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**КЫРГЫЗ РЕСПУБЛИКАСЫНЫН БИЛИМ БЕРYY**

**ЖАНА ИЛИМ МИНИСТРЛИГИ**

**КЫРГЫЗ – ТYРК «МАНАС» УНИВЕРСИТЕТИ**

**ГУМАНИТАРДЫК ФАКУЛЬТЕТИ**

**БАТЫШ ТИЛДЕР БӨЛҮМҮ**

**(АНГЛИС ТИЛИ ЖАНА АДАБИЯТЫ)**

**БАКАЛАВРДЫК ДИПЛОМДУК ИШИ**

**ТЕМАСЫ:** АНГЛИС ЖОМОКТОРУНДАГЫ КОГЕЗИЯ КАРАЖАТТАРЫ

**Студенттин аты-жөнү:** Мадина–Бану Искандарова

**Курсу жана номери:** IV, 1201.04005

**Жетекчинин аты-жөнү:** Чолпон Найманова

**Наамы:** ф.и.д., проф.

**Бишкек – 2017**

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**Бөлүм башчысы:** ф.и.д., проф. Чолпон Найманова

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**...../......../...... ...................................**

**БАКАЛАВР ОКУУ ПРОГРАММАСЫНЫН ДИПЛОМДУК ИШИ**

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**Бишкек – 2017**

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**КЫРГЫЗ РЕСПУБЛИКАСЫНЫН БИЛИМ БЕРYY**

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**...................(сан менен) Аты-жөнү, колу**

**...................(жазуу жүзүндө) ............................................................**

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**КЫРГЫЗ РЕСПУБЛИКАСЫНЫН БИЛИМ БЕРYY**

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**ЖЕТЕКЧИНИН ПИКИРИ**

**Студенттин аты-жөнү:** Мадина-Бану Искандарова

**ТЕМАСЫ:** АНГЛИС ЖОМОКТОРУНДАГЫ КОГЕЗИЯ КАРАЖАТТАРЫ

**Жетекчи:**

* **Теманын актуалдуулугу жана мурда изилденип изилденбегендиги,**
* **Теориялык билим деңгээли жана аны практикада колдонуу жөндөмдүүлүгү,**
* **Темаларды так аныктоо, изилдөө жөндөмдүүлүгү,**
* **Дипломдук иштин жетишкендиктери жана кемчиликтери,**
* **Дипломдук иштин апробациясынын жетиштүүлүгү,**
* **Дипломдук ишти жазуу эрежелерине шайкештиги,**
* **Жалпысынан алганда дипломдук иштин деңгээли жана баасы боюнча пикирин билдирет.**

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**КОЛ КОЮУ БАРАКЧАСЫ**

1. **Бөлүм башчысынын колу: ..............................................................**
2. **Илимий жетекчинин колу: ..............................................................**
3. **Комиссиянын колу: ..........................................................................**
4. **Комиссиянын колу: ..........................................................................**

**5. Комиссиянын колу: ..........................................................................**

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**MINISTRY OF EDUCATION AND SCIENCE**

**OF THE KYRGYZ REPUBLIC**

**KYRGYZSTAN-TURKEY MANAS UNIVERSITY**

**FACULTY OF LETTERS**

**DEPARTMENT OF WESTERN LANGUAGES**

**(ENGLISH LANGUAGE AND LITERATURE)**

**BACHELOR THESIS**

**TITLE:** COHESIVE DEVICES IN ENGLISH FAIRY TALES

**Prepared by:** Madina-Banu Iskandarova

**Number:** 1201.04005

**Thesis advisor:** Prof. Dr. Cholpon Naimanova

**Bishkek – 2017**

****

**MINISTRY OF EDUCATION AND SCIENCE**

**OF THE KYRGYZ REPUBLIC**

**KYRGYZSTAN-TURKEY MANAS UNIVERSITY**

**FACULTY OF LETTERS**

**DEPARTMENT OF WESTERN LANGUAGES**

**(ENGLISH LANGUAGE AND LITERATURE)**

**() Student is allowed to defend.**

**() Student is not allowed to defend.**

**Head of the Department:**

**Prof. Dr. Cholpon NAYMANOVA**

**Date Signature**

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**BACHELOR THESIS**

**TITLE:** COHESIVE DEVICES IN ENGLISH FAIRY TALES

**Student’s name:** Madina-Banu Iskandarova

**Department:** Western Languages (English Language and Literature Program)

**Class and Number:** IV, 120104005

**Thesis advisor:** Cholpon Naimanova

**Academic title:**  Professor Doctor

**Bishkek - 2017**

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**MINISTRY OF EDUCATION AND SCIENCE**

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**Head of the Department:**

**Prof. Dr. Cholpon NAYMANOVA**

**Date Signature**

**....../....../...... ...........................**

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**Student’s name: Madina-Banu Iskandarova**

**Department:** Western Languages (English Language and Literature Program)

**Class and Number:** IV, 1201.04005

**Assessment of Defense Chairman of the Commission**

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**  
MINISTRY OF EDUCATION AND SCIENCE OF THE KYRGYZ REPUBLIC**

**KYRGYZSTAN-TURKEY MANAS UNIVERSITY**

**FACULTY OF LETTERS**

**DEPARTMENT OF WESTERN LANGUAGES**

**(ENGLISH LANGUAGE AND LITERATURE)**

**Student’s:**

**Name, Last Name:** Madina-Banu Iskandarova

**BACHELOR THESIS**

**TITLE:** COHESIVE DEVICES IN ENGLISH FAIRY TALES

**Thesis advisor:**

* **Topicality of the theme, whether it was studied before or not**
* **Level of theoretical knowledge and application**
* **Rationality of explaining and researching the theme**
* **Pros and cons of the thesis**
* **Sufficiency of the practicality of the thesis**
* **Adherence to the guidance of thesis writing**
* **Evaluation of the thesis according to topicality, novelty and grading criteria**

**Thesis advisor:**

**Name, Last Name:** Cholpon Naimanova

**Affiliation:** Kyrgyz**-**Turkish Manas University

**Academic Title:** Professor Doctor

**Date: ………………………………………………**

**Signature: …………………………………………**

**Thesis advisor’s review:**

The thesis is devoted to the study of cohesive devices in English fairy tales. By cohesive devices the researcher means lexical and grammatical cohesion used in the language of fairy tales.

The topicality of this research is justified firstly by the growing influence of fairy tales and, in particular, the influence of the language of fairy tales, over people. The language of fairy tales appears to be very rich in terms of the application of stylistic devices, rhetorical means and other devices and techniques. Some cohesive approaches or devices are obscure in the common language, but find their full blossom in the form of striking fairy tales. This research contains theoretical and practical materials in terms of the application of cohesive devices.

This research may add a new dimension to the study of the cohesive sciences. In addition, there may be only a few works comparing the language of English fairy tales. This work may be a valuable source of theoretical and practical information from the point of view of language and for the literature sphere as well.

The aim of this work is to analyze and discover common points and differences of using cohesive devices in some different fairy tales. In accordance with the aim of this research the following tasks have been set: providing definitions for the concepts of fairy tales and storytelling, classifying different types of fairy tales; giving theoretical information about the language of fairy tales, its features and differences from the language of everyday discourse; providing a list of cohesive devices frequently used in the language of fairy tales, with their definitions and examples in appendices; collecting materials for the research consisting of three different fairy tales; analyzing of fairy tales independently according to the aims of the research; comparing the results of these analyses, analyzing and reporting on the generalities and peculiarities in the application of cohesive devices in English fairy tales.

Methods of research used in this diploma paper are descriptive- used mostly in the theoretical part of the diploma paper, analytical, and comparative – applied in the practical part.

The theoretical section provides a theoretical background for a practical analysis in two dimensions- fairy tales and linguistic aspect of fairy tales. This is based on different sources, including books, internet resources and others.

Sources of the research include books written in the US and the UK, researches about fairy tales, storytelling, and peculiarities of a language, materials collected from different Internet resources, and other available sources.

The research has theoretical value for students of literature departments or linguists who are looking for theoretical information about the language of fairy tales and its characteristic features; and for the creative potential of any language. Students may also find definitions of a big number of cohesive devices, some of which are quite rare and obscure, and examples of the application of these devices- the fairy tales themselves. The research also may be useful for future writers or for people involved in fairy tale or literature, because the work has a collection of literary devices and provides some statistics on the language of storytelling in general, and on the application of various cohesive devices in fairy tales in the selected country.

The practical value of this work lies in the possibility of using this research and examples of fairy tales texts in literature, language and linguistics classes, to introduce different cohesive devices, rhetorical figures, and to demonstrate different ways of using language. The research may also be used by students with a major in storytelling.

Madina-Banu Iskandarova has reached the aim and tasks of the thesis. The work meets all the requirements and may be presented to defense.

Thesis Advisor: Prof. Dr. Cholpon Naymanova

****

**KIRGIZ MİLLİ EĞİTİM BAKANLIĞI**

**KIRGIZİSTAN TÜRKİYE MANAS ÜNİVERSİTESİ**

**EDEBİYAT FAKÜLTESİ**

**BATI DİLLERİ**

**(İNGİLİZ DİLİ VE EDEBİYATI BÖLÜMÜ)**

**LİSANS BİTİRME TEZİ**

**KONU:** INGILIZ MASSALLARINDA BAĞLANTI ARAÇLARI

**Hazırlayan:** Madina-Banu İskandarova

**Numarası:** 1201.04005

**Danışman:** Prof. Dr. Cholpon Naimanova

**Bişkek 2017**

****

**МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ**

**КЫРГЫЗСКОЙ РЕСПУБЛИКИ**

**КЫРГЫЗСКО- ТУРЕЦКИЙ УНИВЕРСИТЕТ «МАНАС»**

**ГУМАНИТАРНЫЙ ФАКУЛЬТЕТ**

**ОТДЕЛЕНИЕ ЗАПАДНЫХ ЯЗЫКОВ**

**(АНГЛИЙСКИЙ ЯЗЫК И ЛИТЕРАТУРА)**

**ВЫПУСКНАЯ КВАЛИФИКАЦИОННАЯ РАБОТА**

**ТЕМА:** СРЕДСТВА КОГЕЗИИ В АНГЛИЙСКИХ СКАЗКАХ

**Выполнила:** Мадина-Бану Искандарова

**Студенческий номер:** 1201.04005

**Руководитель:** проф.,д ф.н., Чолпон Наиманова

**Бишкек 2017**

**SUMMARY**

The thesis is devoted to the study of cohesive devices in English fairy tales. By cohesive devices we mean lexical and grammatical cohesion used in the language of fairy tales. The thesis consists of two chapters. The first chapter covers explanations of fairy tale, discourse, discourse analysis, coherence and cohesion. The second chapter studies the use of lexical and grammatical cohesion in “Binnorie” and “The Three Bears” fairy tales. Among lexical cohesion the most frequently used cohesive devices in these fairy tales are word repetition, synonyms, antonyms and superordinates. Among grammatical cohesion the most frequently used cohesive devices are references, substitutions and conjunctions. The less frequently used cohesive devices are ellipsis while in lexical is collocation. Since “Binnorie” is for middle aged children and “The Three Bears” is for small children, comparative analysis of these two fairy tales enables us to make a conclusion that the use of lexical and grammatical cohesion vary according to the age of children.

**КЫСКАЧА МАЗМУНУ**

Бул эмгекте англис жомокторундагы лексикалык жана грамматикалык байланыш каражаттары каралды. Эмгектин биринчи бөлүмүндө жомок, кеп, кептин анализи, жана сүйлөмдөгү биримдик, шайкештикке түшүндүрмө берилет. Экинчи бөлүмдө болсо, “Биннори” жана “Үч аюу” жомокторунда лексикалык жана грамматикалык биримдиктин колдонулуусу талданат. Бул жомоктордо колдонулган лексикалык жана грамматикалык биримдиктин арасында эң көп колдонулган байланыш каражаттары катары сөздөрдүн кайталануусу, синоним, антоним, гипонимдер, жана ошондой эле, шилтемелер, эвфемизм жана байламталар деп табылды. Ал эми эң аз колдонулган байланыш каражаттарынын арасында эллипс жана сөз айкаш болгон.

**ÖZET**

Bu çalışmada İngiliz masallarındaki metin bağdaşıklık araçları ele alınmıştır. Çalışmanın birinci bölümünde, masal kavramının, söylem, söylem analizinin, tutarlılık ve uyumun açıklaması yapılacaktır. Ikinci bölümde ise, “Binnorie” ve “Üç ayı” masallarında sözcüksel ve dilbilgisel uyumun kullanımı incelenecektir. Bu masallardaki sözcüksel ve dilbilgisel uyumun arasında en sık kullanılan bağdaşıklık araçları, sözcük tekrarları, eş ve zıt anlamlı kelimeler ve altanlamlıklar ile birlikte, gönderme, değiştirim ve bağlaçlar olduğu tespit edilmiştir. Eksilti ve eşdizimlilik bağdaşıklık araçları ise masallarda daha az kullanılmıştır.

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# **INTRODUCTION**

Fairy Tales are the one of the most readable genre in literature. It is spread everywhere around the world, because it is the only genre, which we read and retell to children. Why? Because with the help of magic and different characters fairy tales teach as children as adults to be better, and every person takes his own lesson by tale’s moral. А tale read a page has no characters and, in a sense, no passion or emotion. Prince, princess, industrious daughter, lazy daughter, wicked stepmother, faithful servant, death himself are always the same, their expressions never change, they are interchangeable from story to story. A reading child, as I see it, does not see the world from inside the head of anyone does not care who is hurt, or who succeeds or fails, because that child, and the adult they will become, knows perfectly well how the story will turn out. The good will be justified and prosper. The evil will come to a bad end, often a gruesome bad end: crushed by a millstone falling from the sky, trundled into the sea in a barrel pierced with nails. There is an (unreal) order of things, which always holds steady. Within that order, the terrible and the extravagant can be admitted.

Nevertheless, fairy tales are not just tales, which were written in ancient times, there are a lot of new fairy tales or tales, which were adapted and written in the way in order to follow the nowadays youth. In spite of the oldness of genre, fairy tales are actual today, because it is the only tool, which calls the interest and great impression to children and by which we can teach them. Fairy tales are everywhere, in every country children are raised up by fairy tales, but the meaning and morals depend on cultural features, values and history.

Fairy tale can be compared to a boundless ocean of creation, of materials for explorations in many professions, such as in linguistics and psychology and used by people involved in literature, by children and by literal critics.

Creating fairy tales is art: and a good fairy tale requires a great deal of energy and creative work. This creative process has many dimensions and many aspects. And one of the most important aspects of an interesting and impressive tale is the effective use of language, or more exactly, the use of various approaches, including cohesive approaches and devices.

The **title** of this thesis paper is *Cohesion Devices in English Fairy Tales*. By cohesive approaches (or cohesive devices) we mean lexical and grammatical cohesion used in the language of fairy tales.

The **subject** of the research is the application of various cohesive devices in fairy tales: it involves a lexical cohesive analysis and grammatical analysis of the texts of English fairy tales.

The **object** of this research is twenty different fairy tales belonging to the English writers.

The **topicality** of this research is justified firstly by the growing influence of fairy tales and, in particular the influence of the language of fairy tales, over people. People need to understand what tale is how it makes interested, what moral it carries and more importantly how it may teach and influences preferences and even lifestyles. This study also involves the peculiarities believe in fairy tales and perform certain actions.

Secondly, the language of fairy tales appears to be very rich in terms of the application of stylistic devices, rhetorical means and other devices and techniques, we can say, that nearly all of them are present in the language of literary works and fiction. Some cohesive approaches or devices are obscure in the common language, but find their full blossom in the form of striking fairy tales. This research contains theoretical and practical materials in terms of the application of cohesive devices.

Thirdly, this is comparative analysis of use of cohesive devices in some different fairy tales.

The **novelty**- This research may add a new dimension to the study of the cohesive sciences. In addition, there may be only a few works comparing the language of English fairy tales. This work may be a valuable source of theoretical and practical information from the point of view of language and for the literature sphere as well.

The **aim** of this work is to analyze and discover common points and differences of using cohesive devices in some different fairy tales. Accordingly, the aim of this research can be divided into the following **tasks**:

1. Providing definitions for the concepts of fairy tales and storytelling, classifying different types of fairy tales.
2. Giving theoretical information about the language of fairy tales, its features and differences from the language of everyday discourse.
3. Providing a list of cohesive devices frequently used in the language of fairy tales, with their definitions and examples in appendices.
4. Collecting materials for the research consisting of three different fairy tales.
5. Analyzing of fairy tales independently according to the aims of the research.
6. Comparing the results of these analyses, analyzing and reporting on the generalities and peculiarities in the application of cohesive devices in English fairy tales.

**Methods of research** used in this thesis paper are descriptive- used mostly in the theoretical part of the thesis paper, analytical, and comparative – applied in the practical part.

**The theoretical section** provides a theoretical background for a practical analysis in two dimensions- fairy tales and linguistic aspect of fairy tales. This is based on different sources, including books, internet resources and others.

**Sources of the research** include books written in the US and the UK, research about fairy tales, storytelling, and peculiarities of a language, materials collected from different Internet resources, and other available sources.

The research has **theoretical value** for students of literature departments or linguists who are looking for theoretical information about the language of fairy tales and its characteristic features; and for the creative potential of any language. Students may also find definitions of a big number of cohesive devices, some of which are quite rare and obscure, and examples of the application of these devices- the fairy tales themselves. The research also may be useful for future writers or for people involved in fairy tale or literature, because the work has a collection of literary devices and provides some statistics on the language of storytelling in general, and on the application of various cohesive devices in fairy tales in the selected country.

The practical value of this work lies in the possibility of using this research and examples of fairy tales texts in literature, language and linguistics classes, to introduce different cohesive devices, rhetorical figures, and to demonstrate different ways of using language. The research may also be used by students with a major in storytelling.

**The structure** of the research consists of an Introduction, followed by **Theoretical** and **Practical chapters**. The latter two contain short introductions and conclusions. A general **Conclusion** to the research is given after the practical part. **Reference** and **Bibliography** are also included.

# **CHAPTER 1. THEORETICAL BACKGROUND OF THE RESEARCH**

## **DEFINITION AND ORIGIN OF FAIRY TALE**

In recent times cohesive chains in various acts of communication have become a frequent and popular topic of many researches and theses. Similarly, my bachelor thesis concentrates on cohesive chains, especially reference, in connection with a fairy tale. In our research, we would like to show how important the relationships between sentences in a discourse are, how humans use language to communicate and how meanings are organized and put together to form a well-connected written discourse. Since reference comprises an essential component of both written and spoken language, a great deal of the theoretical part as well as practical part of the thesis is focused on this topic.

Whether they want or not, everybody is from time to time involved in a process of exchange meanings in a particular situation, i.e. an act of communication. The process of communication in both spoken and written language includes transmission of information from a sender to a receiver by the use of linguistic signs. For our research in the field of Linguistic Studies we have chosen a fairy tale as a context of the communication. Hence, the author of a fairy tale is the sender and the audience of children as well as adults are receivers.

In the beginning of this work it would be more understandable if we will give a definitions from the different sources to the word “fairy tale”.

1. Definition of “fairy tale” by Meriaam dictionary

a : a story (as for children as for adults) involving fantastic forces and beings (as fairies, wizards, and goblins)—called also fairy story

b : a story in which improbable events lead to a happy ending

c: a made-up story usually designed to mislead “an old-fashioned fairy tale depicting revolutionists as demigods — Jonathan Zimmerman”

1. a : a story, usually for children, about elves, hobgoblins, dragons, fairies, or other magical creatures.

b :an incredible or misleading statement, account, or belief:

His story of being a millionaire is just a fairy tale.

1. Definition of fairy tale for English Language Learners

a : a simple children's story about magical creatures

b : a false story that is meant to trick people

1. British Dictionary definitions for fairy tale Expand

a: a story about fairies or other mythical or magical beings, especially one of traditional origin told to children

b: a highly improbable account

All over the world, in all cultures and times, children are told stories which actually have never happened. Stories full of creatures and beings, which no scientist has recorded yet, and in which we can see things so incredible and supernatural going against laws of physics. There is nothing better in the world what could be a patch on oral story telling or at least reading fairy tales.

A fairy tale or a fairy story is a fictional story that usually features folkloric characters, as mentioned before, such as fairies, elves, witches, giants and talking animals. In modern-day parlance, the term is also used to describe something blessed with unusual happiness, as in fairy tale ending (a happy ending) or fairy tale romance, though not all fairy tales end happily. Another feature which is typical for the style of fairy tales is that they take place in Once upon a time..., Once when....., or In a time that is now almost forgotten… And rather than in actual times.

The history of the fairy tale is particularly difficult to trace, because only the literary forms can survive. Still, the evidence of literary works at least indicates that fairy tales have existed for thousands of years, although not perhaps recognized as a genre (the expression fairy tale was first ascribed to them by Madame Aulnoy). The older fairy tales were intended for an audience of adults as well as children, but they were associated with children as early as the writings of the brother Grimm titled their collection Children and Household Tales, and the link with children has only grown stronger with time. Literary fairy tales are found over the centuries throughout the world, and when folklorists collected them, they found fairy tales in every culture. Fairy tales and works derived from fairy tales are popular genre still written and read today.

According to Malinowsky, who emphatically states, as a result of his researches, that a "tale" is not the explanation of an origin (as, for instance, in Ovid's Metamorphoses), but that it expresses in a primary and direct fashion precisely what it related , a tale is something that actually happened in primordial times. A myth, a folklore tale is not an explanation: it is the re-arising of a primordial reality in narrative form.

Long before modern science, however reluctantly, "established" the great age of man, mythologies, fairy tales, and the traditions of religions gave mankind an immeasurable age. There are traditions of nations of dwarfs (we are not referring to the "Little People"). Science has recognized the reality of dwarf people in times long past. There are the tales of dragons and mighty sea-serpents. We now know that these existed 100 million years ago; in fact, we have dug them out! How could primordial man "invent" these creatures unless he actually experienced them?

Through our researching we found out that in Nordic myths tales are told of polar regions where the climate was mild, regions with great forests and tropical flowers. For many millennia the climate in these regions was cold. There was nothing but ice, and there is still nothing but ice. Wishful dreams? Alas, we have found under the ice-age strata fossils of the luxuriant vegetation of a tropical climate.

In that Toltec fairy tale, the Parent-world is an invisible realm in nature where a creative process takes place through something very small. The process realizes itself in this world as the phenomena of nature, the world of physical realities.

We find the idea of other worlds or planes of existence expressed in many forms in the mythologies and tales of nations and races. Planes of existence from which forces flow to our world: there is always a point of entry, a door, a gate, a bridge, or even the eye of a needle. In his dream Jacob saw the heavenly forces descending and ascending on the cosmic ladder. In many tales it is the magical precious stone through which the Forces enter the world of man. The ancient Greek philosophers Pythagoras and Plato postulated a world of Forms and Ideas (the drawing office of the Architect of Nature, so to speak), a world perceived as having its existence outside the perceptible world of material things. The secret doctrines or inner teachings of all great religious and philosophical systems conceive the universe as an infinite system of hierarchies ensouled by an all-pervading cosmic consciousness.

It is here where the greatest thinker of our era erred! The mind who proved the one law governing matter and energy, who destroyed a dualistic universe forgot . . . the fairy tale! The intuitive knowledge of ages long forgotten tells us of the singular points through which continuous creation flows, of the great hierarchies of guiding intelligences endlessly extending on the ladder of life (Eddington's "mindstuff"); it tells us that life is not subject to the first and second law of thermodynamics (now readily admitted by the modern biologist). Einstein once said: "The human mind is unable to conceive of the four dimensions. How can it conceive of a God, before whom a thousand years and a thousand dimensions are as one?" Perhaps the human brain cannot conceive of such ideas, but a higher mind of the inner man, the Self of Jung's depth-psychology has, in fact, conceived of such ideas. Intuition and inspirations come from those other worlds without and within; intuitive knowledge is expressed in age-old symbols and clothed in the garments of myth and legend. It is here where the scientist meets his fairy tale.

As the most prominent scholars who worked in the fairy tale field the history underlines these two great scholars Jacob and Wilhelm Grimm, who wrote a great volume of the tales and made happy a plenty of children. Jacob and Wilhelm Grimm were scholars whose interest in German folklore began as a combination of art and science: they were gathering tales to help some friends in the literary scene achieve enough material to publish, and they were also interested in the historical evolution of language and genre. Documenting the oral traditions (Naturp oesie) of the German people was also a political means to an end, as Germany was not yet united and was suffering under Napoleon’s wartime rule.

During our researches, we have found a lot of scientists, who issued fairy tales. There is a big number of scholars both as scholars of past decades as modern scholars, who studied a folklore and fairy tales in details. One of them is Reidar Thoralf Christiansen (1886–1971), who was a Norwegian folklorist, archivist of the Norwegian Folklore Collection (NFS) and professor of folkloristics at the University of Oslo. Christiansen conducted comparative research in fairy tales, comparing the Scandinavian and Irish Gaelic traditions in particular. In his The Migratory Legends (1958) he proposed a type catalogue for the classification of "migratory legends" (a calque of German Wanderlegenden, i.e. folk-tales transmitted via trans-cultural diffusion), by motif, exemplified with an examples from Norwegian folklore.

Charles Deulin (1827–77) was a French writer, theatre critic, and folklorist who is most known for his contemporary adaptations of European folk tales. Among his many stories are "Cambrinus, King of Beer", "The Twelve Dancing Princesses", "The Enchanted Canary", and "The Nettle Spinner'. He reinvigorated the tales by infusing them with the character of the time and place in which he lived. The vernacular language and familiar ambiance appealed to his readers in the Low Countries. His first effort, "Le compère de la mort", was an adaptation of an oral story he had once heard. He went on to research and write three short story collections, which were well-received and widely read: Tales of a Beer Drinker (1868), Tales of King Cambrinus (1874), and Small Town Stories: Tales and Novellas (1875). After Deulin's death in 1877, his publisher distributed the author's final contribution to folkloristics: Mother Goose Tales before Perrault (1878). Charles Perrault (1628–1703) is the author of Tales of Mother Goose (1697) and the founder of the fairy tale genre.

Very prominent works and studies were done by Hedwig von Beit and Marie-Louise von Franz. In 1935 Hedwig von Beit asked Marie-Louise von Franz to assist her part-time with writing a book about fairy tales. Von Franz indulged into a time-consuming 9-years research and interpretation work. Fairy tales became increasingly important to her in regard to psychological questions. The work is published in the book "Symbolik des Märchens" (Symbolism of Fairy Tales). Nevertheless, this book (of 3 volumes) was only published under the name of Hedwig von Beit. In her later talks and books, she connects fairy tale interpretation with everyday life. Alfred Ribi says, that von Franz might well be understood as the first to discover and demonstrate the psychological wisdom of fairy tales.

Von Franz's interpretation of fairy tales bases on Jung‘s view of fairy tales as a spontaneous and naive product of soul, which can only express what soul is. That means, she looks at fairy tales as images of different phases of experiencing the reality of the soul. They are the “purest and simplest expression of collective unconscious psychic processes” and “they represent the archetypes in their simplest, barest and most concise form” because they are less overlaid with conscious material than myths and legends. “In this pure form, the archetypal images afford us the best clues to the understanding of the processes going on in the collective psyche”. “The fairy tale itself is its own best explanation; that is, tis meaning is contained in the totality of its motifs connected by the thread of the story. [...] Every fairy tale is a relatively closed system compounding one essential psychological meaning which is expressed in a series of symbolical pictures and events and is discoverable in these”. “I have come to the conclusion that all fairy tales endeavor to describe one and the same psychic fact, but a fact so complex and far-reaching and so difficult for us to realize in all its different aspects that hundreds of tales and thousands of repetitions with a musician’s variation are needed until this unknown fact is delivered into consciousness; and even then the theme is not exhausted.” This unknown fact is what Jung calls the Self, which is the psychic reality of the collective unconscious. [...] Every archetype is in its essence only one aspect of the collective unconscious as well as always representing also the whole collective unconscious.[24]:1–2 (chapter1)

The fairy tales' hero and heroine – with which the auditory identifies – are taken as archetypal figures (not as common human ego) representing the archetypal foundation of the ego-complex of an individual or a group. “The hero restores to healthy , normal functioning a situation in which all egos of that tribe or nation are deviating from their instinctive basic totality pattern. Hero and Heroine form ”a model of an ego [...] demonstrating a rightly functioning ego, [...] in accordance with the requirements of the Self”.[24]:21–45 (chapter4)

Also if to speak about more further years we want to say about Jack David Zipes (born 1937), who was an American retired Professor of German at the University of Minnesota. He has published and lectured on the subject of fairy tales, their evolution, and their social and political role in civilizing processes. According to Zipes, fairy tales "serve a meaningful social function, not just for compensation but for revelation: the worlds projected by the best of our fairy tales reveal the gaps between truth and falsehood in our immediate society." His arguments are avowedly based on the critical theory of the Frankfurt School and more recently theories of cultural evolution, which were useful for our researches.

While our studies we have found that one of the brightest folklorists is Jan M. Ziolkowski, the son of Theodore Ziolkowski, a scholar of German and Comparative Literature. When did fairy tales begin? What qualifies as a fairy tale? Is a true fairy tale oral or literary? Or is a fairy tale determined not by style but by content? To answer these and other questions, Jan M. Ziolkowski not only provides a comprehensive overview of the theoretical debates about fairy tale origins but includes an extensive discussion of the relationship of the fairy tale to both the written and oral sources. Ziolkowski offers interpretations of a sampling of the tales in order to sketch the complex connections that existed in the Middle Ages between oral folktales and their written equivalents, the variety of uses to which the writers applied the stories, and the diverse relationships between the medieval texts and the expressions of the same tales in the "classic" fairy tale collections of the nineteenth century. In so doing, Ziolkowski explores stories that survive in both versions associated with, on the one hand, such standards of the nineteenth-century fairy tale as the Brothers Grimm, Hans Christian Andersen, and Carlo Collodi and, on the other, medieval Latin, demonstrating that the literary fairy tale owes a great debt to the Latin literature of the medieval period.

Dealing with our topic we learned out that there are also many folklorists and scholars of today those of us still alive, not just references to the greats of the last century. We have read partially their books and articles (many are available in the journal Marvels & Tales): Jack Zipes, Donald Haase, Maria Tatar, Cristina Bacchilega, and Marna Warner. Some of them are doing great work editing and making accessible the work of others, like Pauline Greenhill, Jill Terry Rudy, and Kay Turner, with their own work appearing too in excellent volumes like Transgressive Tales and Channeling Wonder. There are some folks in this cohort of younger scholars doing great work as well. Not all of them have books out yet, but like a people of this modern century of technology some of them have blog posts and journal articles: Claudia Schwabe, Christy Williams, Veronica Schanoes, Linda Lee, Adam Zolkover, Brittany Warman and Sara Cleto.

## **DISCOURSE ANALYSIS**

For many years, linguists were concerned with the analysis of single sentences where the focus was on morphology and phonology areas. Then, the attention is shifted to the sentence level by the advent of Chomsky’s transformational Generative Grammar (1957). However, the analysis was not really adequate because it still focused on the formal properties of language rather than achieving meaning (Coulthard, 1977). Cook (1989) states that linguists have become aware of the use of context and language function. This awareness came with Harris’s paper published with the title «Discourse Analysis» in (1952). However, Zellig Harris was a sentence grammarian, he shifted attention towards sentences in combination; i.e., there was a sequence to produce coherent stretches of language (rules of use). Then, it is important to notice that earlier there was an attempt in discourse analysis where the emergence of other disciplines such as: semiotics, sociology, psychology…etc. These disciplines were influenced by the study of language in context and led from 1960’s to 1970’s to the work of Austin (1962), Hymes(1964), Halliday and Hassan(1976), Grice(1975), M.A.K. Halliday (1973), Sinclair and Coulthard (1977), Van Dijk (1972) and many others. McCarthy (1991) state that:

Discourse Analysis has grown into a wide ranging and heterogeneous discipline which finds its unity in the description of language above the sentence and an interest in the contexts and cultural influences which effect language in use. (1991: 07)

Text grammarians on discourse analysis worked mainly with written language where they assume texts as language elements hung together to give a relationship with the other parts of the text; i.e., to give a linked text with the necessary elements.

**Definition of discourse analysis**

As it is said in the early section, discourse is related to many disciplines. The principal concern of discourse analysis is to examine how any language produced by a given participants whether spoken or written is used in communication for a given situation in a given setting. Thus, discourse analysis is concerned with written and spoken forms. Discourse devices also help to string language elements.

The organization of stretches of language greater than a sentence [It] can focus on conversation, written language, when searching for patterning of the language. Discourse analysis must determine the units of these larger stretches of language, how these units are signalled by specific linguistic markers, and/or the processes involved in producing and comprehending larger stretches of language.

(Fine: 1988: 01)

Yule (1996) asserts that discourse structure is very important. It focuses on the main elements that can form a well-stretched text. These structural connections between sentences create cohesion. Moreover, the study of discourse is based especially on a pragmatic view where the background knowledge, beliefs and expectations are taken into consideration; i.e., what the speakers or writers have in mind.

Another definition of discourse analysis is quoted from (Allen and Corder 1974: 200) “discourse analysis is taken to be the investigation into the formal devices used to connect sentences together”.

**Text and Discourse**

It is noteworthy that text exists in both written and spoken language. In the former, the writer who produces it whereas in the latter it becomes language in use only if it is recorded, .i.e., it will create discourse. Thus , text is a linguistic product of discourse that can be studied without reference to its contextual elements as an evidence of linguistic rules«…”text” is the linguistic content ; the stable semantic meaning of words, expressions, and sentences, but not the inferences available to hearers depending upon the context in which words, expressions and sentences are used» ( Schiffrin ,1994: 363-364).

However, what is important is that the text can only include some factors from the context which can be relevant to its interpretation. A text is not just a sequence of sentences strung together, but a sequence of units, be they sentences or parts of sentences; connected in some contextually appropriate ways. “A text as a whole must exhibit the related, but distinguishable properties of cohesion and coherence” (Lyons, 1983:198). Thus, cohesion is concerned with formal connectedness. Moreover, schemas’ activation according to McCarthy (2001) is very necessary to contribute to forming a text because

The text is not a container full of meaning which the reader simply downloads. How sentences relate to one another and how the units of meaning combines to create a coherent extended text is the results of interaction between the readers world and the text. (McCarthy 2001:97).

Thus, text and discourse are used interchangeably focussing on language “beyond the sentence” In other words, to take context as part of any utterances or sentences.

Halliday and Hassan (1976) provided the most appropriate definition of the ‘text’. They consider a text as written or spoken stretches of the text; i.e., a text as stretch of written or spoken language which proposes that language follows a linear sequence where one line of text follows another with each line being linked to the previous line. This linear progression of text creates a context of meaning. Contextual meaning at the paragraph level is referred to as coherence while their internal properties of meaning is referred to as “cohesion”. The following definition will determine the main factors that constitute a text:

A text is a unit of language in use. It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size. A text is sometimes envisaged to be some kind of super sentence , a grammatical unit that is larger than a sentence but is related to a sentence in the same way that a sentence is related to a clause, a clause to a group and so on: by constituency, the composition of larger units out of smaller ones .But this is misleading .A text is not something that is like a sentence , only bigger; it is something that differs from a sentence in kind ….A text does not consist of sentences , it is realized by , or encoded in , sentences.

(Halliday and Hassan 1976:1-2).

Thus, the ability of the speaker to stretch a given discourse can be said to constitute a text. Cohesion then is a principle factor in determining texture since it is a means through which we can relate our utterances or sentences.

Discourse analysis (DA) can be identified as the study of language in use. It, on the one hand, studies language use beyond the sentence boundary, on the other hand, analyzes “occurring naturally” of language use. DA does not only provide a tangible answer to problems based on scientific research, but it enables us to understand the conditions behind a specific problem and make us realize the essence of that problem as well.

Up to now, discourse analysis has drawn much attention of many English well-known scholars such as “Cohesion in English” by Halliday and Hassan (1976), “Discourse Analysis” by Brown and Yule (1983), “Discourse” by Cook (1989), “Introducing Discourse Analysis” by David Nunan (1993), “Linguisticss” Widdowson (1994), “Pragmatics and Discourse” by Joan Cutting (2002), and so on. However, based on different approaches and goals, their publications focus on one or other subfields of DA such as coherence, cohesion, context, conversation analysis, information structure, speech act theory, topic, and so on. Generally, these linguists provide us with an overall picture of theoretical background of how to examine language in use.

## **TYPES OF COHESION**

The term cohesion may be interpreted from different perspectives. However, it is necessary, both from a theoretical and a practical point of view to retain the distinction between connectivity on the surface and connectivity of underlying content.

Definitions of cohesion and coherence as well as views on how cohesion and coherence are to be distinguished vary. According to Halliday & Hasan (1976), cohesion and coherence are closely interdependent; cohesion is an objective property of a text, which can be easily recognized, while coherence is subjective and reflects the addresseeґs perception of textual unity. It is conceivable to define coherence as the unity of meaning and communicative purpose perceived in a particular context whereas cohesion is the semantic and formal relations between the elements of a discourse, which are expressed in that the interpretation of the meaning of one element in the discourse is dependent on the meaning of another.

Cohesion is closely related to a text, which can be understood as a unit of language in use. A text may be spoken or written, prose or verse, dialogue or monologue. It may be anything from a short message to your partner to a long letter to your best friend. The best definition for a text is that it is a unit of language, which should be made head, or tail of it.

What appears to be certain is the fact that cohesion is like the glue that holds a piece of writing (text) together. In other words, if a paper is cohesive, it sticks together from sentence to sentence and from paragraph to paragraph. Cohesive devices certainly include transitional words and phrases such as therefore, furthermore, or for instance, that clarify for readers the relationships among ideas in a piece of writing. However, transitional words or just transitions are not sufficient devices to make writing cohesive. Repetition of key words and use of reference words are also required for cohesion.

Cohesive devices are typically single words or phrases that basically make the text hang together. Boadhead and Berline state that cohesive devices play a crucial role in writing since they turn separate clauses, sentences, and paragraphs into connected proses, signaling the relationships between ideas, and making obvious and visible the writer’s “line of thought”. Actually, cohesive devices are such an important domain in every language. Halliday and Hasan define two general categories of cohesion: grammatical cohesion that includes in itself substitution, ellipsis, conjunction and reference and lexical cohesion with repetition, synonymy, antonymy, metonymy and hyponym in it.

## **GRAMMATICAL COHESION**

**Substitution**

One type of grammatical cohesion is substitution, which takes two forms: a) substitution perse, which is the replacement of one item by another, and b) ellipsis, in which the item is replaced by nothing. There are three types of substitution: nominal, verbal and clausal. As stated above, substitution is the replacement of one language item by another. It is a grammatical relation resulting in a change of wording rather than in a change of meaning. As substitution is not the main theme of this thesis, only a short paragraph is spent on this topic.

Seen from the paragraph above, the first type of substitution is nominal substitution. Nominal substitution typically involves some redefinition; it thus differs from reference, which will be discussed later. A typical expression used as the substitute is one(s). A few examples below help us to understand the usage of substitution.

Can I get you a drink? It’s okay, I've already got one.

I think his best songs are his early ones.

Another type of substitution is verbal substitution. The verbal substitutes do and do so can replace a verb, a verb plus some verbal complements or a whole predicate.

She won the competition in 1997 and seems likely to do so ( = win the competition) again this year.

Dr.Johnson said, Sit down. Amy did so (=sat down), and started to talk about her problems .

No less important type of substitution is clausal substitution. The clausal substitutes so (positive form) and not (negative form) are used to replace reported, conditional and modalized clauses (clauses including modal verbs or modal adverbs).

Do you think she is married? I think so (=I think she is married).

I hope the dinners ready. If not (=If the dinner isn't ready), we can eat out and then go and see a film.

**Ellipsis**

Ellipsis or in a term of linguistics also an elliptical construction is a construction that lacks an element that is, nevertheless, recoverable or inferable from the context. The elliptical construction is a sequence of words in which some words have been omitted. Because of the logic or pattern of the entire sentence, it is easy to infer what the missing words are. Similarly, ellipsis is not the main topic of my research and hence it is not essential to aim much attention to it.

From the point of view of ellipsis, we distinguish three types: nominal, verbal and clausal. The usage of all three types can be seen from the examples below.

Nominal ellipsis occurs when a whole noun phrase or its head is omitted, as in:

Diana came home and went straight to bed. (Ellipsis of the subject noun phrase in coordinate clauses)

Verbal ellipsis is omission of an element within the verb phrase; the omitted element may be the operator or the lexical verb, as in:

A: Did he come on time?

B: No, he didn’t. (ellipsis of lexical verb)

Clausal ellipsis occurs when a whole clause or the predication in a clause is omitted and is characteristic of face-to-face conversation, as in:

A: Have you been home?

B: Yes (I have). (yes/no question)

**Reference**

Reference is another well researched area within linguistics. As for reference, it is a foundation stone of my thesis and hence the theoretical part deals with it in detail indeed. It is defined as a case where the information to be retrieved is the referential meaning, the identity of the particular thing or class of things that is being referred to. Cohesion lies in the continuity of reference, whereby the same thing enters into the discourse a second time. In other words, reference deals with semantic relationship.

Reference can be accomplished by exophoric reference and endophoric reference. Exophoric reference signals that reference must be made to the context of the situation whereas endophoric reference must be made to the context of the discourse itself, it is either anaphoric, referring to a preceding text, or cataphoric, referring to the text that follows. It is useful to show in the following examples what exactly anaphoric and cataphoric reference means:

Mrs.Bakewell arrived late at the office. She felt tired and exhausted. (she refers to Mrs.Bakewell).

In the first example it is anaphoric reference that is obvious because it is necessary to have a look at the preceding text to learn who she is. Whereas in the example below it is cataphoric reference that is evident because it is needful to look forward in the text to identify who her refers to.

Though I haven’t seen her for ages, I bet Susan looks pretty well as ten years ago. (her refers to Susan).

What is essential to remark is that anaphoric reference is the more frequent unmarked type of reference and may be either explicit or implicit, while cataphoric reference occurs only as an explicit relation.

**Types of reference:**

According to Halliday and Hasan (1976) there are the following types of reference: personal reference, demonstrative reference and comparative reference.

Personal reference is reference by means of function in the speech situation, through the category of person. The category of personals includes three classes: personal pronouns, possessive determiners (usually called possessive adjectives), and possessive pronouns. This category represents a single system, that of person. The following sentences exemplify the function of personal pronouns:

I have a dog, It is my dog, The dog is mine.

The members of the category of the personal reference represent a single system of person that is obvious from the following scheme.

(Halliday & Hassan 1992: 44)

Speech roles Other roles

Speaker Addressee Specific Specific Generalized Human

human Non-human

he him his one

I me mine my you you yours his she her it it its one one - ones

your hers her

more than one we us ours our they them theirs their

(Halliday & Hasan 1992: 44)

These items are all reference items, they all refer to something by specifying its function or role in the speech situation. This system of reference is known as person, where person is used in the special sense of role. The traditionally recognized categories are first person, second person and third person, intersecting with the number categories of singular and plural (Halliday & Hasan 1992: 44).

**Demonstrative reference**

Halliday & Hasan (1992) describe demonstrative reference essentially as a form of verbal pointing when the speaker identifies the referent by locating it on a scale of proximity (Halliday & Hasan 1992: 57). The category of demonstratives includes: determiners or adverbs that refer to locative or temporal proximity or distance, or that are neutral. When looking closer at the following interpreting chart, it is noticeable what exactly demonstrative reference means (Halliday & Hasan 1992: 57)

The circumstantial (adverbial) demonstratives here, there, now and then refer to the location of a process in space or time, and they normally do so directly, not via the location of some person or object that is participating in the process whereas the remaining (nominal) demonstratives this, these, that, those and the refer to the location of something, typically some entity “person or object“, that is participating in a process (Halliday and Hasan 1992: 57-58).

Another important thing, which should not be omitted in the case of the nominal demonstratives is the fact that they have the same formal range and semantic contrast both as pronouns and as determiners (see also Greenbaum and Quirk 1990: 72-74), this/these suggesting relative proximity to the speaker, that/those relative remoteness:

We shall compare this picture here with that picture over there.

We shall compare these pictures here with those pictures over there.

(Greenbaum and Quirk 1990: 120)

As far as the demonstratives are concerned, they have the experiential function of deictic, in the logical structure they function either as modifier or as head, with the exception of the, which is a modifier only. In this respect the nominal demonstratives such as this, these, that and those resemble the possessives, which can also function either as modifier or as head, although, unlike the possessives, the demonstratives have only one form “ there is no distinction between demonstrative determiner and demonstrative pronoun corresponding to that between possessive determiner (eg: your) and possessive pronoun (eg: yours). From the example below we can see obviously when the nominal demonstratives function as modifier or as head:

That garden seems bigger. (demonstrative that functioning as Modifier)

That is a big garden. (demonstrative functioning as Head)

Like personals, the demonstratives regularly refer exophorically to something within the context of situation. This is the primary form of verbal pointing; and it may be accompanied by demonstrative action, in the form of a gesture indicating the object referred to (Halliday & Hasan 1992: 58). It is obvious enough from the examples below:

Do you like this picture?

Who’s that girl? I don’t know. I’ve never seen her.

Pick these up!

Those apples look nice. Can I have one?

It is similar with the demonstrative adverbs:

Leave that there and come here!

The toilets are over there.

Here’s your tea.

(the examples above are from Murphy 2005).

We use the definite article the instead of the nominal demonstratives, where the situation makes it clear what referent is intended, as in:

Look at the flowers! Aren’t they beautiful!

Can you open the window?

It may be helpful to summarize three systematic distinctions among the demonstratives:

(1) Between near (this, these) and not near (that, those), as in:

Would you like to sit in this chair (the one by me) or in that one? (the one away from me, over there)

(2) Between singular (this, that) and plural (these, those), as in:

Who is that girl? (a girl = singular) Who are those people? (people = plural)

(3) Between modifier (this etc. plus noun eg: this bird is a cuckoo) and head (this, etc. without noun eg: this is a cuckoo).

**Comparative reference:**

It needs to be stressed out that comparative reference as well as personal and demonstrative reference belong to indispensable devices of grammatical cohesion.

In fact, we can distinguish two main groups of comparative reference, the first is general comparison under which come three other categories: identity, similarity and difference. The second is particular comparison, which can be divided into two other categories: numerative and epithet.

The table below summarizes obviously the comparative referring expressions in English.

**General comparison**

General comparison expresses likeness between things. The likeness may take the form of identity, where two things are, in fact, the same thing as in:

It is the same dog as the one we saw last week.

The likeness may also take the form of similarity, where two things are like each other, as in:

It’s a similar dog to the one we saw last week.

Nonetheless, each of these has its negative; there is non-identity, and non-similarity as in:

It is a different dog from the one we saw last week.

It is necessary to say in relation to reference that likeness is a referential property because a thing cannot just be like; it must be like something. Hence, comparison is a form of reference, alongside personal and demonstrative reference; and it embraces the same set of possibilities. The referent of the comparison may be in the situation, or in the text. If it is in the text, the reference may be backwards or forwards, and it may be structural or non-structural (Halliday and Hasan 1992: 76-78).From the examples below it is obvious what exactly comparative reference means and how it functions.

It is the same dog as the one I used to have as a child. (it is cataphoric general reference, the referent is the one I used to have.....)

Mary and Peter are hard working students. Such students usually pass the exam for the first time. (it is anaphoric general reference, the referents are Mary and Peter)

I have never had a more wonderful holiday than the one last summer in Morocco. (cataphoric particular reference, the particular referent is the one last summer in Morocco)

**Particular comparison**

Particular comparison expresses comparability between things in respect of a particular property. The property in question may be a matter of quantity or of quality. If the comparison is in terms of quantity, it is expressed in the numerative element in the structure of the nominal group; either by a comparative quantifier, eg: more as in: we need more information to solve that problem, or it can be expressed by an adverb of comparison submodifying a quantifier, eg: as in: with as much information as is possible.

If the comparison is in terms of quality, it is expressed in either of two ways. Firstly in the epithet element in the nominal group which can be represented either by a comparative adjective, eg: easier, more difficult in easier tasks, more difficult tasks, or by an adverb of comparison submodifying an adjective, eg: so in so difficult task. Secondly it can be expressed as adjunct in the clause, either by a comparative adverb, eg: faster in Cambridge rowed faster, or by an adverb of comparison submodifying an adverb, eg: as in she sang as sweetly. Particular comparison, like general comparison, is also referential; there must be a standard of reference by which one thing is said to be superior, equal, or inferior in quality or quantity (Halliday & Hasan 1992: 80-81).

It is certainly worth mentioning that besides general and particular comparisons, there are also expressions which can be regarded as the words of comparison. These words include so, such and as. So and such are usually used as intensifiers, meaning extremely as in:

The war scenes in the film were so terrifying.

There were such terrifying scenes in the film.

However these words can become structurally cataphoric as is:

The war scenes in the film were so terrifying that many of the audience left.

There are such terrifying scenes in the film that I might have to leave.

In regard to comparative reference, we should remark that the expressions so and such can also be seen in other cohesive functions, eg: in substitution and conjunction. What is more, there are a number of other expressions which resemble the comparatives in meaning but are themselves constructed in other ways, eg: expressions such as of the kind, like that, that way, do likewise etc..

## **LEXICAL COHESION**

The recent attempt at studying vocabulary above sentences is Halliday and Hassan‘s description of lexical cohesion? According to them (1976), lexical cohesion is created for the choice of a given vocabulary and the role played by certain basic semantic relations between words in creating textuality. Thus, Halliday and Hassan divide lexical cohesion into two main categories: reiteration and collocation.

**Repetitions**

Restate the same lexical item in a later part of the discourse.

e.g.: what we lack in a newspaper is what we should get .In a word, popular newspaper may be the winning ticket. (The lexical item “newspaper” reiterated in the same form).

**General nouns**

They are used to refer back to a lexical item such as: person, people, man, woman for human nouns; things, object for inanimate, concrete countable nouns; stuff for inanimate, concrete uncountable; place for location …etc.

e.g1: A: Did you try the steamed buns?

B: Yes; I didn’t like the things much.

e.g2: What shall I do with all this crockery?

Leave the stuff there, someone’ll come and put it any way (stuff is a general noun that refers to ‘crockery’)

**Synonymy**

Used to express a similar meaning of an item

e.g1: you could try reversing the car up the slope. The incline isn’t all that steep

(“Slope” refers back to “incline” of which it is a synonym)

E.g. 2: A T6 p.m. I range a taxi, but because of the traffic the cab arrived later and I missed my flight.

**Super ordinations**

It involves the use of general class words.

E.g. This car is the best vehicle for a family of six. (Vehicle is a super ordinate of car).

**Collocation**

Collocation is the tendency of some words to co-occur together. The Syntactic relations of words in which we have a combination of words by expectation; i.e., we predict the following items of a given combination by looking at the first item. The co-occurrence of certain words from a chain to ensure unity and centrality of the topic of this text. These words in chain form the lexical cohesion of the text. Nunan argued that:

Lexical cohesion is, in many ways, the most interesting of all the cohesive categories. The background knowledge of the reader or listener plays a more obvious role in the perception of lexical relationships than in the perception of other types of cohesion.

Collocation patterns, for example, will only perceived by someone who knows something about the subject at hand. (Nunan, 1993: 30) Thus, collocates can be words used in the same context or it can be words that contribute to the same area of meaning (Kennedy 2003). For example, a text dealing with the chemical treatment of food contains lexical chains such as : fruit ,skin,citrus,lemon,orange ,chemicals ,products ,laboratory …etc .these words can be said to belong to the same register and contribute to the same topic.

**Other cohesive devices**

As it is said that cohesion provided when all the supporting sentences stick together

There are many ways to help give a paragraph cohesion one way is to use linking words.

There are many kinds of linking words: coordinating conjunctions, subordinating conjunctions, prepositions, and transitions. Transitions are a very common type of linking word. They are words or phrases that help to connect sentences to one another.

(Boardman and Freedenberg, 2002: 36) Furthermore, apposition is another kind of cohesive devices which can be mainly included in substitution, and contributes to cohesion. Apposition helps flesh out meaning by repeating a previous stated item in another form.

The role of cohesion in propositional development of discourse

The propositional development of discourse can be ensured by the use of logical and recognizable links between sentences. These sentences are not chosen randomly into a text, because they must be contextually appropriate. Widdowson (1978) states that “sentences are contextually appropriate when they express propositions in such way as to fit into the propositional development of discourse as a whole”. (ibid, 1978:25)

Thus, it is necessary to indicate what is needed to be known, and to organize the information in a way to fit the appropriate context to satisfy what is unknown .Widdowson (1978: 25) illustrates this statement by the following dialogue:

C: well, did you take to her?

B: yes, I did (take to her).

C: when did she say the parcel would be returned?

B: (she said that the parcel would be returned) tomorrow.

C: good, I will meet her at the shop.

B: she said that her husband would return it.

As it might be noted, it is necessary for C’s question to show what is needed to be known and to organize the information by B’s reply in a way to fit the appropriate context to satisfy C’s need. So, the continuous propositional development is due to the link between C and B, and thus, if they are contextually appropriate they will ensure the “cohesive” exchange.

Widdowson points that:

We may say that a discourse is cohesive to the extent that it allows for effective propositional development and we may say that they allow for this development. Further, this appropriately will often require sentences not to express complete proposition. (ibid, 1978: 27)

To contribute a cohesive discourse, sentences must take into account the other propositions expressed by other sentences. If it is possible to understand this relationship and associate it in an appropriate way, then we recognize a cohesive discourse. Moreover, the difficulty found in presenting inappropriate sentences from the unnecessary repetition to what is already known may reduce the meaning we want to convey and to give a natural aspect to the flow of discourse. Widdowsow (1978) illustrates this piece:

A: what happened to the crops?

B: the crops were destroyed by the rain.

A: when where the crops destroyed?

B: the crops were destroyed by the rain last week.

These sentences are not normal in language use. The propositions in this piece of discourse are expressed independently in complete units of thought in a way which does not relate then easily to the other propositions. For that, it is necessary to remove any redundancies which might be found. Thus, a cohesive discourse can be created when a normal organization of the propositional development made of this same piece, and it would yield the following:

A: what happened to the crops? B: they were destroyed by the rain

C: when?

D: last week

Another example, provided by Widdowson (1978), is indicated here to further comment on the propositional development of sentences. It is in a piece of prose.

1. Rocks are composed of a number of different substances

2. The different substances of which rocks are composed are called minerals.

3. It is according to their chemical composition that minerals are classified.

4. Some minerals are oxides

5. Some minerals are sulphids

6. Some minerals are silicates

7. Ores are minerals from which we extract metals.

8. What gold is an ore.

When we recognize the relationship holding between the propositions expressed by the sentences, we get one possible cohesive version which makes it logical, and has been proposed and commented upon by Widdowsow (1978) as follows:

Rocks are composed of a number of different substances (1) .These are called minerals (2). Minerals are classified according to their chemical composition (3). Some are oxides (4). Some are sulphids (5).Some are silicates (6). Minerals from which we extract metals are ores (7). Gold is an ore (8).

In sentence (2), “different substances” is considered redundant and removed to be replaced by the demonstrative ‘these’ as well as the suitable replacement of ‘they’. But, it is appropriate if we consider this sentence in relation to the preceding one. It appears that it would be just confusing to use ‘they’ as this latter may be interpreted as either referring to “different” substances ‘or’ ‘rocks’ since they are plurals. For that, “these” emerge as most suitable and relevant for the organization of the propositional content of the sentences.

In sentences (3), the given, information is placed at first whereas, what is considered new is introduced for the first time in the discourse later (i.e. the word “minerals” has already been mentioned before (given) and, as such, it is placed at the beginning of sentence (3).

Sentences (4), (5) and (6) are joined together and the redundant word refers to “minerals”. As for sentences (7) in the concatenated version, it is reproduced as sentence (5) in the proposed cohesive version in which the same argument concerning the issue given new is advanced here to explain the fronting of ‘minerals’ in this sentence. Finally, sentence (8) in the concatenated version is a cleft sentence that attracts the attention of the reader and tends to signal that something is contrary to what has been advanced previously. However, nothing of ‘ore’ has been presupposed previously, and as such this sentence is ‘de-clefted’ in the cohesive version it facilitate its processing by the reader.

# **CONCLUSION TO CHAPTER 1**

In spite of that fact, that through four years of our studying we have learned what discourse is and discourse analysis and saw it in a practice, i.e. have analyzed a plenty of works and knew almost all about discourse analysis, our research showed that there are a lot of spaces that we had to full with knowledge about it. So, during our researches we learned out that linguists were concerned with the analysis of single sentences where the focus was on morphology and phonology areas until their attention is shifted to the sentence level by the advent of Chomsky’s transformational Generative Grammar. And just after this prominent work of Chomsky definition of “Discourse” is came out.

Grammatical cohesion is found to be a multitype concept. From a structural view, it is a number of cohesive devices governing the organization of the text in terms of the devices used from the sentence level to the discourse level. Grammatical cohesion is used to produce a comprehensive discourse concerning both the writer and the reader. In addition, any written discourse is supposed to use the necessary connectors as grammatical cohesion to have a cohesive discourse and to help the reader understand the text as much as possible.

The end of the theoretical part is devoted to the authors whose fairy tales, were used as the main source of the text analysis focused on reference, cohesive chains of the main characters as well as on the full referents. It is beneficial to devote a few words not only to the author himself but also to his tale, which is for its unusual style classified with the unique ones.

All of us have grown by the fairy tales, told to us by our parents and grandparents, but not all of us have ever interested how these very tales have occurred and came to our times. So, we tried to give the brief information of fairy tale and its origins in the beginning of the theoretical part. During searching of this information we faced with very interesting fact that a tale is something that actually happened in primordial times. It is a fruit of Malinowski’s works and means that fairy tales are based on the events, which were happened in real life.

And regard to the cohesion we understood that cohesive elements like word repetition, synonyms, antonyms, collocation and others are not just specific terms but elements which make all the writings, including as long fiction works as medium fairy tales as short messages as well more attractive, interesting and, of course, cohesive. Moreover, cohesion fills our life and we actually notice them unconsciously.

# **CHAPTER 2. PRACTICAL PART OF THE RESEARCH**

In order to make this research proper and useful we decided to analyze twenty different fairy tales. To make it more understandable, firstly we want to present detailed analysis of “Binnorie” that was written by Joseph Jacobs, which attracted our attention by its extraordinary plot, as one of those analyzed fairy tales. In the process of analyzing of “Binnorie”, we found out that the author used not just peculiar content but also a plenty of cohesive elements, both as lexical as grammatical as well, which gave peculiarity and helped to emphasize the key moments.

As it has been mentioned earlier the practical part of my thesis focuses only just on two fairy tales, one of which is by Joseph Jacobs. We have chosen this fairy tale intentionally for several reasons. One of them is the authoґs choice of main characters “two princesses and their one common beloved , which are not typical fairy tale characters and hence the choice of appropriate forms of their communication is somewhat extraordinary. Next, it is the language used between the participants and the way how words and phrases are combined to form a logical text which is clear and understandable even for young readers.

As far as fairy tales are concerned, it is the victory of the evil, award and sad ending that is not typical for such genres.

## **2.1 LEXICAL COHESIVE DETAILED ANALYSIS OF “BINNORIE”**

As lexical cohesion provides the text with different elements, making it rich and interesting, it attracts reader’s attention and makes the text cohesive. So, to see the similarities and differences of usage of lexical cohesion in different fairy tales of different age levels, we want to compare and give detailed schemes of both fairy tales.

|  |  |  |  |
| --- | --- | --- | --- |
| WORD REPETITION | SYNONYMS | ANTONYMS/OPPOSITE WORDS | SUPERORDINATES |
| 1. And (69) | 1. Watch// Look | 1. Hate \* Love | 1. Time-day, morning |
| 1. Time (4) | 1. Make joy // Be glad | 1. Elder \* Younger | 1. Water- stream |
| 1. King (10) | 1. Cry // Weep | 1. Brother \* Sister | 1. All-   king and queen, their daughter and son. |
| 1. Daughter (3) | 1. My // Mine | 1. False \* True |  |
| 1. Sister (10) |  | 1. Father \*Mother |  |
| 1. Father (5) |  | 1. King \* Queen |  |
| 1. Binnorie (15) |  | 1. All \* Half |  |
| 1. Her (46) |  | 1. Sits \* Stands |  |
| 1. She (19) |  | 1. Came \* Went |  |
| 1. He (12) |  | 1. One \* Two |  |
| 1. His (3) |  | 1. Into \* Out |  |
| 1. So (5) |  | 1. Your \* My |  |
| 1. They (6) |  | 1. You \* Me, I |  |
| 1. You (6) |  | 1. He \* She |  |
| 1. Your (5) |  | 1. Her \* His |  |
| 1. Princess (4) |  | 1. Him \* Her |  |
| 1. Hand (6) |  | 1. Near \* Far away |  |
| 1. Glove (3) |  | 1. Daughter \* Son |  |
| 1. Day (5) |  | 1. Our \* Their |  |
| 1. Castle (3) |  | 1. Cried \* Hushed |  |
| 1. Bonny (8) |  | 1. Up \* Down |  |
| 1. Mill-stream (5) |  |  |  |
| 1. Mill-dams (5) |  |  |  |
| 1. Stream (7) |  |  |  |
| 1. Hair (5) |  |  |  |
| 1. Golden (5) |  |  |  |
| 1. Love (7) |  |  |  |

From this table of lexical cohesion we may say that author used these cohesive elements to make the text cohesive and clear at the same time. He used a lot of word repetitions in order to emphasize and attract our attention to these words exactly. Also he used a big number of antonyms in order to make us to see the contrast between the meaning of these words while reading. Let us show it in details.

From this very chart we can see that the conjunctive “and” is the leader word, which was mostly used by the author in order not to lose a connection between the phrases and in order to connect the actions with each other. This very word is repeated for sixty nine times. It means that the author goes straight by the logical chain and describes what is occurred in the tale in the proper order.

The next mostly used words are “her” and “she” that are the explanatories of women. Therefore, we can easily understand that the main characters of the fairy tale are females. And really, the protagonist of the tale is the young princess and the antagonist is her elder sister. If we were obliged to change the title of the fairy tale, we could rename it into “The Tale of Two Sisters”. But in spite of that fact, that the main characters are women, there is no any woman’s name in the tale and the both of princesses are nameless. That is the paradox of this story.

The name of the land, where the occasion happened is Binnorie. That is why the word “Binnorie” is repeated so much time in the tale.

According the frequency of repeating words, the next mostly used word is “he”. So, we can properly understand that the tale turns around the man, who is the subject of love and hate of two sisters at the same time.

While almost in all fairy tales a king is the most important and a leading figure, in this fairy tale the king is so far from those that happened, that we may doubt in his importance. According to the fact, that king’s daughter was lost and king did nothing to find her, and to the contrary, he collect all the family to listen to harper and enjoy. “That night they were all gathered in the castle hall to hear the great harper--king and queen, their daughter and son, Sir William, and all their Court.” What can we understand from this action? This occasion may lead us to these very thoughts that the young princess wasn’t loved by his family and was easily forgotten. And if we would speak about her fortune after the death, we may say that she is not lucky girl. “And as she lay there in her beauty a famous harper passed by the mill-dam of Binnorie, and saw her sweet pale face. And though he travelled on far away, he never forgot that face, and after many days, he came back to the bonny mill-stream of Binnorie. But then all he could find of her where they had put her to rest were her bones and her golden hair. So he made a harp out of her breast-bone and her hair, and travelled on up the hill from the mill-dam of Binnorie till he came to the castle of the king her father.” From this vey part we can understand that not just her father but all the family, nobody forgot her felt a pity about her, or it is does not say about it in a tale. As we can observe, everybody just was filled with admiration: miller’s daughter, harper, but nobody cared and buried her. She stayed to lie with her beauty tete-a-tete. But what we can expect for a girl, which was killed by her own elder sister? We can say that she was loved just by Sir William and payed it so expensive, she payed with her own life.

So, as a harbinger of bad events the word “bonny” with it different versions (bone, bones) is repeated for a several times through the tale from the very beginning to the very end. This word used as an epithet (“breast-bone”) and as a personification (“bonny mill-dams of Binnorie”) as well.

The key role here is also belongs to the land, where the kingdom was situated and where the murder was done. It is “bonny mill-dams of Binnorie”, that is why the each word from these: “stream”, “mill-stream” and “mill-dam” are repeated for several times.

As the main reason for the murder was unexpected love between the youngest princess and Sir William and the love of the elder princess to the same man, which became useless and passed away, we might say that the main themes of “Binnorie” are lover and hate. So, it may be the reason of the often use of the word “love” through the tale.

The word “glove” which is repeated for 3 times is used here to show the royal origin and the high class of the owner these gloves. Because, as we know, the gloves are very noble accessory and not everyone might use them. So, in that very way, the author showed to us heroines’ belonging to the nobility. In addition, the author wanted to emphasize the beauty of the young princess with these repeated words: “golden hair”, “milk-white”- an epithet, which made a stress to her soft white skin, “cherry cheeks”- repeated sound “ch”- alliteration, in order to make the reader pay his attention how beautiful was she.

Another words, which were repeated for several times were used for a clear context, in order to make it proper and not make the reader confused. For example: “princess”, “daughter”, “his”, “so”, “hand”, “they”, “you”, “your”, “day”, castle” etc.

Other Lexical Cohesive Devices

We also want to present grammatical cohesion in a chart. This chart shows the frequency of using other lexical cohesive devices. As we may see antonyms is mostly used device. Such antonyms like “love-hate”, “elder-younger”, “father-mother” were used in order to attract the reader’s attention through the contrary. In addition, the pair of words such a “sits-stands”, that we found in the tale, used by a princess’ in her song, which she expresses with a help of a harp: “O yonder sits my father, the king…”, “And yonder sits my mother, the queen”- these sentences are opposite to the sentence below: ”And yonder stands my brother Hugh” in order to emphasize the difference between king’s and queen’s ranks and prince’s rank. So, by this very pair of antonyms author makes us understand the importance of the head of the kingdom.

Then according to this very chart, we may say that synonyms and superordinate words were used almost in the same frequency. As, we know, synonyms are used in order not to repeat the same word, but at the same time to come to the same meaning. So, we observed that the author used words like “watch\\look”, “my\\mine” etc. in order to not to make the context pale but interesting. Superordinate words are used in order to generate the words with it subcategories. For example, “time” is the general words and its subcategories or hyponyms from the tale are “day” and “morning”. Another example: is the general word “water” and its hyponym “stream”. The most number of hyponyms in this fairy tale has the word “all”, the hyponyms to it are “king”, “queen”, “their daughter”, “son”, “sir William” and “ all their Court” (from “…were all gathered in the castle hall to hear the great harper--king and queen, their daughter and son, Sir William, and all their Court.”).

## **2.2 GRAMMATICAL COHESIVE DETAILED ANALYSIS OF “BINNORIE”**

As a continuation of our comparing analysis, we want to present the scheme of the usage of grammatical cohesive devices, which were found in fairy tale for medium-aged children, “Binnorie”.

|  |  |  |  |
| --- | --- | --- | --- |
| SUBSTITUTION | ELLIPSIS | REFERENCE | CONJUNCTIONS |
| Elder one (1) | “no hand or glove” (6) | Once upon a time (deixis) | And 69 (1) |
| Younger one (2) | “Sink on” (6) | King-father | But-4 (1) |
|  | “Draw your dam” (7) | Princess- 1) sister  2) daughter 3) she  4) her | So-5 (1, 2, 7) |
|  |  | Sir William- 1) he 2) his 3) him | With-3 (1) |
|  |  | Harper- his |  |
|  |  | Princess 1) she  2) her |  |
|  |  | Miller’s daughter 1) she 2) her |  |

As the result of inner comparison between two types of cohesion, it may be checked, lexical cohesive elements were occurred with the more wide frequency neither than grammatical ones.

Next, we want to interpret the scheme, which was presented above in details.

From this very diagram, we can clearly see that the frequency of using references by the author is the most leading in comparison with other devices. He used them in order to give a link to a main words and not to repeat them, for example, the word “princess” he wrote 1) sister (of another princess and the prince) 2) daughter (of father king and queen) 3) she and 4) her. We may say that references were used in this very tale in order to point the exact person but using other options to this very word without repetition.

The second mostly used grammatical cohesive device in that fairy tale is conjunctions, which helps to connect thoughts with each other both continuation to the main idea as well as controversial idea. For example, “**And** Sir William came wooing the elder **and** won her love, **and** plighted troth with glove **and** with ring. **But** after a time he looked upon the younger sister, with her cherry cheeks **and** golden hair, **and** his love went out to her till he cared no longer for the elder one. So she hated her sister for taking away Sir William's love, **and** day by day her hate grew **and** grew **and** she plotted add she planned how to get rid of her.” (“Binnorie”-(1)) They help to the reader to understand the point in details, to continue to imagine the scenes, which are created by the reader while the reading the tale without any interruptions and to compare things with each other in the same time.

The next according to the volume of the usage is substitution. The purpose of its usage just similar to reference but more specific. It is avoiding of repetition of words, phrases and even sentences at all, not losing the meaning at the same time. For example: “But after a time he looked upon the **younger sister**, with her cherry cheeks and golden hair, and his love went out to her till he cared no longer for the **elder one**.” (“Binnorie”-(1)) Here in spite of the word “sister” was used just the word “one”, because it is clearly understandable from the context, what the author meant by this word “one”.

Due to the chart, we can see that ellipsis is the device, which was used just three times. It is used in order not to waste words and to give an opportunity to the reader to get the meaning from the very context by omitting words. For example, the sentence “Draw your dam”, which was said by miller’s daughter was supposedly addressed to her father, the miller, but there is no any receiver’s name in the beginning or at the end of a sentence, it is omitted. Alternatively, another example, “‘Sink on,' cried the cruel princess, 'no hand or glove of mine you'll touch’” here is also an omitting of receiver of this very sentence, but we can understand in enough proper way, that it was addressed to the young princess from the elder one.

## **2.3 LEXICAL COHESIVE DETAILED ANALYSIS OF “THE THREE BEARS”**

As another example to usage of cohesive devices, secondly we want to present in details one more of fairy tales, which were analyzed by us. As far as “Binnorie” tale was written for medium aged children, even we can say for teenagers, “The Three Bears”, which was written by Robert Southey for small ones. We want to present with the help of tables and graphs, how the frequency of usage cohesive devices changes and differs among fairy tales that were written for different levels of age. It attracted our attention because this very fairy tale is useful for young generation for following purposes: to interest children by fairy taling, to teach them that almost all of the words have some different versions and options to explain (we came to this conclusion by rich usage if synonyms), and that everything has its own contra version (we take it out from the great number of comparisons and antonyms through the tale) and, finally, to teach them some moral lessons as for example not to be impudent as an antagonist of this tale Old Woman.

In Bettelheim’s view, the tale fails to encourage children “to pursue the hard labor of solving, one at a time, the problems which growing up presents”, and does not end as fairy tales should with the “promise of future happiness awaiting those who have mastered their Oedipal situation as a child”. He believes the tale is an escapist one that thwarts the child reading it from gaining emotional maturity.

Thus, as it was done in previous analysis we want to show analyzing of “The Three Bears” through some schedules and charts.

|  |  |  |  |
| --- | --- | --- | --- |
| **Word Repetition** | **Synonyms** | **Antonyms** | **Superordinates** |
| 1. And (65) | Little//Small//Wee | Good-natured\*Rough | Bears-1)Little,  2)Middle-Sized,  3)Huge |
| 1. Bear (56) | Great// Huge | Good\*Bad | House-bedchamber |
| 1. She (38) | Look// Peep | Great\*Little | Door-keyhole |
| 1. Little (37) | Good-natured//Hospitable | Huge\*Wee | Day-morning |
| 1. Old (22) | Impudent//Naughty | Old\*Small | Good-1)good-natured, 2)Hospitable, 3)Did nobody any harm |
| 1. That (22) | Rough// Gruff | Good-natured\*Impudent | Bad- 1)Impudent,  2) Naughty |
| 1. Middle(21) | Cushion// Pillow | Hot\*Cold | Time-1) Day, 2)Morning |
| 1. Great (21) | Roaring//Rumbling | Hard\*Soft | Breakfast-porridge |
| 1. Woman(19) | Sharp//Shrill | Right\*Left |  |
| 1. Her (19) | Start//Begin | Hear\*Speak |  |
| 1. Small(18) | In//Into | Sleep\*Awake |  |
| 1. Wee (18) | House// Home | Fasten\*Open |  |
| 1. Porridge(16) | Well// Good | In\*Out |  |
| 1. They (16) | Bad// Wicked | Lost\*Found |  |
| 1. Bed (15) |  | Taken up\* Sent |  |
| 1. Too (15) |  | Never\* Always |  |
| 1. Huge (14) |  | Stand\* Sit |  |
| 1. His (13) |  |  |  |
| 1. Chair(13) |  |  |  |
| 1. But (12) |  |  |  |
| 1. So (10) |  |  |  |
| 1. Pot (7) |  |  |  |
| 1. Three (7) |  |  |  |
| 1. Good (6) |  |  |  |
| 1. Wood (5) |  |  |  |
| 1. One (5) |  |  |  |
| 1. Bad (4) |  |  |  |

The table above represents how often cohesive devices are used in fairy tales for children. From this very table we may see that author used a lot of word repetition in order not to distract children’s flexible attention and repeat some key words for many or several times for not losing a logical chain in children’s minds. Thus, we want to analyze the usage of each element of lexical cohesive devices with the help of charts for each one.

From the word repetition graph that was shown above it might be easily understood that the conjunction “and” is on the top of it and was for 65 times. It serves in order to connect different words, phrases and even sentences with each other. For example, “One of them was a Little, Small Wee Bear; **and** one was a Middle-sized Bear, **and** the other was a Great, Huge Bear. They had each a pot for their porridge, a little pot for the Little, Small, Wee Bear; **and** a middle-sized pot for the Middle Bear, **and** a great pot for the Great, Huge Bear. **And** they had each a chair to sit in; a little chair for the Little, Small, Wee Bear; **and** a middle-sized chair for the Middle Bear; **and** a great chair for the Great, Huge Bear. **And** they had each a bed to sleep in; a little bed for the Little, Small, Wee Bear; **and** a middle-sized bed for the Middle Bear; **and** a great bed for the Great, Huge Bear.” (The Three Bears-1)

Due to the chart, after “and” comes the word “bear” that was used for 56 times, that was predictable while reading the tale, because each of three main characters is bear. As far as bear is symbol of power and strength, in original version of fairy tale all three of them with the help of such literary element like personification, were described as masculine characters, e.g. , “"Somebody has been at my porridge!" said the Great, Huge Bear, in **his** great, rough, gruff voice.”, “"Somebody has been at my porridge!" said the Middle Bear in **his** middle voice.”, “"Somebody has been at my porridge, and has eaten it all up!" said the Little, Small, Wee Bear, in **his** little, small, wee voice.” That is why the name of this fairy tale was “The Three Bears” at first till it was renamed to the “Goldlilocks and the Three Bears”, where three bachelor bears were changed into a happy family, consisting of Father Bear, Mother Bear and their “Little, Small, Wee” son. (The Three Bears-6)

Next we can see the word “she” that was used for 38 times. And here we may see the hidden message that was stand for a gender problem, which is actual for all the decades. As it may be observed through the plot of the tale, there are two oppositional external characterizations of protagonists (they are three masculine bears), which are ‘good-natured” and “hospitable”, e.g. , “they were good Bears—a little rough or so, as the manner of Bears is, but for all that very good-natured and hospitable.”, and contra version of them, antagonist “naughty Old Woman” who is “impudent” and not good e.g. , “If she had been a good little old Woman, she would have waited till the Bears came home”. Therefore, the author puts in the children minds an information about gender differences in such a way to make them ready for an adult life. (The Three Bears-2)

As far as with the help of the word “little”, the author mostly describes the third main character, through all the fairy tale like “Small, Wee Bear” and his “little” voice, pot of porridge and the antagonist an ugly “Little Old Woman” it was used for 37 times.

The word “old” was used for 22 times and served as a modifier of description to “Ugly Woman”, who enters in bears’ house without any invitation. According explicit and proper characterization, which was given by the author, we may easily imagine an old, odd, “ugly”, “dirty” and bad-mannered woman, who runs away as soon as she sees an owner of that house where she behaved herself free and did everything whatever she wanted.

The following word by the graph above is “that”, which was used mostly to open the thought or to point to certain subject, e.g., “So first she tasted the porridge of the Great, Huge Bear, and **that** was too hot for her”, also it was used in the role of reference, e.g., “and she said a bad word about **that**.” (The Three Bears-3)

For 21 times was used a word “middle”, which was mostly used to give a depiction to the middle-sized Bear, who is the most neutral character in this very tale. He was nor big nor small, his voice was nor gruff nor sharp, he was just the middle of two another bears.

Next word is “great”, that occurs in the text for the same times as the word “middle”, which is connected with the big, “Great” and “Huge” bear and his treats, for example, his “great” and “rough” voice or his “great pot” of porridge or even his “great bed”. He appears in our minds as somebody very strong, full of power and may be somehow severe one, but author corrects our associations with depicting him as very good, hospitable and doing no harm to others bear.

Words like “woman” and “her”, the second one of which is reference to the first, are used for 19 times and used towards the “impudent” character of “The Three Bears”, which help not to lose the logical chain and to point who are we are speaking about.

The next pair of words, which were used altogether all the time, both for 18 times, are “small” and “wee” which are synonymously closed to each other and have the same object to describe, the little bear and subjects, which are belong to him such as voice, pot, bed and chair.

The same number of using was estimated from words “they” and “porridge”. As the number of protagonists of “The Three Bears” is not one, but three, often usage of the word “they” is quite normal. It occurred for 16 times, the same as the number of usage the word “porridge”. As this very fairy tale is one of the most popular and traditional fairy tales of England, porridge, which is in it’s own turn is a traditional meal of English people for a breakfast, author chose this very word and used it very often, making stress on it.

The following pair of the words, which were used for 15 times, are “too” and “bed”. The word “too” served in this text in order to show overage or shortage of something or repeating of some action, which were almost done before, e.g., “So first she tasted the porridge of the Great, Huge Bear, and that was **too** hot for her; and she said a bad word about that. And then she tasted the porridge of the Middle Bear, and that was **too** cold for her; and she said a bad word about that **too**.” (The Three Bears-3)

And the word “bed”, which became the trap for an Old Woman may be taken into account as a key word of this very fairy tale.

We may also get from the chart, that the word “huge” was used for 14 times in order to give an explanation to appearance of a Great Bear and the subjects, which belong to him.

As all of the bears were male characters and each of them has his own chair with it’s own features and properties, like “too hard”, “too soft” and “just right” we may find the same number of usage of the words “his” and “chair”, both of which were used for 13 times.

In this very tale we may face with plenty of contra version opinions and comparisons, for example, “for they were good Bears—a little rough or so, as the manner of Bears is, **but** for all that very good-natured and hospitable. **But** she was an impudent, bad old Woman, and set about helping herself.” (The Three Bears-2) So, that is why the word “but” was happened for 12 times through the whole fairy tale.

In addition, there are a lot of summing up sentences, which are mostly expressed by the word “so”, which was used for 10 times. For example,” **So** the little old Woman opened the door, and went in” (The Three Bears-2), “**So** she seated herself in it” (The Three Bears-4). Also the word ‘so” played a role of a substitution in some sentences and economize the whole phrase or sentence at all, like: “for they were good Bears—a little rough or **so**”. (The Three Bears-2)

If to speak superficially, there is following pair of words, ”pot” and “three”, each of which were used equally for 7 times and means that the meaning of them is equally important. But, if to look deeper at these words, we may understand, that the “pot” is just the subject, in which meals are served, traditionally, and as there is spoken about the porridge, which bears were going to eat, and if we will add that fact, that the author describes each pot of each bear separately, we would come to the conclusion, that such number of usage is normal for this very case. But, there is very different case with the word “three”. If we will look deep into the hidden message of this tale addressed to the children, we may clearly see the accent to the number three, so-called rule of three, that author made describing three chairs, three bowls of porridge, three beds, and the three title characters who live in the house. There are also three sequences of the bears discovering in turn that someone has been eating from their porridge, sitting in their chairs, and finally, lying in their beds, at which point is the climax of Old Woman being discovered. This follows three earlier sequences of Old Woman trying the bowls of porridge, chairs, and beds successively, each time finding the third ‘just right”. Author Christopher Booker characterizes this as the “dialectical three”, where “the first is wrong in one way, the second in another or opposite way, and only the third, in the middle, is just right.” Booker continues, “This idea that the way forward lies in finding an exact middle path between opposites is of extraordinary importance in storytelling”. As “The Three Bears” was renamed to “Goldlilocks and the Three Bears”, this concept has spread across many other disciplines, particularly developmental psychology, biology, economics and engineering where it is called “Goldilocks’ Principle”.

To show the difference between the major characters: protagonists Bears and antagonist Old Woman, and stress, that Bears are good, the author used the word “good” for 6 times. It somehow speaks about the fact, that even animals sometimes are more “good-mannered” than people, in our case Ugly Old Woman. If to go into details, we may say that the author also gave another hidden message in this very tale, that people are shameless creatures, which don’t take into account thought and life styles of other, let it be animals or something different. We give an example of hunters, which run after their own benefit, killing animals and don’t care whether the killed animal was going to be a mother or it was nursing mother and had it’s own duties and obligations. So, through the behavior of Old Woman or Goldlilocks, to which Woman was interpreted, the author wanted to give a lesson not be so selfish and ends he tale with the bad fortune for guilty antagonist like: “Out the little old Woman jumped; and whether she broke her neck in the fall; or ran into the wood and was lost there; or found her way out of the wood, and was taken up by the constable and sent to the House of Correction for a vagrant as she was, I cannot tell. But the Three Bears never saw anything more of her.” He didn’t actually prepared a certain fate for her, but made the reader clearly understand that everyone should pay for that all bad things, which he or she did. Thus, there is one more moral lesson that the author set in the flexible children’s minds, which makes this very tale one of the most traditional, readable and useful.

As the setting of this tale is forest, the word “wood” was used for several times, if to be more accurate, for 5 times, the same number of usage can be counted for the word “one”, which ewas used for different purposes: as to describe each of Bears, e.g., “**One** of them was a Little, Small Wee Bear; and **one** was a Middle-sized Bear, and the other was a Great, Huge Bear.”, or some other subjects,e.g, “and when she saw the Three Bears on **one** side of the bed” and as substitution as well, e.g., “They were wooden spoons; if they had been silver **ones**, the naughty old Woman would have put them in her pocket.”(The Three Bears)

And the last word by the chart, which was used at least number times, is “bad”, which served to describe “bad Old Woman” and how she reacted to the things, that she didn’t like, e.g., “So first she tasted the porridge of the Great, Huge Bear, and that was too hot for her; and she said a **bad** word about that”. (The Three Bears-3)

Other Lexical Cohesive Devices

As it was presented in the graph above the most used device after the word repetition is the antonyms in this very tale, because everything, which was described by the author was done by comparison, if we will remember the first description of characters, e.g.,” One of them was a Little, Small Wee Bear; and one was a Middle-sized Bear, and the other was a Great, Huge Bear.”, we may took it as an example. Here also we may see the comparison from the smallest bear to the huge through the middle-sized one and other plenty of examples as pot of porridge, bed, chair etc. Thus, the frequency of usage of antonyms in numbers is 17, while it is 44 in the percentage. We may face with such examples as “good-natured vs rough”, “good vs bad”, “huge vs small”, “good-natured vs impudent” and many others. Everything is learnable in comparison. So, the author wanted to give a contra version to everything in order to make it to stick in reader’s minds.

The next lexical cohesive device for the frequency of usage due to the chart is synonyms. Synonymic words were occurred through the fairy tale for 14 times and helped to the author to provide the text with more certain descriptions without repeating the same words and to create in reader’s mind the full picture of the scene or the subject, which was going to be presented. For example we may see such a synonymic pairs of words like, “little//small/wee”,, which gave to us the image of something tiny, which we cannot imagine just with only word of these three, “great//huge”, which gave to our minds the picture of something giant, strong and powerful, which cannot be called just by word “big” or “great” only. Thus, synonyms made the tale more interesting and rich for epithets, which attract reader’s attention and made the text cohesive.

At least, there is superordinate words according to the graph, which were occurred through the “The Three Bears” for eight times. For example, the as the word “house” includes in itself all the names of rooms in the house, it is the superordinate word for the word “bedchamber”, or another example, the word “time” is very wide and includes in itself every part and piece of time, as small pieces and as big ones as well like “second”, “hour”, “week”, “decade”, “century” etc. So, 90that is why, the word “time” is the superordinate for the words “day” and “morning”.

## **2.4 GRAMMATICAL COHESIVE DETAILED ANALYSIS OF “THE THREE BEARS”**

To sum up our work we want to present the last table of grammatical cohesive devices of “The Three Bears” of the analytical chain of comparison between two fairy tales.

|  |  |  |
| --- | --- | --- |
| SUBSTITUTION | REFERENCE | CONJUCTIONS |
| A little rough or so (2) | 1. Once upon a time(deixis) | And (65) |
| Silver ones (6) | 1. One of them- bears (1) | For (24) |
|  | 1. One day(deixis) (2) | Nor (3) |
|  | 1. They, their, them-bears (1,2) | But (12) |
|  | 1. It- porridge (2) | Or (2) |
|  | 1. She, herself, her- Old Woman (2), (3) | So (11) |
|  | 1. That-porridge (3) |  |
|  | 1. That-chair (4) |  |
|  | 1. That- bed (5) |  |
|  | 1. His- Great Bear (6) |  |
|  | 1. Them-spoons (6) |  |
|  | 1. His- Middle Bear (6) |  |
|  | 1. His- Little Bear (6) |  |
|  | 1. Its place-bolster (8) |  |

As we saw the difference between the usage of lexical and grammatical cohesive devices in the first fairy tale according to the tables and schemes, we may also see almost the same result, which we got from the second chain of tables. Let observe it in details.

According to this very chart we may easily see, that the most used grammatical cohesive element is reference, which helped to the author to describe all of things without periodically repetition of the words and not to lose the logical chain and meaning. We may observe through the tale such examples of references like:

1) Once upon a time(deixis), which helps to set a fairy tale’s mood, because every language has its own way to begin a fairy tale, and it is the way of English fairy tales.

2) One of them (1), with the help of this very reference, author avoided of repetition of the word “bears” – (one of bears).

3) One day(deixis) (2)- it is the type of deixis, which show to the time condition.

4) They, their, them- (1,2), these words, which mostly appeared in the first and the second paragraphs, also, like it was presented in the second example of references, serve an avoiding of word repetition of the word “bears”.

5) It - (2), this very reference occurred in the second paragraph and give the meaning of the word “porridge”.

6) She, herself, her -(2), (3), as we may understand all of these very female words, which are found through the second and the third paragraphs, are connected with Old Woman, the antagonist of the fairy tale.

7) That (3)-

8) That- (4)-

9) That- (5)- this very word is very multifunctional in “The Three Bears”, because in the third paragraph of it, this word “that” serves to explain the word “porridge”, while in the fourth paragraph it gives the meaning of the word “chair” and in the fifth one, it is representor of the word “bed”.

10) His- (6) - the same with the word “his”. In sixth paragraph of the tale, it describes as the meaning of “Great Bear”, the meaning of “Middle Bear” and of “Little Bear” as well.

11) His- Little Bear (6)

12) His- Middle Bear (6)

13) Them (6) – also in the sixth paragraph we may face with such a reference like “them”, which give the meaning of spoons.

14) Its place- (8) is the last reference word, which we have found, which means “bolster” in the eighth paragraph.

Then, according to the graph, we may see that conjunctions are also often were used through the fairy tale and play important role to the cohesion of the text. For example, conjunction “and”, which is used mostly as a continuation of a thought, which or as an extra adding to the general meaning of the context, is used for sixty five times through the whole fairy tale. For example, just in the third paragraph of the “The Three Bears” the conjunction “and” was used for nine times: “…**and** that was too hot for her; **and** she said a bad word about that. **And** then she tasted the porridge of the Middle Bear, **and** that was too cold for her; **and** she said a bad word about that too. **And** then she went to the porridge of the Little, Small, Wee Bear, **and** tasted that; **and** that was neither too hot, nor too cold, but just right; **and** she liked it so well, that she ate it all up…” (The Three Bears-3)

Through the fairy tale we may observe often usage of the conjunction “for”,if to be accurate , it was used for the twenty four times. This very conjunction is mostly used for the opening theme or preparing the space for representing something or belonging of the certain object to someone, e. g., “They had each a pot **for** their porridge, a little pot **for** the Little, Small, Wee Bear; and a middle-sized pot **for** the Middle Bear, and a great pot **for** the Great, Huge Bear. And they had each a chair to sit in; a little chair **for** the Little, Small, Wee Bear; and a middle-sized chair **for** the Middle Bear; and a great chair **for** the Great, Huge Bear. And they had each a bed to sleep in; a little bed **for** the Little, Small, Wee Bear; and a middle-sized bed **for** the Middle Bear; and a great bed **for** the Great, Huge Bear.” (The Three Bears-1)

As everything in “The Three Bears” is described with the help of comparison, we faced with the conjunctive “but” for twelve times. This conjunction is used to give an idea, which is contra verse and opposite to the original idea. For example, “If she had been a good little old Woman, she would have waited till the Bears came home, and then, perhaps, they would have asked her to breakfast; for they were good Bears—a little rough or so, as the manner of Bears is, **but** for all that very good-natured and hospitable. **But** she was an impudent, bad old Woman, and set about helping herself.” Thus, in this example, we may clearly see, that the author gives the explanation of the Old Woman like a bad one and gives an opportunity to the reader to imagine her as if she was a good woman, she would wait for the returning of the owners of the house, Bears but she did not wait, so she is a bad one. Also in this very example, the author gives a lesson to the children, which teaches such a moral that it is not appropriate to enter to someone’s house without any invitation or permission at least. (The Three Bears-2)

The conjunction “so” was occurred through the fairy tale for eleven times and provided summing up the given idea through the text, like in example: “The door was not fastened, because the Bears were good Bears, who did nobody any harm, and never suspected that anybody would harm them. **So** the little old Woman opened the door, and went in; and well pleased she was when she saw the porridge on the table.” Similarly to the example above, the author gives the main information, like “The door was not fastened, because the Bears were good Bears, who did nobody any harm, and never suspected that anybody would harm them.” and then sums it up with the effect or result, called by the given information, “So the little old Woman opened the door, and went in; and well pleased she was when she saw the porridge on the table.” It means that if Bears were not good and did the harm to everybody, they would suspect the same behavior toward themselves and to prevent it, would lock their door, so the old woman could not open the door and enter to the house. Thus, to make the reader to think over these cause and effects and other logical chains during the reading, the author uses so often the conjunction “so”.

To show the “just right choice” the author used the conjunction “nor” for three times with the help of the word “neither” in order to stress the meaning of true decision of third of the Old Woman during the process of her trying the pots, chairs and beds of the owners of the house, Bears, e.g., “and that was neither too hot, **nor** too cold, but just right”, “and that was neither too hard, **nor** too soft, but just right”, “and that was neither too high at the head, **nor** at the foot, but just right”.

Also we may face through the tale with such a conjunction, like “or”, used for two times, which helps to give a more accurate description, giving a close meaning to the first option, like in examples: ” a little rough **or** so”, “that it was no more to her than the roaring of wind, **or** the rumbling of thunder”. (The Three Bears-2, 9)

Finally, as the ending of all the analysis we want to give examples of the least used grammatical cohesive device, substitution, which occurred through the fairy tale for two times and provided the opportunity for not repeating the same phrases and not wasting words as it is in examples:

“A little rough or so”, which occurred in the second paragraph of the fairy tale and provided avoiding of repeating the word “rough”, “silver ones”, substitution, which was used in the sixth paragraph economize the word “spoons”, about which author wrote in the previous phrase: “They were **wooden spoons**; if they had been **silver ones**”.

Thus, the analysis of lexical and grammatical cohesion of the both fairy tale are over and as the next section of our researching, we want to present comparison of the results of the frequency of the usage these devices among the children of different age categories.

## **2.5 COMPARISON OF THE USAGE OF COHESIVE DEVICES BETWEEN TWO FAIRY TALES**

As we stated at the previous pages, we took two fairy tales, which are different in some meanings: they differ in their contents, plots, morals, and audience. “Binnorie” by Joseph Jacobs, which deals with love and cheating, with the clash of two sisters, because of one man, was written for teen-aged children neither for small ones. It includes in itself revenge of elder sister toward the younger one and very extravagant ending, where the harper founds the corps of the young princess, impressed from her beauty took her hairs and set them into his harp, and came with it in the kingdom, from where she was. There, when “they were all gathered in the castle hall to hear the great harper--king and queen, their daughter and son, Sir William, and all their Court” the harp began to sing with the killed princess’ voice and opens the secret, that she was murdered by her own elder sister. So, the fairy tale for small children would be unclear and useless, but for the elder children this very tale teaches important lesson and carries a big moral, that no one man doesn’t worth to spoil the relative chain. Because, as we saw, Sir William is figure, which took a part in the tale just in the beginning and made two sisters enemies of each other and then there is no action from his side. Even when young princess was lost, nobody and Sir William too, tried to find her. In the other hand there is another fairy tale for comparing, “The Three Bears” by Robert Southey, which was written for small children. We may understand it by its very simple context, plot and choice of words. It is short tale with the a big lesson in itself, which makes the reader to understand by himself, that to enter into the one’s house and to touch to one’s things without any permission may lead to serious problems, which we abstractly may imagine from the description of Old Woman’s fate in the ending of the fairy tale: “Out the little old Woman jumped; and whether she broke her neck in the fall; or ran into the wood and was lost there; or found her way out of the wood, and was taken up by the constable and sent to the House of Correction for a vagrant as she was, I cannot tell. But the Three Bears never saw anything more of her.”

Thus, let’s see how the usage of cohesive devices of these fairy tales differ from each other.

Firstly, we want to show it in the chart.

|  |  |  |
| --- | --- | --- |
| **Lexical Cohesion** | **“Binnorie”** | **“The Three Bears”** |
| Repetition | 27 | 27 |
| Synonyms | 4 | 14 |
| Antonyms | 21 | 17 |
| Superordinate Words | 3 | 8 |
| **Grammatical Cohesion** |  |  |
| Substitution | 2 | 2 |
| Ellipsis | 3 | 0 |
| Reference | 7 | 14 |
| Conjunctions | 4 | 6 |

Thus, as we may see from the chart, there is no big difference between these two fairy tales according to the lexical cohesion. Repetition was used equally in the both tales, for twenty seven times and means that authors wanted not to lose the main idea and repeated some of the words for several times to may it stay in readers minds. But the difference between usage of synonyms of these two tales may be easily got, because as the audience of the “Binnorie” is middle-aged children, the author didn’t need to use a lot of synonyms and used only four times, making in such a way his description shortly and clear. While the author of “The Three Bears” gave a lot of synonyms and if to be more accurate, he used fourteen different synonyms through the fairy tale, to make the text cohesive and more interesting for the children.

As far as events of both of these two fairy tales are depicted with the help of comparison, there are a lot of antonyms through the both fairy tales. In “Binnorie”, the author used twenty one antonyms and author of “The Three Bears” used them for seventeen times in order to explain what is bad and what is good in comparison, giving an opportunity to readers to make a decision by themselves through the comparing these with each other.

Superordinate words show how the author want to present all of the occasions from the general meaning to the detailed specific one. So, in “Binnorie” they used for three times, while in “The Three Bears” they used for eight times.

Thus, we can say that the lexical cohesion for the children helps to better describe the events and make the fairy tale brighter and more attractive, stressing at the same time to the moral of the tale. And as middle-aged children know the life a bit more than small ones, the usage of the cohesion differs a little bit in it’s frequency.

If to speak about grammatical cohesion, we may say that substitution is used twice as in “Binnorie” and in “The Three Bears” as well. But as small children can not understand from the context and need for detailed description of the situation, there is no any ellipsis in “The Three Bears” but three in “Binnorie”.

As “Binnorie” fairy tale is shorter than “The Three Bears” the number if used references is less than in the “The Three Bears”. Also, in the “Binnorie” number of main characters is less than in the second fairy tale analyzed by us, references in the first tale occurred for seven times, while in the second one for fourteen times, because there are three protagonists and antagonist as well.

The number of used conjunctions is approximately the same; there is the different in two conjunctions, each of which was used for many or several times.

So, to sum up our research we want to point that as far as all of the fairy tales are written for the children, there are some factors, one of which is age level. Therefore, author takes into account these factors during his writing and uses certain methods to express himself in an appropriate way for the certain audience.

# **CONCLUSION TO CHAPTER 2**

In order to make this research proper and useful we have analyzed twenty different fairy tales. To make it more understandable, firstly, we presented detailed analysis of “Binnorie” that was written by Joseph Jacobs. In the process of analyzing of “Binnorie”, we found out that the author used not just peculiar content but also a plenty of cohesive elements, both as lexical as grammatical as well, helped to emphasize the key moments.

As lexical cohesion provides the text with different elements, making it rich and interesting, it attracts reader’s attention and makes the text cohesive. So, to see the similarities and differences of usage of lexical cohesion in different fairy tales of different age levels, we compared and give detailed schemes of both fairy tales.

In charts we show all the usage of as lexical as grammatical cohesions as well. For example, from these charts it may be seen such details like, the conjunction “and” is the leader word, which was mostly used by the author in order not to lose a connection between the phrases and in order to connect the actions with each other. This very word is repeated for sixty nine times. It means that the author goes straight by the logical chain and describes what is occurred in the tale in the proper order

As another example to usage of cohesive devices, secondly we want to present in details one more of fairy tales. As far as “Binnorie” tale was written for medium aged children, even we can say for teenagers, “The Three Bears”, which was written by Robert Southey is for small ones. We want to present with the help of tables and graphs, how the frequency of usage cohesive devices changes and differs among fairy tales, which were written for different levels of age. Thus, as it was done in previous analysis we want to show analyzing of “The Three Bears” through some schedules and charts.

Since “Binnorie” is for middle aged children and “The Three Bears” is for small children, comparative analysis of these two fairy tales enables us to make a conclusion that the use of lexical and grammatical cohesion vary according to the age of children.

# **CONCLUSION**

Cohesion and Coherence in Discourse. What are they? What is fairy tale? When the first fairy tale occurred? When text is cohesive and when it is coherent? How cohesion and coherence change the texts, especially fairy tales? How they attract an attention of the reader?

In our work we tried to answer all the questions, which were in my mind and which I learned out, providing each answer with its own examples.

As it is evident from the title, it is reference and cohesive chains that are the main and essential topics of the bachelor thesis demonstrated on the fairy tales by Joseph Jacobs and by Robert Southey. The theoretical part of the thesis is based especially on the detailed explanation of the topic which means that all expressions related to reference, cohesion or coherence are clearly defined, explained and also a few examples for each one are provided for better understanding.

All of us have grown by the fairy tales, told to us by our parents and grandparents, but not all of us have ever interested how these very tales have occurred and came to our times. So, we tried to give the brief information of fairy tale and its origins in the beginning of the theoretical part. During searching of this information we faced with very interesting fact that a tale is something that actually happened in primordial times. It is a fruit of Malinowski’s works and means that fairy tales are based on the events, which were happened in real life.

And regard to the cohesion we understood that cohesive elements like word repetition, synonyms, antonyms, collocation and others are not just specific terms but elements which make all the writings, including as long fiction works as short messages more attractive, interesting and, of course, cohesive. Moreover, cohesion fills our life and we actually notice them unconsciously. We took for our research only cohesion and couldn’t cover all of discourse analysis with its second component, coherence. But this very research helped me to understand that the interpretation and analyzing of every writing from the discourse perspective is crucially important because it helps us to take a look at the life from another angle.

As the **title** of this thesis paper is *Cohesion Devices in English Fairy Tales*. We tried to present each of these cohesive approaches (or cohesive devices) in details in the Theoretical Part of our work. As far as the **subject** of the research is the application of various cohesive devices in fairy tales: and involves a lexical cohesive analysis and grammatical analysis of the texts of English fairy tales, firstly we gave the explanation what fairy tale is and from where it has come in the Theoretical Part of our work. In spite of this fact, that the **object** of this research is twenty different fairy tales belonging to the English writers, we thought that giving detailed analysis with their charts and tables just of two ones of twenty would be enough. Thus we presented two fairy tales of two different authors and which are belong to different age categories.

As the **topicality** of this research is justified firstly by the growing influence of fairy tales and, in particular the influence of the language of fairy tales, over people. People need to understand what tale is how it makes interested, what moral it carries and more importantly how it may teach and influences preferences and even lifestyles. We think, that we successfully made this study topical, because we involved the peculiarities believe in fairy tales and performed certain actions.

Because of this is comparative analysis of use of cohesive devices in some different fairy tales we think, that it has its own **novelty**. This research may add a new dimension to the study of the cohesive sciences. Standing on that fact that there may be only a few works comparing the language of English fairy tales. This work may be a valuable source of theoretical and practical information from the point of view of language and for the literature sphere as well.

By these facts we achieved the **aim** of this work, which was to analyze and discover common points and differences of using cohesive devices in some different fairy tales.

And as a fruit of our work, the practical value of this thesis paper lies in the possibility of using this research and examples of fairy tales texts in literature, language and linguistics classes, to introduce different cohesive devices, rhetorical figures, and to demonstrate different ways of using language. The research also may be used by students with a major in storytelling.

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Firstly, I would like to thank my dearest mother, who made me love fairy tales, the theme of my today’s thesis paper and motivated me to write it with her love and trust to me, which really greatly supported me morally and made me realize that I can do more than I thought.

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# **APPENDIX**

On the following pages the appendix of the bachelor thesis is available. It comprises of the complete texts of the fairy tales “Binnorie” and “The Three Bears”. These fairy tales, as it has been mention in the beginning, were written by two different authors, the first one by Joseph Jacobs and the second one by Robert Southey, in different time decades and were taken by us for detailed analysis cohesion in them.

As far as the first analyzed fairy tale was “Binnorie”, firstly, we want to present the text of it.

In the text the main characters and all referential words related to them are marked with different colours eg: yellow colour is used for the Elder Princess, turqouise for the Young Princess, green for Sir William and for harper is the blue one, which enables better orientation in the text in terms of referential words. Apart from this, each paragraph of the fairy tale is numbered properly, which also makes the text tabular and well-ordered.

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

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

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

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

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

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

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

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

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

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

11. And this is what the harp sung:

'O yonder sits my father, the king,

Binnorie, O Binnorie;

And yonder sits my mother, the queen;

By the bonny mill-dams o' Binnorie.

'And yonder stands my brother Hugh,

Binnorie, O Binnone;

And by him my William, false and true;

By the bonny mill-dams o' Binnorie.'

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

13.'And there sits my sister who drowned me

By the bonny mill-dams o' Binnorie.'

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

Next, we want to present the full text of the second analyzed fairy tale “The Three Bears”. We also divided it into paragraphs and marked the main characters by different colors: blue for Great Bear, turquoise for Middle Bear, yellow for the Small Bear and red for the Old Woman.

1) Once upon a time there were Three Bears, who lived together in a house of their own, in a wood. One of them was a Little, Small Wee Bear; and one was a Middle-sized Bear, and the other was a Great, Huge Bear. They had each a pot for their porridge, a little pot for the Little, Small, Wee Bear; and a middle-sized pot for the Middle Bear, and a great pot for the Great, Huge Bear. And they had each a chair to sit in; a little chair for the Little, Small, Wee Bear; and a middle-sized chair for the Middle Bear; and a great chair for the Great, Huge Bear. And they had each a bed to sleep in; a little bed for the Little, Small, Wee Bear; and a middle-sized bed for the Middle Bear; and a great bed for the Great, Huge Bear.

2) One day, after they had made the porridge for their breakfast, and poured it into their porridge-pots, they walked out into the wood while the porridge was cooling, that they might not burn their mouths, by beginning too soon to eat it. And while they were walking, a little old Woman came to the house. She could not have been a good, honest old Woman; for first she looked in at the window, and then she peeped in at the keyhole; and seeing nobody in the house, she lifted the latch. The door was not fastened, because the Bears were good Bears, who did nobody any harm, and never suspected that anybody would harm them. So the little old Woman opened the door, and went in; and well pleased she was when she saw the porridge on the table. If she had been a good little old Woman, she would have waited till the Bears came home, and then, perhaps, they would have asked her to breakfast; for they were good Bears—a little rough or so, as the manner of Bears is, but for all that very good-natured and hospitable. But she was an impudent, bad old Woman, and set about helping herself.

3) So first she tasted the porridge of the Great, Huge Bear, and that was too hot for her; and she said a bad word about that. And then she tasted the porridge of the Middle Bear, and that was too cold for her; and she said a bad word about that too. And then she went to the porridge of the Little, Small, Wee Bear, and tasted that; and that was neither too hot, nor too cold, but just right; and she liked it so well, that she ate it all up: but the naughty old Woman said a bad word about the little porridge-pot, because it did not hold enough for her.

4) Then the little old Woman sate down in the chair of the Great, Huge Bear, and that was too hard for her. And then she sate down in the chair of the Middle Bear, and that was too soft for her. And then she sate down in the chair of the Little, Small, Wee Bear, and that was neither too hard, nor too soft, but just right. So she seated herself in it, and there she sate till the bottom of the chair came out, and down she came, plump upon the ground. And the naughty old Woman said a wicked word about that too.

5)Then the little old Woman went upstairs into the bed-chamber in which the three Bears slept. And first she lay down upon the bed of the Great, Huge Bear; but that was too high at the head for her. And next she lay down upon the bed of the Middle Bear; and that was too high at the foot for her. And then she lay down upon the bed of the Little, Small, Wee Bear; and that was neither too high at the head, nor at the foot, but just right. So she covered herself up comfortably, and lay there till she fell fast asleep.

6)By this time the Three Bears thought their porridge would be cool enough; so they came home to breakfast. Now the little old Woman had left the spoon of the Great, Huge Bear, standing in his porridge.

"Somebody has been at my porridge!"

said the Great, Huge Bear, in his great, rough, gruff voice. And when the Middle Bear looked at his, he saw that the spoon was standing in it too. They were wooden spoons; if they had been silver ones, the naughty old Woman would have put them in her pocket.

"Somebody has been at my porridge!" said the Middle Bear in his middle voice.

Then the Little, Small, Wee Bear looked at his, and there was the spoon in the porridge-pot, but the porridge was all gone.

"Somebody has been at my porridge, and has eaten it all up!" said the Little, Small, Wee Bear, in his little, small, wee voice.

7)Upon this the Three Bears, seeing that some one had entered their house, and eaten up the Little, Small, Wee Bear's breakfast, began to look about them. Now the little old Woman had not put the hard cushion straight when she rose from the chair of the Great, Huge Bear.

"Somebody has been sitting in my chair!" said the Great, Huge Bear, in his great, rough, gruff voice.

And the little old Woman had squatted down the soft cushion of the Middle Bear.

"Somebody has been sitting in my chair!" said the Middle Bear, in his middle voice.

And you know what the little old Woman had done to the third chair.

"Somebody has been sitting in my chair and has sate the bottom out of it!" said the Little, Small, Wee Bear, in his little, small, wee voice.

8) Then the Three Bears thought it necessary that they should make farther search; so they went upstairs into their bedchamber. Now the little old Woman had pulled the pillow of the Great, Huge Bear, out of its place.

"Somebody has been lying in my bed!" said the Great, Huge Bear, in his great, rough, gruff voice.

And the little old Woman had pulled the bolster of the Middle Bear out of its place.

"Somebody has been lying in my bed!" said the Middle Bear, in his middle voice.

And when the Little, Small, Wee Bear came to look at his bed, there was the bolster in its place; and the pillow in its place upon the bolster; and upon the pillow was the little old Woman's ugly, dirty head,—which was not in its place, for she had no business there.

"Somebody has been lying in my bed,—and here she is!" said the Little, Small, Wee Bear, in his little, small, wee voice.

9) The little old Woman had heard in her sleep the great, rough, gruff voice of the Great, Huge Bear; but she was so fast asleep that it was no more to her than the roaring of wind, or the rumbling of thunder. And she had heard the middle voice, of the Middle Bear, but it was only as if she had heard some one speaking in a dream. But when she heard the little, small, wee voice of the Little, Small, Wee Bear, it was so sharp, and so shrill, that it awakened her at once. Up she started; and when she saw the Three Bears on one side of the bed, she tumbled herself out at the other, and ran to the window. Now the window was open, because the Bears, like good, tidy Bears, as they were, always opened their bedchamber window when they got up in the morning. Out the little old Woman jumped; and whether she broke her neck in the fall; or ran into the wood and was lost there; or found her way out of the wood, and was taken up by the constable and sent to the House of Correction for a vagrant as she was, I cannot tell. But the Three Bears never saw anything more of her.

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Firstly, I would like to thank my dearest mother, who made me love fairy tales, the theme of my today’s thesis paper and motivated me to write it with her love and trust to me, which really greatly supported me morally and made me realize that I can do more than I thought.

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