанное прибытие). In some tales he stays, e.g., at some craftsman's place, for an extended period of time.	Frodo arrives home and he is in fact not recognised as a hero, as hobbits in Shire always go on with their usual peaceful lives, wholly removed from wars and catastrophes. He stays there for a certain period of time.
24. The false hero claims unjustified rights (необоснованные притязания). Usually, this function refers to the brothers of the hero, or some general or official	Generally, there is no false hero here claiming unjustified rights. The only one to whom the function of the false hero can be attributed, with certain reservations, though, is Gollum who perishes in Mount Doom together with "his precious", the Ring.
25. The hero is confronted with a difficult	

<p>task (трудная задача). Usually it is done to distinguish between the true and the false heroes</p>	
<p>26. The assignment is fulfilled (решение).</p>	
<p>27. The hero is recognised (узнавание).</p>	<p>Frodo is recognised and praised, and even worshiped as the real hero when he arrives at the Grey Havens to depart together with the elves for their kingdom.</p>
<p>28. The false hero is convicted (обличение)</p>	
<p>29. The hero gets the new image (трансфигурация). This is done with the help of the magic thing or mate too. For instance, the hero comes through the ear of his magic horse, or just puts on new magic clothes and becomes handsome and glorious.</p>	<p>Frodo does not get the new image in the literal sense of a new appearance but his inner self is thoroughly changed. After his journey, he is no longer a mere hobbit from Shire, Bilbo’s nephew, but the Bearer of the Ring. He cannot continue leading a peaceful life in his home country because there are “wounds that won’t heal” in his heart. Thus, we may say that his transfiguration is metaphorical.</p>
<p>30. The villain is punished (наказание). This is usually the villain of the second part of the tale, the so-called, false hero.</p>	<p>As there is no false hero or villain in the final part of the saga, there is also no one else to be punished in addition to those already convicted and killed after the Fight and the</p>

	vanishing of the Evil.
31. The hero gets married and comes to the throne (Свадьба и воцарение).	Frodo is the so-called lonely hero and his function in the tale is not the search for a bride. He is not really crowned as is Aragorn, who becomes the king of Gondor. However, we may still call him the king taking into consideration everybody's attitude to him and the great respect to the task he managed to fulfil. Moreover, the third part of the saga is called "The Return of the King", and we have grounds to consider that the word "king" refers not only to Aragorn as the king of Gondor, but to Frodo as well. Alternatively, we could say that there the function is split up between Frodo and Aragorn.

Thus, the analysis shows that "The Lord of the Rings" exemplifies virtually all of Propp's functions. It should be emphasised, though, that we have to do with an exceptionally perfect fit here: most of the fairy tales as we know them today are "built of" one or another smaller selection from the total set of the functions. Even in the case of the "Lord of the Rings" some functions are missing, e.g. "the second part of the cycle" where the second villain (or the false hero) is defeated (the functions that, as was shown before, are graphically

present in the “Beowulf”). However, the analysis of “The Lord of the Rings” does provide cogent evidence of the universality of Propp’s functions.

Chapter 5

Present-Day Versions of Propp’s Theory

In Chapter 2 of the present paper I already touched upon the work of the renowned linguist George Lakoff in linking up metaphors and the frameworks that they call up. However, Lakoff points out as well that the metaphors are applied in the context of certain prototypical fairy tale scenarios and this is one of the main reasons for their ascendancy as

these scenarios lie at the basis of our major moral expectations and attitudes (Lakoff 1991, 1996, 2003a, 2003b, the following is summarised from these works).

Thus, Lakoff employs what he calls scenarios of fairy tales in dissecting political discourse aimed at manipulating the public opinion. In his pertinent work he uses scenarios very similar to the functions presented by Propp. Specifically, his scenarios also contain the hero, and the villain, the victim. The scenario of the “Just War” looks very much like the prototypical structure of a traditional fairy tale, though prepared for by a stage of metaphorisation where, e.g., the state is turned into a person, after which one state receives the function of the hero (and sometimes simultaneously the victim), while another one is cast as a villain.

Lakoff emphasises the inescapability of metaphorical thought in general: “abstractions and enormously complex situations are routinely understood via metaphor” (1991). People use, though mostly unconsciously, an extensive system of metaphors to understand those complexities and abstractions.

Metaphorical understanding of a situation, according to Lakoff, functions in two parts. First, there is a widespread, relatively fixed set of metaphors that structure how we think. For example, a decision to go to war might be seen as a form of cost-benefit analysis, where war is justified when the costs of going to war are less than the costs of not going to war. Second, there is a set of metaphorical definitions that allow one to apply such a metaphor to a particular situation. In this case, there must be a definition of “cost”, for instance, including a means of comparing relative “costs”. The use of a metaphor with a set of definitions becomes pernicious when it hides realities in a harmful way. To see what the “cost-benefit” analysis of war hides it is enough to think of an alternative, equally plausible metaphor that

conceptualises war as crime. The latter generative metaphor was, in fact, used in the American media when talking about the Iraqi invasion of Kuwait.

In order to be able to apply the fairy tale scenario of a “Just War” to various political conflicts, for example, those in Iraq or Kuwait, American politicians make use of a number of metaphors. Military and international relations strategists use a cost-benefit analysis metaphor. It comes about through a metaphor that is taken as definitional by most strategic thinkers in the area of international politics, the so-called Clausewitz’s Metaphor (Karl von Clausewitz was a Prussian general whose views on war became dominant in American foreign policy circles during the Vietnam War, when they were seen as a way to rationalise the use of war as an instrument of foreign policy. There is, however, another implicit political metaphor – politics is business, where efficient political management is seen as akin to efficient business management. As a well-run business, a well-run government should keep a careful tally of “costs” and “gains”. Maybe the most crucial metaphor to be discussed here is the conceptualisation of a state as a person engaging in social relations within a world community. Its landmass is its home. It lives in a neighbourhood, and has neighbours, friends, and enemies. States are seen as having inherent dispositions: they can be peaceful or aggressive, responsible or irresponsible, industrious or lazy. It is according to those dispositions that the functions and roles are distributed when applying the scenario of a prototypical fairy tale.

Well-being is wealth. The general well being of a state is understood in economic terms: its economic health. A serious threat to economic health can thus be seen as a death threat.

Strength for a state is military strength. Maturity for the person state is industrialization. Unindustrialized countries are “underdeveloped”, they are seen as retarded children and judged as “backward” nations.

There is an implicit logic to the use of these metaphors: e.g., since it is in the interest of every person to be as strong and healthy as possible, a rational state seeks to maximize wealth and military might.

Morality is a matter of accounting, of keeping the moral books balanced. A wrongdoer incurs a debt, and he must be made to pay. The moral books can be balanced by a return to the situation prior to the wrongdoing, by giving back what has been taken, by recompense, or by punishment. Justice is the balancing of the moral books.

Below I suggest a table where I compare the functions singled out by Propp (1938) and scenarios chosen by Lakoff (the latter seem to be used not only by American politicians, but also by those all over the world).

However, before analysing the functions, let us consider the “cast of characters”.

1. In the fairy tale of the Just War the villain may be cunning but he cannot be rational. You just do not reason with a demon or dragon, nor do you enter into negotiations with him, but fight against him. As I have mentioned in the chapter about the historical roots for such a fight, originally, this character was no villain at all, but a magic creature admired for his power and strength. The hero gladly let himself to be swallowed by the creature to get the same power. One may wonder if this original function may not in some way be present in our unconscious, making us look for villains. This, however, must remain pure speculation.

2. The classical victim is innocent, frail and very often passive. In prototypical fairy tales the victim is very often a female who needs saving.

3. The hero is a person who rescues an innocent victim and who defeats and punishes the guilty and inherently evil villain, and who does so for moral rather than venal reasons. In the Kuwait conflict America does not fit the profile well; firstly and most importantly because Kuwait is far from being an innocent victim whose rescue makes the USA heroic. However, there is one really crucial point about a classical fairy tale hero that gives the situation in Kuwait (and now in Iraq) a special ironic twist: in the end the hero comes to the throne of the father of the saved victim, or, in tales, bride.

Now let us consider the scenario itself and compare it with the 31 functions of the characters analysed by Propp.

Lakoff's scenario	Propp's functions
A crime is committed by a villain against an innocent victim (typically an assault, theft, or kidnapping).	The villain causes damage to one of the members of the family (вредительство) (function 8)
The offence occurs due to an imbalance of power and creates a moral imbalance	
The hero either gathers helpers or decides to do it alone.	The problem or the lack is reported. Then comes the demand or order to the hero, and the latter is sent somewhere (function 9) The hero agrees to fulfil the assignment (начинающееся противодействие). (function 10).
The hero makes sacrifices.	The hero is interrogated, attacked or tried, thus he is prepared to the moment of receiving

	a magic thing or helpmate (function 12).
The hero undergoes difficulties.	The hero reacts to the actions of the future giver (the reaction of the hero – “реакция героя”). The character answers the questions, fulfils some tricky task (function 13).
The hero makes an arduous journey, sometimes across the sea to a treacherous terrain.	The hero arrives at the place where the thing or person he is looking for is kept. This is a sort of spatial transition from one kingdom to the other (путеводительство). It can be done on horseback, or on foot, or with the help of magic things (function 15).
The villain is inherently evil, perhaps even a monster, and thus reasoning with him is out of question.	
The hero engages the villain in battle	The hero fights the villain. This can be either a real battle, like the one with the dragon, or a sort of conquest, where the hero is to fulfil difficult and very often dangerous assignments (function 16).
The hero defeats the villain and rescues the victim.	The hero wins the villain (victory - победа) (function 18).
The moral balance is restored. The victory is	The first lack or problem is eliminated. That

achieved.	is the climax of the tale and refers us to the beginning of the tale (function 19).
The hero, who always acts honourably, has proved his manhood and achieved glory.	The hero gets the new image (трансфигурация). This is done with the help of the magic thing or mate too. For instance, the hero comes through the ear of his magic horse, or just puts on new magic clothes and becomes very handsome and glorious (function 29).
The hero receives acclaim, along with the gratitude of the victim and the community.	The hero gets married and comes to the throne (Свадьба и воцарение) (function 31). Marriage and becoming the king is the usual form of gratitude in fairy tales.

The fairy tale has an asymmetry built into it. The hero is moral and courageous, while the villain is amoral and vicious. The hero is rational, but though the villain may be cunning and calculating, he cannot be reasoned with. Heroes thus cannot negotiate with villains; they must defeat them. The enemy-as-demon metaphor arises as a consequence of the fact that we understand what a just war is in terms of this prototypical fairy tale that is deeply rooted in our minds and creates prototypical expectations.

Metaphorical thought cannot be avoided, especially in complex matters like foreign policy, and especially when the scenarios used are based on expectations that come from childhood and have entrenched themselves in us. What is objected to by Lakoff – and we may

agree with him – is that the metaphors and the corresponding scenarios should not be deliberately one-sided for manipulative purposes. However, complete “objectivity” in this area is obviously out of the question, since every metaphor – and every scenario – of necessity has its limitations. The complexity of the matter is reflected in the roles distribution in the fairy tales themselves, where the roles in the course of time were intertwined and very often changed into their opposites.

As the above analysis shows, similarities between Propp’s functions and Lakoff’s scenario are significant, which may well be a case of parallel thinking: the features exhibited by a prototypical fairy-tale are indeed strikingly universal. Perhaps the most salient difference between these authors is the moral dimension introduced by Lakoff.

As a formalist, Propp is focused on the sequence of events in a tale rather than moral evaluation of the characters. The tendency is reinforced by his interest in the historical roots of the tale that go back to what the French philosopher Jacques Ellul later termed the “milieu of nature” (Stivers 1999: 17 - 19) where the basic concern of humans (usually hunter/gatherers) is to survive, and, to quote Stivers’s summary, “there is no sense of good and evil. Moral evil was experienced in the same way physical misfortunes such as disease, famine, and death were experienced as ‘moments of the cosmic totality’ /.../ there is no trace of negative occurrences being perceived as a punishment for evil deeds”. The categories of good and evil emerge later, in the milieu of society, as a result of increased social differentiation and the attendant social and political conflicts. Lakoff’s scenario clearly reflects the later stage, which is also evidenced by the metaphors associated with it (e.g., state as a person) as well as by the omission of a number of functions that are more closely related with the historical roots of the

fairy-tale. In the following analysis, it seems expedient to proceed from a combination of Propp's functions and Lakoff's scenario.

Chapter 6

Analysis of the Tales

Most children read or, at an earlier age, are told a great many fairy tales. When the child is young parents tend to tell him or her less complicated tales so that it would be easier for him or her to perceive and understand the plot. Thus, the parents often choose folk tales as these have a rather transparent structure – we might say, the (partial) prototypical structure as

revealed by Propp and Lakoff. In this way, expectations of what a prototypical fairy tale is like are created in the child's mind that later cannot but have an impact on his or her perception of more complicated literary tales. The authors, consciously or unconsciously, refer to this framework of expectations, either following it or exploiting/echoing it for purposes of producing special effects: humorous, ironical, etc.

In this connection, it is, perhaps, significant that many writers of literary fairy tales are reputed to have been emotionally child-like and thus, more privy to a child's expectations of a fairy-tale. Of the three authors dealt with below, James Matthew Barrie, the creator of the character of Peter Pan, was, emotionally, a child: he was only capable of loving "other" children and both as a child and adult read many fairy tales and played fairy games in Kensington Garden together with the five boys of the Llewellyn Davies family (see, e. g., Lewis 2002: 1-2). Both Kenneth Graham and A. A. Milne had exceptionally close relations with their sons and "Wind in the Willows" and the Pooh-books, respectively, have grown out of stories they made up for the latter (see, e.g., Demurova 1981: 26, www.just-pooh.com/history.html, respectively).

As already mentioned in the Introduction, the three works were chosen both on the basis of their continuing popularity in Britain as well as world wide, and for the reason that they are commonly regarded as "typically" British tales. In this connection, Jaan Kaplinski's apt observations in juxtaposing British and French children's books are worth mentioning: while in both cultures, children's books aim at offering children a comforting and redeeming experience from the strict limitations of the real life, French authors usually accomplish this through making their characters itinerant actors, vagabonds, etc, who, though exceptional in their life-style, still operate within the real world of humans, whereas British authors typically

blend reality with an imaginary fairy land (Kaplinski 1996). This peculiar blending is in evidence in all of the three works: the real world of humans is always present (the household of the Darlings in “Peter Pan” – with, of course, the curious twist that the nurse is a dog –, the world of the humans in “The Wind in the Willows”, and the home of Christopher Robin where the tales about Pooh are told) yet the main events unfold in a separate world – though, again, this world interacts with the real world, more frequently in the case of “Peter Pan” and “The Wind in the Willows” and somewhat less in the Pooh-stories. The peculiar interrelationships between the fairy land and the “real world” in the stories will be analysed in greater detail below.

In the following, I am going to analyse the three tales in an attempt to demonstrate how the authors make use of the prototypical fairy tale structure, both following it, albeit often in an idiosyncratic way, to make their tales easier to understand, and by exploiting it, i.e. frustrating the expectations, for purposes of humour and (gentle) irony³.

6.1 “Peter Pan” by J. M. Barrie

The book was first published in 1911, and thus, originally targeted at an audience raised on the “cleaned-up” didactic fairy tales of the Victorian era. It is the prototypical structure as present in these that the author plays with. However, as the following analysis attempts to show, many of Propp’s, as well as Lakoff’s, functions are present in the structure.

³ For some readers these three tales do not seem to fall under the notion of a fairy tale, but they fit the definition in the broad sense of the word (cf. Chapter 1). Winnie-the-Pooh, for instance, has a prototypical introductory phrase, though the whole structure is far from being prototypical (cf. Chapter 6).

The analysis proceeds from the presence of the structure that keeps expectations alive, to then go on to how the expectations are exploited.

The narrative of “Peter Pan” can be viewed as one continuous story that embeds subplots (such as the adventures with the pirates and the Indians). The following table attempts to list some examples of Propp’s functions as realised in the tale. However, since “Peter Pan” contains narratives embedded in narratives, the list is far from exhaustive. In fact, for many functions several examples can be found, and the roles of hero/wrecker/helpmate are shifted, intertwined, distributed among various protagonists, which is already a manifestation of their exploitation.

Propp’s functions	Functions found in the tale
1. One of the members of the family leaves home (departure)	Mr. And Mrs. Darling are invited to dinner and the children stay at home alone.
2. There is a ban is imposed on the hero or, less frequently, heroine, for example, s/he is not to go to some part of the house or leave the house	The ban imposed on the children is not explicit but implicit – the parents definitely do not want their children to leave home.
3. The hero breaks the ban.	The ban is broken when the children first talk to Peter Pan and then fly away with him.
4. The wrecker/villain tries to make inquiries and get some information about the hero or tempts the hero to break the ban.	Peter Pan comes first to listen to Mrs. Darling’s tales and then to take his shadow. Here he acts as a villain, making inquiries. Also, Peter Pan tempts Wendy and her brothers trying to persuade them to come to the island.
5. The wrecker/villain succeeds in getting information about his or her victim.	Peter Pan gets acquainted with Wendy and her brothers while the parents are out.

6. The villain tries to cheat the victim, to get his or her property.	Peter Pan tempts Wendy and her brothers trying to persuade them to come to the island.
7. The victim yields to the cheating and, by this, helps the enemy (complicity). This function can have different variations but in every case the hero voluntarily helps the villain, either by falling asleep, when he is not supposed to or by, for instance, making an agreement with the wrecker.	Wendy and the boys are themselves eager to follow Peter to the Neverland
8. The villain causes damage to one of the members of the family. Another variant of this function is when a member of a family is lacks something.	Peter performs the part of a wrecker/ villain by kidnapping the children. However, the same function is carried by Captain Hook when he causes damage to the “Peter Pan “ family.
9. The problem or the lack is reported. Then comes the demand or order to the hero, and the latter is sent somewhere. This is a linking element of the tale.	James Hook and the pirates catch the lost boys and Wendy, and take them to their ship. It his magic help-mate – Tinker Bell who reports the trouble to Peter.
10. The hero agrees to fulfil the assignment (the beginning of the counteraction.	Peter goes to the ship and is determined to save Wendy and the boys.
11. The hero sets off (отправка). Here a new character usually enters the narrative, viz. the so-called donor (даритель).	
12. The hero is interrogated, attacked or tried, thus he is prepared for the moment of receiving a magic thing or helpmate. This usually happens in the forest in the hut of the donor.	
13. The hero reacts to the actions of the future donor (the reaction of the hero).	

14. The hero gets the magic thing or helpmate. The ways of getting it can vary. The hero can find it, buy it or get it from the witch.	Peter Pan has always had Tinker Bell – his personal fairy; when he was about to perish on the rock he got help from the Never Bird, another helpmate.
15. The hero arrives at the place where the thing or person he is looking for is kept. This is a sort of spatial transition from one kingdom to the other.	Peter Pan travels everywhere flying. This is the way he gets to the Neverland, to the pirates' ship to save Wendy. Also, the children travel to and from the Neverland flying by using magic dust.
16. The hero fights the villain. This can be either a real battle, like the one with the dragon, or a sort of conquest, where the hero is to fulfil difficult and very often dangerous assignments.	Peter Pan fights James Hook, defeats the pirate and the crocodile with the tick-tocking clock eats him,
17. The hero wins the villain.	Peter Pan wins the villain James Hook and other pirates.
18. The hero is “branded”/marked, i.e. some marker is put on the hero's body.	Peter Pan puts on James Hook's clothes to distinguish himself as the winner and the captain.
19. The first lack or problem is eliminated. That is the climax of the tale and refers us to the beginning of the tale.	The children conquer the pirates' ship.
20. The hero is coming back (return). Usually, this is conducted in the same way as the arrival to the faraway land/kingdom.	When the children go back home, they also do it by flying using again the magic dust.
21. The hero is chased.	
22. The hero escapes from the chase. He either flees or uses the magic things to	

prevent the villain (or, in some cases the villain's relatives, usually his mother, for instance the mother of the monster) from catching him.	
23. The hero arrives home but he is not recognized. In some tales he stays, e.g., at some craftsman's place, for an extended period of time.	Wendy is scared when she sees how Hook's clothes change Peter amazingly suiting best to him. She, in fact, does not recognise him.
24. The false hero claims unjustified rights. Usually, this function refers to the brothers of the hero, or some general or official	The only rights Peter claims are those for Wendy. After Hook's death he again turns away from his function of a prototypical hero to the one – the wrecker – he used to be at the beginning. He flies back and locks the window, but being in fact good inside he opens it, as he is sorry for Wendy's mother.
25. The hero is confronted with a difficult task. Usually it is done to distinguish between the true and the false heroes.	The most difficult task for Peter Pan - a selfish and heartless boy but the brave, courageous and noble hero at the same time, is when he is touched by Mrs. Darling's feelings and sorrow and opens the window.
26. The assignment is fulfilled.	
27. The hero is recognised.	
28. The false hero is convicted.	
29. The hero gets the new image. This is done with the help of the magic thing or mate too. For instance, the hero comes through the ear of his magic horse, or just puts on new magic clothes and becomes very handsome and glorious.	Here it is not the hero who gets a new image but the heroine, who grows up.
30. The villain is punished. This is usually the	The villain who is punished is James Hook

villain of the second part of the tale, the so-called, false hero.	
31. The hero gets married and comes to the throne.	

The protagonist Peter Pan is characterised in the book as “gay, innocent and heartless”, a genuine and eternal child. Since he carries the function of the hero in the narrative, one could expect the author to endow him with the characteristics of a prototypical hero. Let us look at him from this point of view.

1. Peter Pan is the shortest boy in the tale, being the same height as the heroine – Wendy – and shorter than most of his male friends. Also, he is an eternal child who will never grow up. In this, he, with certain qualifications, conforms to the requirements of the prototypical hero who, as mentioned above (see Chapter 3) is usually the smallest, as well as youngest, among the set of characters.

2. Propp does not explicitly endow the hero with moral characteristics. However, at least heroes of periods later than the primeval times, as, e.g., the hero in Lakoff’s scenario, are prototypically both brave and guided by noble motives. Peter Pan definitely evinces bravery in a large number of episodes. Most notably, he demonstrates his dauntlessness in fights against the pirates and his ultimate victory over the notorious James Hook.

However, when it comes to motives, the defining feature in his case is his “innocence and heartlessness”. Innocence can be regarded as standing for a “pre-Fall” situation, a state of not knowing good from evil. Peter’s pervasive lack of memory is symptomatic of this. In a typical case where he acts as a “hero saving the princess” – the saving of Tiger Lily, literally the Indian princess – he is motivated less by a wish to prevent a tragedy or by empathy than a

sense of adventure and a feeling for fair game: “Peter had seen many tragedies, but he had forgotten them all. He was less sorry than Wendy for Tiger Lily: it was two against one that angered him, and he meant to save her” (Barrie 1911/1995: 89). The same lack of noble motives, combined with forgetfulness, at times borders on the cruel. The episode where Peter and the three children fly to the Neverland is but one example. The children tend to fall asleep, which means falling down into the sea.

“The awful thing is that Peter thought this funny. “There he goes again!” he would cry gleefully, as Michael suddenly dropped like a stone. “Save him, save him!” cried Wendy, looking with horror at the cruel sea far below. Eventually Peter would dive through the air, and catch Michael just before he could strike the sea, and it was lovely the way he did it; but he always waited till the last moment, and you felt it was his cleverness that interested him and not the saving of human life. Also, he was fond of variety, and the sport that engrossed him one moment would suddenly cease to engage him, so there was always the possibility that the next time you fell he would let you go” (Barrie 1911/1995: 40).

One is, thus, left to wonder, whether we here have to do with the valiant hero or the villain. At times, the chilly note is sounded by a remark made almost in passing: “The boys on the island vary, of course, in numbers, according as they get killed and so on; and when they seem to be growing up, which is against the rules, Peter thins them out” (Barry 1995: 52).

Moreover, at the beginning of the tale, where Peter kidnaps Wendy and her brothers from their home, he carries almost the prototypical role of the villain/wrecker. In this role, he manifests most of the functions attributed to the villain as singled out by Propp. Specifically, he tempts the children by choosing the most seductive enticements for each of them: mermaids and fairies for Wendy, and Indians and the pirates for the brothers. Thereafter, as in the prototypical fairy tale, the victims, who were banned to leave home, surrender to the temptations and break the ban.

Thus, tension is created in the story, as Peter Pan is simultaneously the hero, albeit a heartless one, and the villain – though, again, a gentle and a sweet one who attracts and charms not only other characters but also the reader. In other words, the two main functions

are intertwined in a singular way – a case of exploitation of the functions – which, in turn, is a source of the exceptionality and thrill of the tale, and, in the atmosphere of strict Victorian morality, of a sense of liberation.

In Wendy we have, at first sight, the prototypical princess. As such, she carries a relatively passive role in the narrative and needs to be protected and saved by the hero. However, the author exploits this image by endowing her at the same time with the role of a prototypical Victorian mother, who sticks to the daily regimen, tells her “sons” fairy tales before they fall asleep, and mends their socks before the fireplace.

Yet there is a twist here, too, since she is still almost a child. This tallies with Peter being only a boy – though the prototypical hero is the youngest son of the family, he is usually not ignorant of matters adult. Peter, however, is, as is best evidenced in the episode involving the exchange of kisses: since Peter (unlike Wendy!) does not know what a kiss is, what gets exchanged is a thimble. This part of the tale is full of gentle irony and mockery built, again, on exploitation of rules and frustration of expectations. A prototypical hero, as already mentioned, may be the youngest, yet is nevertheless a (near)-adult who is often aspiring to get married. This is confirmed when we look back at the historical roots for the fairy tale scenarios, i.e., the process of initiation, which turns an adolescent into a man (see Chapter 3, section 2). Indeed, the development of Wendy’s and Peter’s relationship is perhaps the greatest “deceived expectation” in the story. While in the prototypical fairy tale the hero and the heroine/princess get married and live happily ever after, as is indeed also Wendy’s expectation, Peter remains “gay, innocent, and heartless” forever, while Wendy is relegated to the role of an occasional “spring-cleaner”, as is the whole later succession of females in the

family. The effect of this resolute repudiation of mature male-female relationships is liberating or alienating seems to be greatly dependent on the audience and the time of reception.

A certain tinge of adult intimacy is introduced by the writer in the character of Tinker Bell, a real fairy. Because of her minuscule size, she is able to experience only one feeling at a time - love or hatred, and therefore be either good or evil. One could say that the metaphor of a “cupboard” – an instance of the well-known container metaphor – where our emotions are kept, conceptualised in the form of masks and costumes, is applied here, with the author making the metaphor more transparent for his small reader. However, we may note that emotionally Tinker Bell is much older than Peter or Wendy. She is jealous of Wendy in a truly feminine fashion, and as such can be regarded as a female villain (such as, e.g., the Queen in the story of Snow White) – another case of rejection of maturity in human relationships.

Meanwhile, Tinker Bell, paradoxically, also performs the function of the magic helpmate: it is she who saves Peter by not letting him drink the poison left for him by James Hook, sacrificing her life in the process. However, the sacrifice is not “real” since she is subsequently revived – something that can also be regarded as exploitation of the rules since being revived is prototypically reserved for the hero or the heroine. The principal exploitation, however, concerns the merging of the functions of the female villain – a negative character – and the helpmate – a positive one, a fusion that, again, plays on the reader’s expectations.

The leader of the pirates – James Hook – is a prototypical villain: strong, cruel, and corrupted. Interestingly, the author prompts us to see in him an allusion to some historical figures, viz. members the Royal family. He wears the clothes of the times of Charles II, speaks excellent English, and has refined manners. All of this suggests that he might be related to the ill-fated Stuarts. This may reveal the author’s sarcastic attitude to the world of politics, or even

to the world of the grown-ups in general. Meanwhile, the character may also be regarded as merging two prototypes – that of the prototypical villain, and that of the old king jealous of the youth and beauty of the hero (Peter), and angry because of his own old age and ugliness. The rivalry between the young and the old character is reminiscent, e.g., of the story of the old king in the well-known Russian folk tale “Rejuvenating Apples” – “Молодильные яблоки”. This “rivalry” function, though not included explicitly in Propp’s list yet implied by a combination of his functions, goes back to the tribal customs of replacing the chief/ shaman as he gets old (cf. Chapter 3, section 2).

A minor character that acquires unexpected importance is the crocodile, as it may represent a sort of allusion to the dragon in prototypical tales. In the end, it was the crocodile that defeated and ate James Hook. However, in this case we clearly have a humorous exploitation/an ironic echoing of the function since a crocodile with a clock ticking in it is a far cry from the majestic dragon slain by the hero – plus it is not the crocodile who perishes.

It is as well interesting to see how the functions of the magic helpmates are distributed in the story. Though the plot is developed in the Neverland, no helpmate except for Tinker Bell is, strictly speaking, magic. Firstly, there is the Never Bird who helps Peter when he is about to be drowned. In her case we have an almost deliberate exploitation of the traditional helpmate scenario, since the author emphasises that “I rather wonder at the bird, for though he /Peter – I. K./ had been nice to her, he had also tormented her” (Barrie 1911/1995: 111) – an explicit reference to the requirement that in order to attain the favours of a helpmate, the hero has to help an animal (or an ugly/poor/repellent person to whom others have refused help)..

Then, there is the crocodile who, by eating James Hook, helps Peter in his final fight. The crocodile does look unusual as it produces a ticking sound when walking around,

however, the explanation for this is not magical at all but, as it were, “mundane” – it just happens to have swallowed a clock. Here again the author ironically echoes the usual expectations of the reader of a fairy tale.

The plot of the story unfolds in the Neverland, which has many of the characteristics of the prototypical Faraway Land, historically conceptualized as the Kingdom of Death (cf. Chapter 3, section 2). Such Faraway Land exists separately from the so-called “real world” of the tale. The hero of the tale manages to transfer there only with the help of some kind of magic or his helpmate who is usually also magical. This transfer to the Faraway Land is usually connected with some sort of danger and getting there requires a certain stamina. The Faraway Land is exploited in all of the three tales under analysis in this paper. It is often merged with the “real world”, and its gravity is gone. This applies also to the Neverland in “Peter Pan” where the two worlds are blended so that the hero – Peter – travels there and back all the time. Also, Wendy brings into this unreal and magic world some quaint hints of the Victorian reality through the image of a prototypical Victorian mother who tells her children fairy tales before they go to sleep and mends their socks sitting in front of the fire place.

However, the Neverland still retains a number of the prototypical characteristics of the Faraway Land. For ordinary mortals, help (in the form of magic dust) is needed to get there, and the journey is dangerous (let us remind the reader of the fears of the children who are hungry, sleepy, in danger of drowning the moment they doze off, and lost without Peter’s help, which is uncertain at best). Also, of all the unreal lands in the three tales under discussion, the Neverland, though seemingly endowed with an idyllic character, is actually the closest to the Kingdom of Death. It has a certain shadowy quality, not least due to an almost eerie transitoriness that permeates it. The boys who either grow up or just stop fitting this fairy

world merely disappear. Adventures happen, people get killed, and yet everything is forgotten. Peter's pervasive forgetfulness, perhaps *the* defining feature of the character, reminds one of the loss of memory of one who comes back from the Kingdom of Death to the world of people, or, for that matter, leaves the world of people and crosses the river Lethe into Hades ... It is worth mentioning that not only Peter but other protagonists of the story tend to forget things relating to the Neverland. The fact that, for instance, Wendy forgets to tell her mother about Peter Pan coming to her room at night may be regarded as a significant fact of the narrative. "'My child', the mother cried, 'why did you not tell me this before?' 'I forgot', said Wendy lightly. She was in a hurry to get her breakfast" (Barrie 1996: 9).

Thus, the nature of the Neverland is ambiguous. It could be said that it does frustrate expectations, but in a "reversed" way: for Victorian readers, the original Kingdom of Death was watered down to an idyllic world outside the real world, and at first glance the Neverland seems to conform to this new prototype. However, there is a certain chilly quality to this idyll that violates the new prototype.

The chilliness can, of course, by others be called playfulness. To cite a case in point, the wood in the Neverland, as compared to the prototypical wood that lies on the way of every hero to the Faraway land/kingdom, is small to the extent that in order not to meet each other too often (which would severely violate the development of the plot of a prototypical tale!) all the characters – pirates, lost boys, Indians, wild beasts, and even the crocodile – walk around the island following one after another. The problem starts when someone slows down, or stops, or falls, as those who are following him/her immediately bump into them. That is how the fights and battles begin. Thus, the author prevents the reader from taking the tale too seriously and presents it as a funny game.

The episode where Peter puts on Hook's clothes ironically echoes the prototypical function where the hero puts on new clothes. The function is rooted in the history of fairy tales – by trying somebody's clothes or taking somebody's personal belongings the protagonist received his power or influence (cf. Chapter 3, section 2). During the initiation process, for instance, in which most prototypical tales are rooted it was habitual to put on the sacred animal's skin to get its strength. However, in the tale the fact that Peter puts on Hook's clothes only seems a little frightening to Wendy. Peter Pan plays different parts and wears various masks like an actor in the theatre. For him, all of life is made up of funny, exciting adventures. The emphatic lack of seriousness is underlined throughout the tale, right up to the point where for Peter “to die would be an awfully big adventure” (Barry 1995: 99). There is a certain juxtaposition between him and Wendy, her brothers, and even the lost boys, who cannot fully surrender to the charm of the play. They are too “grown up” and serious for that. For instance, it is hard for them to pretend to eat and then not to feel any hunger as Peter does.

6.2. “The Wind in the Willows” by Kenneth Grahame

The book was first published in 1908. As many British literary fairy tales it grew out of the stories told by the author to his son. The primary audience is, again, made up of children raised on Victorian fairy-tales.

Even more than “Peter Pan”, “Wind in the Willows” is a narrative that embeds numerous sub-narratives, which makes it even more difficult to spot a linear sequence of functions/ a linear scenario. The book is essentially about the life and adventures of small anthropomorphic animals throughout all the seasons of a year. If one were to pin down the dynamics of the overall story, a clue to a possible reading is provided by its beginning where

Mole, tired of the chores of spring-cleaning, ventures out to the outside world. One could then read the book as a narrative of the maturation of Mole from a naïve neophyte to the animal world to one of its central agents. Mole would thus be the hero of the tale.

However, when we consider the sub-plots, other heroes emerge with their attendant functions, both realised and exploited. Therefore, like the table in the previous section, the following one is far from exhaustive, its main purpose being to demonstrate that the prototypical structure is there to keep expectations alive and able to be exploited.

Propp's functions	Function found in the tale
1. One of the members of the family leaves home (departure)	The Mole leaves his "little home" in the Wild Wood and comes to the River. The Toad leaves his home in search of adventures.
2. There is a ban imposed on the hero or, less frequently, heroine, for example, s/he is not to go to some part of the house or leave the house	When the Mole on his way to the River comes to the hedge of a meadow he meets a rabbit who bans him from going any farther. The Toad is banned from embarking on adventures by his friends who shut him up in his room and keep guard over him.
3. The hero breaks the ban .	The Mole so moved by the spring mood even does not see the rabbit and does not hear that he is not allowed to pass the road. He just trots through mumbling some nonsense like "Onion-sauce! Onion-sauce!", a sort of magic words; he does that so quickly that the rabbit has even no time to think of a satisfactory reply. The Toad manages to escape from the watchful eyes of his friends.

4. The wrecker/villain tries to make inquiries and get some information about the hero.	
5. The wrecker/villain succeeds in getting information about his or her victim.	
6. The villain tries to cheat the victim, to get his or her property.	The River can be regarded as a metaphorical “villain”, it is compared with a “sleek, sinuous, full-bodied animal, chasing and chuckling, gripping things with gurgle and leaving them with a laugh”.
7. The victim yields to the cheating and, by this, helps the enemy.	“The Mole was bewitched, entranced, fascinated” by the River, which “chatted on to him, a babbling procession of the best stories in the world”. The Mole was tempted by the River (this metaphorical wrecker/villain). The “villains” in Toad’s story are the motorists who tempt “poor” Toad into stealing their car. They are succeeded by the judge, the gaoler, etc.
8. The villain causes damage to one of the members of the family. Another variant of this function is when a member of a family is lacks something.	What is lacking to the Mole is maturity, in an un- conscious search of which he comes to the River. The Toad is imprisoned.
9. The problem or the lack is reported. Then comes the demand or order to the hero, and the latter is sent somewhere. This is a linking element of the tale.	As the Mole lacks knowledge and experience, this is his main problem. The linking element is his first conversation with the Water Rat by the River about the River, the Wild Wood, and the Wide World.
10. The hero agrees to fulfil the assignment.	The hero, the Mole, agrees to stay by the River.
11. The hero sets off. Here a new character	The Mole and the Water Rat set off on their

<p>usually enters the narrative, viz. the so-called donor.</p>	<p>journey to the Wild Wood where they meet Mr. Badger, the donor, the one who gives knowledge and experience.</p> <p>However, the most important donor is Nature conceptualised as a certain mysterious power. The Water Rat and the Mole feel this while boating at night in search for Portly, the Otter's little son.</p>
<p>12. The hero is interrogated, attacked or tried, thus he is prepared for the moment of receiving a magic thing or helpmate. This usually happens in the forest in the hut of the donor.</p>	<p>Through the course of the narrative Mole is tried numerous times, e.g. when he is told by Mr. Badger to watch Mr. Toad in his imprisonment.</p> <p>His loyalty to his best friend, the Water Rat, is tried by Toad with his invitation to go on a ride on a canary yellow cart.</p> <p>Toad is "severely tried" throughout his motoring-adventure.</p>
<p>13. The hero reacts to the actions of the future donor.</p>	<p>The Mole always reacts to all the trials in the right and noble way.</p>
<p>14. The hero gets the magic thing or helpmate. The ways of getting it can vary. The hero can find it, buy it or get it from the witch.</p>	<p>Certainly, the crucial thing the hero, the Mole, gets is the power of knowledge and maturity, which are, metaphorically, magic.</p> <p>Nevertheless, the idea of a magic helpmate is exploited by the author, creating a humorous effect, when the helpmate and friend, the Water Rat, applies the method of deduction to find the Mole's old home in the Wild Wood. This method if not explained in fact looks like some sort of magic.</p> <p>The Toad has helpmates, though not exactly</p>

	magic, in the gaoler's daughter, the driver of the train, etc.
15. The hero arrives at the place where the thing or person he is looking for is kept. This is a sort of spatial transition from one kingdom to the other.	As the main message of this tale is the one of the process of the hero's maturing process, then not the spatial transition to a certain faraway kingdom/land is important but the metaphorical temporal transition. Toad's adventures take him from home to the world of humans and back.
16. The hero fights the villain. This can be either a real battle, like the one with the dragon, or a sort of conquest, where the hero is to fulfil difficult and very often dangerous assignments.	The hero fights the cunning weasels and stoats to get the Toad Hall back, doing it together with his friends and helpmates – the Badger and the Water Rat. Mr. Toad as a master of Toad Hall fights to get his property back, but being a prototypical "princess" he is always in the way and, in fact, does not do anything really useful.
17. The hero is "branded"/marked, i.e. some marker is put on the hero's body.	The hero is not marked/branded physically, however, the distribution of the roles is changed. In the beginning of the tale, it is the Water Rat who plays the leading part in the narrative, but in the end, Mole's importance is greatly increased.
18. The hero wins the villain.	The friends win the villains, the weasels and stoats. As was mentioned before, the Mole plays the most important role here and becomes a real hero, as it is he who prepares the battle and frightens the stoats who guard the weasels, it is he who fights bravely and most effectively, it is he who takes prisoners

	and deals with them while the others – the Badger, the Water Rat, and Mr. Toad are already eating supper and relaxing after the fight.
19. The first lack or problem is eliminated. That is the climax of the tale and refers us to the beginning of the tale.	The hero and his friends get the Toad Hall back and help Mr. Toad, the “princess”.
20. The hero comes back. Usually, this is conducted in the same way as the arrival to the faraway land/kingdom.	Toad comes back to his home after his “heroic” adventures.
21. The hero is chased.	Toad is chased throughout his car-adventure.
22. The hero escapes from the chase. He either flees or uses the magic things to prevent the villain (or, in some cases the villain’s relatives, usually his mother, for instance the mother of the monster) from catching him.	Toad escapes from the chase with the help of a number of people and animals as well as through simple cheating.
23. The hero arrives home but he is not recognized. In some tales he stays, e.g., at some craftsman’s place, for an extended period of time.	Toad arrives home only to be taunted by its new occupants.
24. The false hero claims unjustified rights. Usually, this function refers to the brothers of the hero, or some general or official	The stoats and weasels who claim Toad’s home can be likened to false heroes.
25. The hero is confronted with a difficult task. Usually it is done to distinguish between the true and the false heroes.	
26. The assignment is fulfilled.	
27. The hero is recognized.	
28. The false hero is convicted.	

<p>29. The hero gets the new image. This is done with the help of the magic thing or mate too. For instance, the hero comes through the ear of his magic horse, or just puts on new magic clothes and becomes very handsome and glorious.</p>	<p>In this tale, not only the hero gets a new image but, e. g Mr, Toad as well, as he at least ostensibly turning from a prototypical clumsy, passive and absent-minded “princess” to a real country gentleman, the master of the Toad Hall, as he finally, though under pressure from his friends, appreciates the deeds of his friends and all those who ever helped him in his adventures, for instance. Certainly, the witch and the donor – Mr. Badger – helps Toad to do so. As for the Mole, in the end of the tale he is called Mr. Mole – a sign of passing the initiation.</p>
<p>30. The villain is punished. This is usually the villain of the second part of the tale, the so-called, false hero.</p>	<p>If the stoats and weasels are regarded as false heroes, the punishment is their inglorious banishment of the appropriated Toad’s Hall.</p>
<p>31. The hero gets married and comes to the throne.</p>	<p>The expectation of the hero, the Mole getting married is deceived, but the great Banquet is held in Toad Hall, with loads of delicious food and boastful songs composed by Mr. Toad.</p>

Perhaps the clearest case of exploitation of the prototypical fairy tale is the whole subplot of the adventures of Toad. If we consider the function of Mr. Toad within the bounds of the narrative as a whole, he carries, the function of the prototypical passive victim, in fact, strangely enough, that of a prototypical princess. Throughout the tale he constantly needs to be helped and rescued. It is also underlined that he handsome, neatly and fashionably dressed and sings well – all characteristics avoided in the case of the other, masculine, protagonists. Also,

all other minor characters that he comes across fall under his charm and help him, even at a great cost to themselves. By presenting him as Toad and not any other animal the author, probably, refers us to the very famous tale “The Frog Princess”, as Mr. Toad possesses all the characteristics of a prototypical princess. Since Toad is, however, actually a male (as are all the other major characters of the tale – the underlying reasons for this strangely “all-male” world would be, of course, topic for another study), the ironic echoing of the prototypical fairy-tale is more than obvious.

The ironic exploitation goes on as Toad’s “own” narrative unfolds. – a narrative that seemingly conforms best to the structure of a prototypical fairy tale, though with a twist at every corner. Toad sets off on a journey (Propp’s function 11) but not to find something that is lacking or to save someone in trouble, but prompted by his whims and in search for adventures. On his way he, like a prototypical hero, faces many difficulties, however, he himself is to blame for them. For instance, he is captured, tried and ends up in prison, but for a reason that has nothing to do with a prototypical hero; he “just happens” to steal a motor car. The prison reminds one of the wood in prototypical tales – dark, dangerous, and unpleasant. Like a prototypical hero, Toad finds donors and helpmates there (the gaoler’s daughter, the washerwoman), though not through trials and good deeds but by evoking pity and exercising his charm – all features more in tune with a prototypical princess rather than the prototypical hero. Thus the situation echoes the prototypical development of the plot according to which the hero goes through the wood on his way to the Faraway Land and get help there (Propp’s functions 12-14), however, the functions are ironically parodied. Similarly, in prototypical fairy tales the hero is chased by the villain, here represented by the police who are eager to catch the escaped prisoner. However, it is these “villains” who are actually pursuing a noble

cause, since Toad was in prison for good reasons to begin with. During the chase Toad is helped by another “magical help mate” - the engine-driver. The way of escaping the chase chosen by the author (the train) is ironical, as the hero usually travels by flying. Finally, when Toad arrives home, like the prototypical hero, he cannot return to his home as false heroes (stoats and weasels) have taken his stead and, true to prototype, pretend not to recognise him. He is, thus, faced with the task of fighting for his rightful position – a prototypical difficult assignment offered to the unrecognised hero. However, here there is exploitation, too, as it is mostly his friends who fulfil the task instead of him. The song or hymn praising and glorifying the hero after the victory is also duly present, though, alas, composed by Toad himself and performed by him to an empty room as his friends have finally had enough of him making a fool of himself. In the end we observe a sort of transfiguration of the hero (Propp’s function 29) as Toad becomes in the end a respected good gentleman, and thanks everyone who ever helped him in his adventures. However, there is a rub even here, since, once the transformation is forced upon Toad by his friends, he, usually recalcitrant but finally weighed down by the inevitability of the development, paradoxically finds in the new role a fresh source of pandering to his insatiable vanity. Thus, in Toad’s adventures, we have the almost the whole structure of a prototypical fairy tale present, yet in the ironically echoed form that awakens the reader’s expectations only to frustrate them with amusing incongruities.

As evident from the table, the story of Mole is less directly amenable to either the prototypical structure of a fairy tale or its exploitation. Perhaps the key to the main story is that what in a prototypical fairy tale is a sequence of external events – though in later versions with moral motivations – is here turned inwards and acquires a metaphorical character.

Meanwhile, certain characteristics of a prototypical hero are realised in the story. For instance, the Mole is presented as the youngest, though this is not mentioned explicitly but implicitly through showing how inexperienced he is and juxtaposing him to the very active and reasonable Rat. Along with the development of the plot he grows up and turns from a passive disciple into an active and independent being. One of the internal scenarios of the tale is the one of the Mole's maturing. In the end, he is transformed into a wise, confident hero. Thus, the prototypical transformation of the hero, the physical one, is substituted for by an internal transformation.

The Water Rat is an active, independent, positive character, a kind of father figure for the Mole. His function is the one of a teacher and helpmate, and friend, a sort of a wise man. He is shown to be very smart when, for instance, applying the method of deduction in order to find Mr. Badger's home. Here we again witness a sort of implicit irony of the author. Usually, the helpmate in fairy tales knows magic and uses it whenever the hero needs help. The method of deduction if not being explained, however, look like magic. As opposed to the very romantic Mole, the Water Rat seems rather down-to-earth and pragmatic. However, the episode with the Sea Rat when the Water Rat is almost ready to abandon his home on the River and start wandering shows how romantic and adventurous he is inside. He turns out to be able to be moved by the mood of adventures and new discoveries. The episode serves as a good example of the fact that in this tale the functions attributed to the characters are developed and turned into an actual description of their nature, thus the protagonists are more realistic.

The Badger is positioned in the tale as another sort of a wise man/witch. In the prototypical fairy tale, of course, the witch is usually female, even with exaggerated feminine

characteristics (cf. the historical roots of the fairy tale), however, in later tales the requirement is not strict (nor is the word “witch” reserved for females in present-day English, for that matter). It is he who even at the beginning of the story sees the Mole as a (potential) hero and pays a particular attention to him. When characterizing him the author mentions that he does not like society. A very important fact is that he lives in the Wild Wood, a magic and mysterious place, and, thus, corresponds best to the prototypical witch. In Grahame’s all-male world, a female witch is out of the question, and in general males have to take over a great number of female functions. Badger is, accordingly, shown as someone who cares for his home and is a very good master. Thus, he, in fact, possesses certain characteristics of a good wife and mother taking care of her house and “children”, i.e. friends. The latter feature brings him out of the Wood later in the tale and makes void the claim that he dislikes company. He, in fact performs the prototypical function of the donor in the tale. However, the gift he offers is not material as it is knowledge and experience. As the prototypical donor, he also interrogates and tries his friends making them think and turn into wiser creatures.

In “The Wind in the Willows” the protagonists live in a sort of idyllic world – drawn largely upon the author’s own nostalgic reminiscences – that can be compared with the Faraway Land. Nevertheless, there is also a juxtaposition of this idyllic world to the Wide World on the other side of the Wild Wood, which could also be regarded as the Faraway Land – Kingdom of Death. The animals never dare go there. Finally, there is the world of the humans that exists side by side with the world of the animals. The exploitation here is in the fact that the two worlds are not only intertwined and blended, but they are, as it were, oppositely placed, as in prototypical fairy tales, the world of people, the real world is not magical, while the prototypical Faraway Land is magical and dangerous. In Grahame’s tale

things are the other way round: the protagonists live in a magical and idyllic world and rarely go to the “real world”. However, the prohibition is not that strict and indeed the worlds intertwine. For instance, the adventures of Toad definitely take him to the world of humans where he even stands trial for stealing a motor car and goes to jail as punishment.

The intertwining of the two worlds is best manifested in the play with the animal’s size that makes the illustrators’ life difficult. The episode with the gaoler’s daughter can serve as a very good illustration of such a play: when the gaoler’s daughter sees Toad she mentions that she loves pets, and the barge-woman, with disgust, throws him into the water from her boat. In these episodes he is only a toad, a small animal. However, in other episodes, such as when he puts on washer-woman’s clothes and the gaoler’s daughter mentions that they are in fact very similar in their figure, or when he escapes from the chase together with the engine driver, he acts as a human being, as the protagonist of the tale fusing the functions of the princess and the hero. The Mole is also anthropomorphic and the author underlines it when speaking about his coat, meaning at the same time the beautiful black coat of a mole and a nice suit/coat that the Mole buttons. This stylistic device of a pun adds up to the humour and irony of the narrative.

the author underlines it when speaking about his coat, meaning at the same time the beautiful black coat of a mole and a nice suit/coat that the Mole buttons. This stylistic device of a pun adds up to the humour and irony of the narrative.

6.3 “Winnie-the-Pooh” by A. Milne

“Winnie-the-Pooh” was first published in 1926 and “The House at Pooh Corner” two years later. The first audience was, thus, again, post-Victorian-age children who had been

mostly raised on the “cleaned-up” versions of fairy-tales. As in the case of the other two books, this fact is significant for analysing the reception of the book and its impact on the readers.

In the two Pooh books we observe an interesting composition rather unusual for traditional fairy tales. However, we cannot deny that it is perceived as a fairy tale in the broad sense of the term. The main functions singled out by Propp and historical stereotypes and metaphors that constitute a prototypical tale can be traced here and can also be assumed to have underlain the expectations of the original audience as, indeed, also the audience of today. However, the functions are not only present but also exploited by the writer for purposes of gentle irony and humour. As in the case of the other two books analysed in the present work, one of the effects of the exploitation may have, at least for the original audiences, been liberating.

This time, the tale is constructed as a narrative within a narrative – the tale is told by the author to Christopher Robin who is at the same time one of the main characters of the tale.

The exploitation of fairy-tale conventions reveals itself in the very first sentence of the tale. The author starts by echoing the traditional beginning of the fairy-tale (cf. Propp’s introductory phrase, Chapter 3) and turning it into something like a garden-path utterance. The deceived expectations serve to express a gently ironic attitude of the author:

“Once upon a time, a very long time ago now, about last Friday, Winnie-the-Pooh lived in the forest all by himself under the name of Sanders” (p. 2).

The writer not only exploits the traditional beginning of the fairy-tale but adds a gently ironic pun to it:

“What does ‘under the name’ mean?” asked Christopher Robin “It means he had the

name over the door in gold letters and lived under it” (Milne 1990: 3).

It should be stressed from the start that the two books constitute a series of relatively independent tales, which rules out the possibility of analysing them as one complete narrative that follows Propp’s functions of a fairy-tale in their prototypical order. Also, the prototypical order is rare inside the separate tales. However, as already mentioned (see Chapter 3), cases where all functions are present in their prototypical order are extremely infrequent even with “fairy-tales proper”. What is important is that the functions are there, and, as we are going to demonstrate in the case of the Pooh-stories, are exploited for purposes of achieving a humorous effect.

The tales can be said to have two “heroes” – Winnie-the-Pooh and Piglet, who, in part, correspond to an unexpected extent to the prototypical hero of a fairy-tale, yet also exploit the prototype in an echoic manner.

First, the very fact that the function of a hero is split up between two protagonists is an example of an exploitation. As for the protagonists themselves, their characters as well as actions vacillate in unexpected ways between those of true heroes and those who fail to “live up to” the requirements presented to a hero or, even more interestingly, live up to them through an unusual twist in the plot.

Both “heroes” are characterized by seemingly non-heroic phrases: Winnie-the-Pooh is “A Bear of Very Little Brain” and Piglet is “A Very Small Animal”. However, on closer inspection these characteristics do correspond to those of the prototypical hero who is often the youngest son of the family. Also, the hero often appears stupid (cf. Chapter 3, section 2, cf. especially the character of Ivan-the-Fool) yet events eventually vindicate him. (Let us remind

the reader of the hypothesized historical roots of this: family knowledge was passed on to the youngest son and the procedure was kept secret, see Chapter 3, section 3).

On the other hand, the names are also used ironically, since in most situations the “Bear of Very Little Brain” possesses an amazing amount of common sense and the “Very Small Animal” is braver than his larger friends.

The first and the most important protagonist is Winnie-the-Pooh. His ideas are sometimes funny (cf. the delightful logic of how to deceive the bees!) yet he also acts in a very reasonable way in several situations, for instance, when suggesting a smart solution of how to get out of the Owl’s house when the tree where it is placed is blown down by a strong wind. In the majority of adventures he is just very lucky and incidentally does the right thing, as if helped by someone or something, like in the adventure of searching for and finding the “North Pole”. In this way, he reminds us of a famous Russian tale hero - Ivan-the-Fool.

Every time when in trouble he creates and hums funny tunes about the adventure or the problem he is to tackle at the moment. The function of these tunes almost seems that of magic words or spells. They help the Hero – Winnie-the-Pooh – to find the right solution to the problem; they sound like real spell as very often are full of non-existing funny words invented by the hero, yet they can also be regarded as a parody of the “schema” of the spells.

For the spring is really springing;
You can see a skylark singing,
And the blu-bells, which are ringing,
Can be heard.
And the cuckoo isn’t cooing,
But he’s cucking and he’s oeing
And a Pooh is simply poohing
Like a bird.

The funny tunes composed by Pooh also echo with gentle irony the heroic songs that can be found in most epics: let us remind the reader, for instance, of the songs from “Beowulf” or Russian epics about Ilya-Muromets.

Then Piglet (PIGLET) thought a thing:
“Courage!” he said. “There is always hope.
I want a thinnish piece of rope,
Or, if there isn’t any, bring
A thickish piece of string”.

O gallant Piglet (PIGLET)! Ho!
Did Piglet tremble? Did he flinch?
No, no, he struggled inch by inch
Through LETTERS ONLY, as I know
Because I saw him go.

The next character is the smallest and the most amusing one. It is Piglet. The function of a so-called second hero can be attributed to him as he possesses certain characteristics of a prototypical hero. Firstly, the traditional hero is usually the youngest or the smallest, he seems weak and incapable of any grand action. However, in the end, he wins and succeeds in solving very serious problems. All these characteristics can be applied to Piglet, too. Moreover, they are exaggerated to a degree that they start looking funny and ironical. Also, he is not considered to be very smart, though in the amusing Introduction the writer mockingly mentions that he gets more education than Pooh, for example, as he is often taken to school by Christopher Robin and falls into the inkpot and in this way is educated. However, in many situations Piglet takes rather smart and reasonable decisions, like, for instance, in the adventure of catching the terrible Heffalump or in the one when he is surrounded by water. Here, again we observe a sort of mockery on the part of the writer and ironical exploitation of the reader’s prototypical schema. The “hero” is supposed to seem small and weak, but do grand things. Piglet in the story is really tiny and weak. Unlike the hero who is traditionally

brave, Piglet is afraid of very many things though he tries not to show it. In the end, he, in fact, does a “Very Grand Thing” saving Owl and Pooh from the fallen tree. The very epithet – a Very Grand Thing – applied to this adventure sounds ironical and amusing as Piglet is able to accomplish this “Grand Thing” for the very reason of being tiny; and on the other hand the danger where Owl and Pooh found themselves in the fallen Owl’s house was not great at all. Moreover, after the adventure, like in most epics, the hero is praised in the song and admired by everyone. The song (see above), however, represents both an earnest attempt on the part of the Bear of Very Little Brain to create such a eulogy (which keeps the prototype very much alive) and a piece of the idiosyncratic “Pooh”-style (which through exploitation of the prototype creates an echoic parody of the same prototype).

The next characters to dwell on are Owl and Rabbit. They perform the function of helpmates, or even donors, as, for example, Owl can be easily compared with the Witch, as he lives in the wood, is very smart or pretends to be so. Because he knows many very complicated words that nobody is able to understand and thus, they sound magical. The exploitation here is in the fact that Owl is not much smarter than other inhabitants of the Hundred Acre Wood, for instance, he only pretends to be literate. An interesting point here is that the witch in most tales is usually female, and moreover, her femininity is exaggerated, but here Owl is presented as a male. In the Russian translation, Owl is a female character, which is more traditional and usual for the reader.

Rabbit in his turn is also presented as a very smart animal and good at making various kinds of plans. He also has numerous relatives and friends who in most adventures accompany him and obey him like in prototypical tales the inhabitants of the forest obey the Witch. Thus, the images of the donor and helpmates are exploited and the author mocks at them. Also,

interestingly, however, in some episodes (see the table below), Rabbit can also very well be regarded as a villain, though a fairly ineffectual one.

The next rather important character of the tale is Eeyore, a very pessimistic and passive character. He performs the role of the victim that needs to be saved, protected, and helped all the time. He mostly complains about his troubles, but never does anything to cope with them. He resembles the so-called passive female character, the princess. However, attributing to Eeyore the role of a prototypical princess produces a rather humorous effect.

The next character is Tigger to whom the function of a villain could be attributed. He comes to the Forest one day and is a stranger to everyone, thus he seems dangerous. In fact, he is far from being so. However, the expectation of having a villain in the story is exploited. Tigger is very bouncing and bounces everybody, especially the “princess” – Eeyore, then he is “unbounced”.

However, there are imaginary villains/wreckers in the tale as well, e.g. Heffalumps and Woozles. The point is that nobody except Christopher Robin, who says he saw a Heffalump one day, ever sees them. However, like prototypical villains, they are supposed to be big, fierce, cunning and scaring. The two protagonists of the story, Piglet and Pooh, are afraid of them. The hunt is organized in the tale to catch the Woozle and the protagonists make a trap for the Heffalump. As these functions are only exploited by the author, neither the hunt for Woozle nor entrapping the Heffalump are successful.

The last character to be analysed here is Christopher Robin. He plays the part of a wise man, as he is the most educated and intelligent of the inhabitants of the forest. He also performs the function of a helpmate: all other characters of the tale when in trouble come to seek for his advice and help. The function of the donor and the Witch can be fused and

attributed to him too. Christopher Robin lives in the farthest end of the forest, like on the border between the two worlds – the one the toys/children and that of the adults. In the end of the story, when he grows up, he just leaves the forest, just as the magic helpmate in traditional tales always quits when his function is fulfilled.

Now let us see how the traditional scenarios are exploited in the story. Propp's scenarios are, in fact, almost palpably present and also clearly exploited in the tale. For instance, we have heroes – Pooh, Piglet; helpmates and donors – Owl, Rabbit, Christopher Robin; victim – Eeyore, who is at the same time, at the party held in honour of Pooh, a false hero; and we have the villain here as well in the shape of Tigger (and, at least in one story, Rabbit). The heroes set off on an “expedition” to find the North Pole that is lacking, to search for Eeyore's tail, which is lost too, the hero Pooh is “tried” in the house of Rabbit by eating, the assignment usually given to prototypical heroes in the hut of a Witch. However, it is rather complicated to apply the whole system of Propp's scenarios to the tale, as the actual composition of the tale is very different from the prototypical one. The most complicated point here is that the narrative, as mentioned above, is composed by numerous tales and adventures, each of them constituting a complete story in itself. Below, some of them, the most interesting ones, will be analysed to show how Propp's functions fit in and are exploited by the author. Again, the table is far from exhaustive.

In the case of the “expedition” to the North Pole, the very fact of the expedition is a case of exploitation, as, firstly, there is nothing to discover, because the North Pole has already been discovered, and secondly, the protagonists have no idea of what the North Pole is and where to search for it. Moreover, pun is also used here, as the characters, in the end, find

not the North Pole, but a pole, and find it incidentally. Meanwhile, as the table below shows, the main prototypical functions can be traced here, though in an exploited form.

Propp's functions	Function found in the tale
1. One of the members of the family leaves home (departure)	
2. There is a ban imposed on the hero or, less frequently, heroine, for example, s/he is not to go to some part of the house or leave the house	
3. The hero breaks the ban.	
4. The wrecker/villain tries to make inquiries and get some information about the hero.	For his scheme of teaching Kanga a lesson, the Rabbit makes inquiries about Kanga's habits.
5. The wrecker/villain succeeds in getting information about his or her victim.	The Rabbit learns about Kanga's habits.
6. The villain tries to cheat the victim, to get his or her property.	The animals try to divert Kanga's attention.
7. The victim yields to the cheating and, by this, helps the enemy. This function can have different variations but in every case the hero voluntary helps the villain, either by falling asleep, when he is not supposed to or by, for instance, making an agreement with the wrecker. The element can be described as "preliminary sorrow".	Roo is delighted to jump out of the pocket.
8. The villain causes damage to one of the members of the family (вредительство) Another variant of this function is when a member of a family is lacks something .	The North Pole is "lacking" and Christopher Robin and his friends are to find it.

<p>9. The problem or the lack is reported. Then comes the demand or order to the hero, and the latter is sent somewhere. This is a linking element of the tale.</p>	<p>Christopher Robin reports the “problem” to the hero – Pooh. Pooh then goes and reports the problem to all other inhabitants of the forest.</p>
<p>10. The hero agrees to fulfil the assignment (the beginning of the counteraction.</p>	<p>Pooh agrees to go on an “expedition” with Christopher Robin.</p>
<p>11. The hero sets off. Here a new character usually enters the narrative, viz. the so-called donordonor (даритель).</p>	<p>Christopher Robin, Pooh, Piglet, Rabbit, Owl and others set off on an “expedition” to search the North Pole.</p>
<p>12. The hero is interrogated, attacked or tried, thus he is prepared for the moment of receiving a magic thing or helpmate. This usually happens in the forest in the hut of the donor.</p>	<p>Usually, in prototypical tales maybe the most widely spread assignment given to the hero is to eat some food in the house of a witch (for the historical roots of the function see chapter 3), here there is no witch, however, this function is exploited, as the friends somewhere in the middle of their journey are supposed to eat all their “provisions”. In the tale there is no explanation for that, except for the fact that the things would be easier to carry.</p>
<p>13. The hero reacts to the actions of the future donor.</p>	
<p>14. The hero gets the magic thing or helpmate. The ways of getting it can vary. The hero can find it, buy it or get it from the witch.</p>	
<p>15. The hero arrives at the place where the thing or person he is looking for is kept. This is a sort of spatial transition from one</p>	<p>The hero and the friends arrive at the place where the “North Pole” is.</p>

kingdom to the other.	
16. The hero fights the villain. This can be either a real battle, like the one with the dragon, or a sort of conquest, where the hero is to fulfil difficult and very often dangerous assignments.	In this part narrative there is no villain at all, so there is no fight, but an accident happens with Baby Roo and Pooh, like the prototypical hero, saves the princess from water. The “thing” they are looking for is found incidentally.
17. The hero is marked, i.e. some marker is put on the hero’s body.	Not the hero himself is marked but the place where the “North Pole” is found is, as Christopher Robin puts a plate on the pole and writes on it “North Pole “dicsovered” by Pooh, Pooh found it”

This adventure does not have any further development, but neither do some short fairy tales with a simplified plot.

The next very interesting adventure is the one where Piglet is surrounded by water. Here Piglet, who generally acts as the other hero of the story, performs the function of the prototypical princess.

The story starts with the introduction of the problem. It rains heavily and the tree where Piglet’s house is situated becomes “Entirely Surrounded by Water”. This is a sort of hyperbole that creates a humorous effect. Then the problem is reported (cf. Propp’s function 9), moreover, it is done in the way that creates an allusion to, e.g., Robinson Crusoe (Piglet is alone, entirely surrounded by water, and uses a bottle where he puts a piece of paper with a cry for help). This is in itself an exploitation of a well-known scenario, though of later origin. The hero, Pooh, receives the “message” from Piglet, the victim, and agrees to fulfil the task and save the prototypical princess (Propp’s function 10), and sets off (Propp’s function 11).

The humorous effect of this episode is created, among other things, by the fact that Pooh, being unable to read, does not understand what the message means and decides to set on a journey to find Christopher Robin – the wise man, and to ask for his advice. Here he, the hero, acts in a rather smart way: he finds a big jar to float on. However, the author does not let the reader forget that he is a “Bear of Very Little Brain” and clumsy, too, as while floating to the place where the victim is he is in “two different positions...with the Floating Bear underneath and Pooh triumphantly astride it (the jar), paddling vigorously with his feet”, or vice versa. The “function of the jar” in this story hypothetically exploits the expectation that the hero is supposed to have a magic helpmate, or the hero’s horse, or other means of transportation. Thereby the hero arrives to the farthest and highest part of the wood where the “wise man” – Christopher Robin – and a “witch” – the Owl – live (Propp’s function 12). As a prototypical witch and wise man they are the masters of nature and, thus, not afraid of any “natural disasters”, such as a flood. When the hero arrives he “is interrogated” on what has happened and “interrogates” the “wise man” on what is written in the “message” (Propp’s function 13) and gets another “magic” thing – also a means of transportation – the umbrella. The exploitation lies in the fact that it is not the wise man, Christopher Robin, nor the witch, the Owl, who find the right solution to the problem but the hero himself, who is characterised as the one with “Very Little Brain”. Thereafter, function 15 is exploited – a spatial transition of the hero to the place where the victim is “kept”. Christopher Robin and Pooh successfully arrive at the place where Piglet, the victim, is kept by the powers of nature, and save him (Propp’s function 18). The marking of the hero (Propp’s function 17) is mocked at by the author in the story as he is given many titles according to all the “grand things” he did. The exploitation is that the titles are abbreviated to create an allusion to the usual academic or

other contemporary titles and degrees: “Winnie-th-Pooh, F. O. P. (Friend of Piglet’s), R. C. (Rabbit’s Companion), P.D. (Pole Discoverer), E. C. and T. F. (Eeyore’s Comforter and Tail-finder)”. All this can be described as another case of gentle irony on the part of the author.

As for the victim /princess himself, Piglet, though he thinks he is in “Very Great Danger”, the author again only exploits and frustrates the expectation of created by the schema of “danger”. By the time the hero, Pooh, arrives in his “magic umbrella”, the victim is no longer alone but quite bored listening to the long story full of complicated words told by the Owl.

After the triumphant victory over the powers of nature Pooh is praised as the party is organised by Christopher Robin in his honour. However, here, the false hero, Eeyore, comes into the narrative as he thinks that the party is in his honour. Here function 24 is exploited where the false hero claims unjustified rights. However, shortly afterwards the real hero, Pooh, is recognised and praised (Propp’s function 27). In the end, unlike the prototypical tales where the hero gets married and comes to the throne, Pooh, receives quite an unusual gift – a pencil case full of pens, pencils of different colour, rulers, and rubbers. Echoing the expectation of the hero getting something for his needs, this again brings some gentle irony to the story.

Thus, we can observe that the functions and scenarios are there, in the tale, but are applied only partly just to create the necessary links with well-known prototypes and to make the tale both humorous, and ironical.

As for the Faraway Land, in “Winnie-the-Pooh” it has lost all of its potentially sinister character. What is left of the prototype is two almost equally idyllic worlds inhabited by the protagonists at the same time. For instance, Christopher Robin lives in the world of people

where he listens to funny stories about his favourite toy-animal Winnie-the-Pooh, and goes to school; and at the same time he lives in a tree in the Hundred Acres Wood together with his little friends. The same concerns the “hero” Pooh: he is the hero of the tale who takes part in numerous adventures in the fairy land where he lives with his friends; and he is as well Christopher Robin’s Teddy Bear who bumps with his head on the staircase whenever the boy goes up or down.

Conclusion

The present work analysed three popular English children's books that can be described as literary fairy tales in the broad sense of the word: "Peter Pan" by J. Barrie, "The Wind in the Willows" by K. Grahame, and "Winnie-the-Pooh" by A. Milne. The tales were chosen for the analysis on the basis of their continuous popularity in Britain and world-wide and because they can be regarded as typically British as compared, for instance, to French ones. Although these tales can be considered fairy tales in the broad sense of the term as delineated in the thesis, they have a peculiar nature. The authors create a special atmosphere basically imbued with humour, irony, and at times, especially in the case of Peter Pan, also a curious feeling of estrangement bordering on sadness.

This first impression led to a question about possible mechanisms underlying these effects. Even at first sight one feels that the tales "break" a number of "rules" of the prototypical fairy tales, yet, on the other hand, are not completely removed from them, either. They, thus, activate the reader's expectations related to fairy tales, and, through partly conforming to them, keep the expectations alive, yet also play with them, upset them, lead the reader down the garden path, in other words, exploit the expectations for specific purposes. It was found that the best tools for disentangling such mechanisms are offered by cognitive linguistics and the relevance theory, in particular through the concept, variously termed "script", "schema", "frame", and "scenario", that stands for the form prototypical situations, events, and event sequences are stored in our mind. These scripts and scenarios not only create

expectations but, like all norms, can also be exploited for various purposes, including echoic irony, humour, and liberation from restrictions.

When we have to do with a fairy tale where we intuitively feel that the reader's expectations are exploited, we first have to find out the frames/scripts/schemata that underlie these expectations. As I looked around for theoretical descriptions of such scripts, the most promising candidate turned out to be the well-known morphology of the fairy tale as identified by Propp (1928) and his followers such as Meletinsky (1956). Propp based most of his theory on Russian folk tales, as presented in the collection of Russian folk tales edited by Afanasiev (1988), but also studied fairy tales from all over the world. Specifically, primeval Siberian fairy tales were used for the research as they were supposed to be most close to the historical roots of the fairy tales, also analysed by Propp. Another author who has explicitly described the structure of a prototypical fairy tale is Lakoff (1991). In comparing Propp's structure of the fairy tale as expressed in his famous 31 functions, and Lakoff's scenario of a fairy tale, a number of essential similarities were detected. One of the crucial differences lies in the moral dimension present in Lakoff's scenario, which is only natural since Propp not only concentrated his attention on the morphological structure of fairy tales exclusively but also attempted to find the structure in its original form that dates back to the "natural milieu" where moral categories do not yet play a significant role. Since the prototypes that have, through complicated intertextual mechanisms, survived into the present times and form the basis of expectations of post-Victorian and present day children – the prime audiences of the tales under discussion – it was considered expedient to base the analysis on a combination of Propp's structure and Lakoff's scenario.

Propp's morphology of fairy tales has already been widely applied to the analysis of the Western literary and folk tales that conform to the expectations given rise to by the prototypical structure of the fairy tale. A case in point is the "Lord of the Rings" by Tolkien. However, Tolkien's series has mainly been analysed on various micro-levels (shorter spans of the narrative, particular episodes, etc). In the present work, the series was analysed on the macro-level, i.e. on the level of the narrative as a whole, which yielded added proof to the universality of the applicability of Propp's structure.

On the basis thus built it was possible to analyse the specific nature of the popular twentieth century literary English fairy tales, and the mechanisms that they use to create their special effects on the reader. The analysis revealed that all three tales manifest a large number of the elements of a prototypical structure of a fairy tale, both in the realised and in the exploited form. The most interesting case, however, was "Peter Pan", in the case of which we can speak of a "reverse" exploitation: the tale is in many respects closer to the roots of the fairy tale as reflected, in particular, in Propp's functions, than to the cleaned-up form that (post)-Victorian children were familiar with. The relative lack of the moral dimension and the character of the Neverland, which, unlike the idyllic worlds of "Wind in the Willows" and "Winnie-the-Pooh", is unexpectedly close to the original Kingdom of Death, lend the tale a certain air of chilliness, which, however, to the (post)-Victorian audiences saturated with morality and rules may well have had a liberating effect. In the case of the other two tales, the effect is more predominantly achieved by gentle ironic echoing of the prototypical structure of the fairy tale, by keeping the readers' expectations alive through partly conforming to the structure yet playing with it in various ingenious ways. Of all three tales, "Winnie-the-Pooh" appears to be particularly rife with the surprise effects achieved by such exploitations.

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Annotatsioon

Töö lõppeesmärgiks on vaadelda, kuidas kolmes briti lasteraamatus – „Peeter Paan“, „Tuul pajuokstes“ ja „Karupoeg Puhh“ – realiseeritakse ja samas ekspuuteeritakse prototüüpilist muinasjutustruktuuri. Analüüsivad raamatud valiti lähtudes nende märkimisväärsest ja jätkuvast populaarsusest nii Suurbritannias kui mujal maailmas. Kõiki kolme võib iseloomustada kui tüüpilisi inglise lasteraamatuid nii selle alusel, et tegevus toimub „kusagil mujal“, väljaspool tavamaailma (Kaplinski) – täpsemalt on muinasjutumaailm ja tavamaailm omapärasel viisil põimunud – kui ka omapärase võõritusefekti tõttu, mis eri teostes omandab eri ilme. „Peeter Paani“ iseloomustab näilisele idüllilisusele vaatamata teatav kummaline jahedus, mis viktoriaanliku kirjanduse mõjuväljas olnud lastele võis siiski mõjuda vabastavalt, samas kui „Tuule pajuokstes“ ja „Winnie Puhhi“ tonaalsus on tunduvalt soojem. Kõigi kolme põhijooneks on irooniaga läbi põimunud huumor. Töö esitab hüpoteesi, et üheks huumori/ironia efekti loomise põhitingimuseks neis teostes on normide ekspuuteerimine termini lingvistilises tähenduses, s.t. normide rikkumine normide alahoidmise tingimustes, mis teostub normide osalise realiseerimise kaudu (normide järjekindel rikkumine kaotaks normid ja seega võimaluse neid ekspuuteerida).

Hüpoteesist lähtudes otsiti norme, mida vaadeldavates teostes realiseeritakse ja ekspuuteeritakse ning jõuti keeleteadusest, tehisintellektist, antropoloogiast jt. distsipliinidest tuntud skriptide/skeemide/freimide/stsenariumideni, millel põhinevad inimese ootused, mida omakorda on võimalik ühtlasi alal hoida ning erinevate efektide saavutamiseks petta. Ironiaefekti saavutamist ootuste ekspuuteerimise kaudu kirjeldatakse lähtudes Sperberi ja Wilsoni relevantsusteooriast (ironia kui suhtumist näitav atribueeritud representatsioonide „kaja“). Prototüüpset muinasjutustsenariumi esindavad töös kaks põhiautorit: vene formalist

Vladimir Propp ja ameerika kognitiivlingvist George Lakoff. Töös esitatakse Proppi 31st funktsioonist koosnev muinasjutustruktuur, mida täiendatakse elementidega tema uurimusest muinasjuttude päritolu kohta ning Meletinski käsitlesega muinasjutukangelasest. Proppi struktuuri universaalsust kinnitatakse „Sõrmuste isanda“ analüüsiga makrotasandil, kust leitakse peaaegu kõik Proppi funktsioonid realiseeritud (mitte ekspluateeritud) kujul. Proppi struktuuri võrreldakse Lakoffi poolt esitatuga ning märgitakse tähelepanuväärset kattuvust. Samas puudub Propi struktuuris moraalne dimensioon, kuivõrd kirjeldatakse muinasjutu formaalset struktuuri ning samuti püstitakse lähedal muinasjutu algupärale, mis viib tagasi „moraali-eelsesesse“ aega. Et vaadeldava kolme raamatu lugejaskonna ootused põhinevad hilisematel stsenaariumidel, mis siiski intertekstuaalsete mehhanismide kaudu suuresti sisaldavad ka Proppi morfoloogiat, siis otsustati analüüsis lähtuda Proppi ja Lakoffi sünteesist, mida osaliselt täiendati prototüüpsete joontega, mis esinevad paljudes hilisemates muinasjuttudes, kuid neil autoreil puuduvad.

Uurides eeltoodu alusel vaadeldavat kolme muinasjuttu, leiti kõigis neis oodatust suuremal arvul prototüüpse muinasjutu elemente, kuid enamasti ekspluateeritud, iroonilise „kajana“ esitatud vormis. Ootused muinasjutu prototüüpsele stukturile hoitakse alal, kuid „täidetakse“ idiosünkraatilisel viisil, mis annab tulemuseks võõritava ja samas vabastava efekti. Kõige huvitavamad tulemused andis analüüs „Peeter Paani“ puhul, kus on tegemist omamoodi „tagurpidi“-ekspluateerimisega: muinasjutt ise on ootamatult lähedal algupärastele muinasjuttudele, mis (post)-viktoriaanlikule lugejaskonnale omakorda kujutab nende ootuste ekpluatatsiooni. „Tuules pajuokstes“ ja „Karupoeg Puhhis“ saavutatakse vabastav efekt pigem leebe iroonia ja huumori abil. Koomilisi ootamatusefekte, mis põhinevad prototüüpse muinasjutustruktuuri ekpluatatsioonil, leidub enim „Karupoeg Puhhis“.

Märksõnad: kognitiivne lingvistika, kirjandusuuringud, skeem/skript/freim/stsenaarium, muinasjutu morfoloogia, iroonia, normide ekspluateerimine.