

**Ministry of Education and Science of Ukraine
Taras Shevchenko National University of Kyiv
Educational and Scientific Institute of Philology
Department of English Philology and Intercultural Communication**

Master's Thesis

KEY WORDS IN BRITISH FAIRY TALES

Mariia-Viktoriia Seniak

2nd year student of the Education Program
'English Communication Studies and Translation
and Two Western European Languages'

Field of science: 03 "Humanities"

Specialty: 035 "Philology"

Supervised by:

Viktoriia Yefymenko

«Допущено до захисту»

Протокол засідання кафедри англійської філології

та міжкультурної комунікації

Протокол № 8 від 22.04.2024

Зав. кафедри _____ д. філол. н., проф. Алла БСЛОВА

Kyiv – 2024

ABSTRACT

The topic of British fairy tales still remains unexplored in many areas and provides a great field for research in various domains, including linguistics, folklore studies, psychology, etc. Our research explores the genre of fairy tales, with a focus on identifying key words and phrases commonly used by narrators across various tales and their versions. By examining the historical formation and establishment of literary fairy tales, the study distinguishes between fairy tales and other similar genres such as folk tales, magic tales, and legends. It highlights the transformation of oral narrations into written collections, primarily through the efforts of well-known collectors like Charles Perrault, the Brothers Grimm, Hans Christian Andersen, and Joseph Jacobs.

The study identifies recurring themes and patterns in fairy tales from different cultures, comparing British fairy tales to their international counterparts. It also explores the impact of fairy tales on modern media, including films, games, comic books, and literary works.

The research delves into the sociocultural aspects of British fairy tales, examining how key words and phrases reflect the life and values of British society. It reveals that fairy tales often portray universal themes such as family relationships, the relations between different social strata, and the triumph of good over evil. The study underscores the symbolic meanings of key elements like rings, swords, and giants within the context of British history and folklore. These findings contribute to a deeper understanding of the cultural significance and enduring appeal of fairy tales, offering insights for further academic exploration.

Key words: fairy tale, key word, British folklore, British fairy tale, new media, sociocultural analysis, symbolism, interpretation.

АНОТАЦІЯ

Тема британських казок досі залишається невивченою у багатьох сферах і надає багатий простір для досліджень у різних царинах, включно із лінгвістикою, фольклористикою, психологією тощо. Наша робота досліджує жанр казки, зосереджуючи основну увагу на визначенні ключових слів і фраз, які зазвичай використовуються оповідачами у різних історіях та їхніх версіях. Аналізуючи історичне формування та становлення літературної казки, ми намагаємося виявити відмінність між звичайною казкою та іншими подібними їй жанрами, такими як народні казки, казки про магію та легенди. Дослідження окреслює трансформацію усних оповідань у письмові колекції, насамперед завдяки зусиллям відомих колекціонерів, таких як Шарль Перро, брати Грیمм, Ганс Крістіан Андерсен і Джозеф Джейкобс.

У роботі визначаються повторювані теми та моделі у казках різних культур, де подається порівняння британських казок з їхніми міжнародними аналогами. Тут також досліджується вплив казок на сучасні медіа, до яких входять фільми, ігри, комікси та літературні твори.

Дослідження заглиблюється в соціокультурні аспекти британських казок, виявляючи, як ключові слова та фрази відображають життя та цінності британського суспільства. Тут згадується про те, що казки часто змальовують універсальні теми, такі як сімейні стосунки, відносини між різними прошарками суспільства та перемога добра над злом. Дослідження підкреслює символічне значення ключових елементів, таких як кільця, мечі та гіганти, у контексті британської історії та фольклору. Ці висновки сприяють глибшому розумінню культурної значущості та незмінної привабливості казок, пропонуючи ідеї для подальших наукових досліджень.

Ключові слова: казка, ключове слово, британський фольклор, британська казка, нові медіа, соціокультурний аналіз, символіка, інтерпретація.

CONTENTS

INTRODUCTION	5
I. THE OVERVIEW OF A CONCEPT OF FAIRY TALE	7
1.1. Fairy tale as a staple of literature and storytelling.....	7
1.2. The introduction to British fairy tales	13
1.3. Fairy tales in the context of modern multimedia storytelling	18
Conclusions to chapter I.....	22
II. LINGUISTIC CHARACTERISTICS OF BRITISH FAIRY TALES	24
2.1. The key words and phrases in British fairy tales.....	24
2.2. The symbolism and connotation of key words in British fairy tales	36
2.3. The key words in the context of fairy tales across the world.....	40
Conclusions to chapter II.....	45
III. THE ROLE OF KEY WORDS IN SHAPING THE READER'S INTERPRETATION	47
3.1. The social aspect of key words in British fairy tales	47
3.2. The cultural aspect of key words in British fairy tales	52
Conclusions to chapter III	56
CONCLUSIONS	58
REFERENCES	61
SUPPORTING MATERIALS	68
APPENDICES	69
SUMMARY	83

INTRODUCTION

The concept of fairy tales has been the interest in various fields for a long time now. They appeared thousands of years ago, according to some scholars, and are still used as an inspiration or reference for numerous artists and as a research ground for linguists, psychologists, folklorists and many more; this fact shows the universality and relevance these stories have preserved over the years and the impact they have on different aspects of life. Despite the studies that already exist, which explore the themes and ideas behind these folk narratives, British fairy tales, the topic of our research, have not been as popular among the scholars as their French or German variations and they open a great space for new discoveries.

The **topicality** of the thesis is in the fact that it covers the key words and phrases utilised by the storytellers to shape their tales; we tried to identify them in each individual story and define the frequency of their appearance in other narratives as well as characterise the symbolism behind them and the significance they hold in sociocultural aspect of the British society.

The **aim** of the paper is to determine the key words or concepts in British fairy tales in order to illustrate the similarities and differences among the stories and compare them to the counterparts from other countries.

The **object** of the research is the investigation of the identified key notions in the British folklore and their broader meaning in sociocultural aspect.

The **subject** of the study is the key words and phrases found within the selection of five chosen British fairy tales and their appearance in the similar stories of other countries.

We set before us the following **objectives**:

- to define the notion of a fairy tale in the global context, its history and identification as a separate genre of storytelling;
- to introduce the British fairy tales, the record of their first appearance and collections by various scholars;

- to demonstrate the influence that the fairy tales manifest onto the new media and its genres, especially in films, comic books, video games, etc.;
- to identify the key words and phrases in the selection of the supporting material of the research;
- to determine the symbolism behind the found key notions and to reveal the connotation of these concepts, where possible;
- to do a comparative analysis of the identified key words with those in similar fairy tales from other countries;
- to depict the social aspect of the British life represented by the fairy tales and especially the analysed key characters and concepts;
- to identify the cultural significance of the chosen key words in British society.

As for the **methods** of research, we have used the following: qualitative, more specifically a textual analysis, comparative analysis and sociocultural analysis, and quantitative to see the recurrence of key words in tales.

The **supporting material** for this paper is represented by the following sources: the texts of fairy tales from the collection “English Fairy Tales” by Joseph Jacobs, namely “Cap O’ Rushes”, “Molly Whuppie”, “Lazy Jack”, “The Story of The Three Little Pigs” and “How Jack Went to Seek His Fortune”.

The **theoretical foundation** is based on the works of such scholars as Bottigheimer, Zipes, Anderson, Jones, Propp and others.

The **theoretical value** of the thesis provides the overview of the fairy tale as one of the means of storytelling, the ideas on defining this genre and separating it from other forms of narratives, the history of fairy tales and more specifically the British versions of the stories and their existence in modern cultural space.

The **practical value** of the research is in the fact that it might allow further exploration of key words in fairy tales, including the bigger selection of stories, for instance, with magical elements and characters as well as the conceptual analysis of key notions in British fairy tales.

I. THE OVERVIEW OF A CONCEPT OF FAIRY TALE

1.1. Fairy tale as a staple of literature and storytelling

Fairy tales as a genre of storytelling have been around for centuries. They are commonly associated with children as being bed-time stories told by parents to make their offspring go to sleep. According to Longman Dictionary, a fairy tale is “a children’s story in which magical things happen” or “a story that someone has invented and is difficult to believe” [41]. Merriam-Webster Dictionary suggests one more meaning on top of the ones similar to Longman Dictionary; a fairy tale is “a story in which improbable events lead to a happy ending” [42], which is a common theme in most well-known tales around the world.

A fairy tale, also known as a wonder tale, folk tale or Märchen, belongs to the folklore genre, and is presented as a short story. These tales commonly include characters like dwarfs, dragons, elves, fairies, giants, gnomes, goblins, griffins, mermaids, talking animals, trolls, unicorns, or witches, often intertwined with elements of magic or enchantment [19].

The term originates from the translation of Madame D’Aulnoy’s “Conte de fées”, which was initially employed in her collection in 1697 [64].

Across many cultures, the distinction between myth, folktales, and fairy tales remains blurred, collectively constituting the literary tradition of preliterate societies. Nevertheless, not all researchers agree with the fact that the definitions of these terms are the same. For instance, Bottigheimer distinguishes between ‘folk tales’, ‘tales of magic’ and ‘fairy tales’ as different kinds of narratives. Folk tales and fairy tales diverge in various aspects, including their structure, character portrayal, and plot development. Characterised by brevity and straightforward narratives, folk tales mirror the societal norms and beliefs of their audience, drawing characters from everyday life such as spouses, commoners, tricksters, and occasionally professionals like doctors or clergy. These tales often revolve around themes of deception, where

one individual unjustly gains at the expense of another's wealth, possessions, or reputation. Notably, a significant portion of folk tales lacks a conventional happy ending, often highlighting marital discord rather than the bliss of union, thus reflecting the challenges rather than the joys of married life [8].

The main characteristic of tales of magic is that they must contain magic. Within the realm of magic tales, ancient gods and medieval fairy beings reside in a vibrant world of their own, occasionally intersecting with the lives of everyday people to influence their fates. A notable shift occurred in sixteenth-century Venice with the emergence of a new breed of magic tale. Unlike previous narratives, these tales introduced supernatural and fairy entities devoid of elaborate backgrounds or connections to parallel realms, intervening in human affairs for the betterment of mortals. This phenomenon, known as fairy tale magic, arose amidst the complex social, economic, and religious changes of the early modern era, marking a significant departure from traditional storytelling conventions [9].

Finally, as for the fairy tales, Bottigheimer discusses the difference between 'oral' and 'literary' ones. She refers to the former as 'folk fairy tales' that were created orally and passed down by word of mouth until they were written down by the authors who collected them as folklore. The term "literary fairy tale" now denotes a reinterpretation of orally conveyed tales. In this framework, "reinterpretation" implies the revision undertaken by literate and literary figures such as Giovan Francesco Straparola, Giambattista Basile, Marie-Catherine d'Aulnoy, Charles Perrault, Jacob and Wilhelm Grimm, alongside numerous other authors [8].

It is hard to define exactly when fairy tales appeared for the first time, since they were passed from generation to generation by word of mouth. Some researchers argue that certain fairy tales can even be thousands of years old. For example, folklore researchers from Durham and Lisbon universities have unveiled a remarkable discovery about the ancient origins of fairy tales, such as "Beauty and the Beast". Employing methodologies akin to those used in biological studies, scholars have delved into the connections between stories spanning diverse cultures and

unearthed evidence suggesting their existence predates recorded history by millennia [20].

Contrary to previous beliefs, these tales are not merely products of the 16th and 17th centuries but have roots stretching back to prehistoric times. Dr Jamie Tehrani, an anthropologist at Durham University, revealed that stories like “Jack and the Beanstalk”, once thought to be relatively modern, can be traced back to a time over 5,000 years ago, coinciding with the split between Eastern and Western Indo-European languages [25].

Further analysis has shed light on the age of other renowned tales. “Beauty and the Beast” and “Rumpelstiltskin”, for instance, are estimated to be approximately 4,000 years old, while “The Smith And The Devil”, a tale of a blacksmith’s pact with supernatural forces, is believed to originate from the Bronze Age, dating back some 6,000 years [25].

Jack Zipes adds to this point of view that for millennia, oral folk tales, brimming with wonder and marvel, have captivated audiences, predominantly conveyed by adults to adults. These narratives, passed down through generations via word of mouth, infused motifs that found their way into Western literature, including the Bible and revered classics such as “The Iliad” and “The Odyssey”, as well as Greek and Roman myths. The important researches such as Graham Anderson’s “Fairytale in the Ancient World” (2000) [3] and Jan Ziolkowski’s “Fairy Tales from Before Fairy Tales” (2006) [67] elucidate this transformative journey [71].

Rooted in the rituals, customs, and beliefs of various tribes, communities, and trades, these early oral tales formed the foundation for literary fairy tales. They fostered a sense of communal identity and optimism, suggesting that miraculous transformations could herald a brighter future. Serving as vehicles for instruction, entertainment, cautionary tales, initiation rites, and enlightenment, these narratives offered glimpses into fantastical realms that yearned for tangible expression in reality. They thrived on being shared and adapted, evolving to suit the needs of storytellers and listeners alike [71].

As mentioned above, the folk fairy tales found their continuation in written form, usually being reworked by those who collected them. The literary fairy tale emerged in the salons of aristocratic women during the mid-17th century, originating as a form of parlour entertainment. Within these elite circles, women showcased their intellect and learning through various conversational games. These linguistic diversions often served as prototypes for literary styles like occasional lyrics or serialised novels. Women frequently incorporated folk tales and their motifs into their conversations, spontaneously weaving them into dialogue. Over time, they transitioned to narrating these tales as literary diversions, interludes, or whimsical creations intended to entertain fellow listeners. By recounting fairy tales, women could envision themselves, social etiquettes, and relationships in a way that reflected both their own concerns and those of the aristocracy [69].

Furthermore, fairy tale elements can be found in various literary works, such as Chaucer's "The Canterbury Tales", Edmund Spenser's "The Faerie Queene", and in many of William Shakespeare plays [70, p. 12]. "King Lear" emerges as a literary parallel to fairy tales like "Water and Salt" and "Cap O'Rushes" [43]. The tale gained prominence in Western literature during the 16th and 17th centuries, notably appearing in Giovanni Francesco Straparola's "The Facetious Nights" (Italy, 1550 and 1553) [21], which features numerous fairy tales within its narratives, and Giambattista Basile's "Neapolitan tales" (Naples, 1634–36) [21], renowned for their fairy tale motifs [37, p. 39]. Carlo Gozzi incorporated fairy-tale elements into his "Commedia dell'Arte" scenarios [66], including one inspired by "The Love for Three Oranges" (1761) [12]. The fairy tale genre gained traction among the upper-class 'précieuses' of France (1690–1710), with notable tales including those by La Fontaine and Charles Perrault's "Contes" (1697) [21], which standardised narratives like Sleeping Beauty and Cinderella [19].

One of the most well-renowned collectors of fairy tales is the Brothers Grimm. They were pioneers in preserving not just the narrative content and characters of fairy tales but also their original storytelling style. Focused on collecting German folklore, their initial edition (1812 & 1815) [21] stands as a valuable resource for folklorists.

However, ironically, subsequent editions saw revisions aimed at enhancing their marketability and acceptability, thus securing continued sales and the enduring popularity of their work [37, p. 40]. Another reason for altering the original collections was that they could be read by children. The Brothers Grimm, notably Wilhelm, commenced a process of revision in 1819, refining their collected tales to better suit a younger audience. This involved toning down or eliminating any erotic, cruel, or bawdy elements present in the narratives [71].

Their endeavours left an indelible mark on subsequent collectors, motivating them to embark on their own quests for tales while instilling a sense of romantic nationalism, wherein they viewed their country's fairy tales as emblematic, sometimes to the detriment of recognising cross-cultural influences. Notable figures inspired by this ethos include Peter Christen Asbjørnsen and Jørgen Moe of Norway (first published in 1845) [21], Petre Ispirescu of Romania (first published in 1874) [21], Joseph Jacobs of England (first published in 1890) [21], and Jeremiah Curtin, an American who gathered Irish tales (first published in 1890) [21].

Simultaneously, writers such as Hans Christian Andersen and George MacDonald perpetuated the tradition of literary fairy tales. Andersen occasionally drew upon old folktales, but more often incorporated fairy-tale motifs and structures into his original narratives. Similarly, MacDonald interwove fairy-tale elements into both new literary tales, like "The Light Princess", and genre-defining works that would later be classified as fantasy, such as "The Princess and the Goblin" [19].

As for the various versions of the same stories across different cultures, two theories have been proposed to elucidate the widespread presence of common elements in fairy tales across continents. One posits that each tale originated from a single source before disseminating over time, while the other suggests that these tales arise from shared human experiences, thus independently appearing in various cultural origins [49].

Here we have to mention the classification of fairy tales. In the early 19th century, Johannes Bolte and George Polivka embarked on a project to categorise fairy tales, referencing numerous parallel versions of the 210 popular narratives featured in

the Grimms' collection between 1812 and 1815. Building upon their efforts, Antti Aarne utilized the Grimms' tales as a foundation to create an initial catalogue for folktales, expanding the list of known variants and identifying additional fairy tales. Stith Thompson further developed Aarne's catalogue, producing a comprehensive work titled "The Types of the Folktale". This jointly authored endeavour outlines the fundamental episodes, referred to as "action traits", of major folk fairy tales and provides a plethora of collected versions for each narrative. Within "The Types of the Folktale", fairy tales are categorised under "Tales of Magic" and assigned the tale type 300-749 [37, p. 6-7].

In 2004, Hans-Jörg Uther expanded upon Aarne and Thompson's tale-type system, resulting in the creation of the "ATU tale-type index", commonly referred to as the "ATU index". This index has become a standard reference in folklore studies. The ATU index enables researchers to discern the fundamental structure of a tale and compare it with other narratives from various cultures that share similar elements or themes. Each entry in the tale-type index outlines the themes and motifs characteristic of a specific tale type. These motifs are assigned identifying numbers, which can be cross-referenced with Thompson's Motif-Index of Folk-Literature. Consequently, researchers can identify common storylines and even disparate tales that share common motifs [40].

Following the second revision, a number of scholars, including Dundes, began to emerge and engage in discussions regarding several critiques of the AT Index. These critiques encompassed various aspects, some of which were methodological, examining the criteria employed for story categorisation or even challenging the necessity of categorisation altogether. Others delved into socio-political considerations. Certain researchers argued that, for instance, the names of the categories erased the female agency. One of them suggests as an example a fairy tale type 451, wherein a maiden undertakes a challenging journey to save her seven brothers, who have been enchanted into ravens, swans, or rooks in various versions. Within the Aarne-Thompson classification, this narrative falls under "The Brothers Who Were Turned Into Birds", despite the sister's prominent role as the central

protagonist. As a result of these discussions, in the early 2000s folklorist Hans-Jörg Uther with a team of international group of researchers unified similar variants of tales, revised summaries, and introduced more than 250 new types and subtypes. Additionally, the team prioritised the inclusion of tales from marginalised communities and worked to rectify gender biases. For instance, ATU 451 has been renamed as “The Maiden who Rescues Her Brothers” [24].

To summarise, fairy tale is one of the richest areas of research for scholars, since it continues to be used as a source of inspiration and reinterpretations for many generations. Despite its long and quite often nebulous history, it re-emerges in the new forms of media, with hitherto unseen perspectives and narratives which evolve alongside the changes undergone by society and the world. Based upon the aforementioned, the research may vary in fields of interest, starting from the comparative approach to fairy tales across cultures, their similarities and differences, diachronic analysis of the changes they have been submitted to throughout history and ending with the modern approaches to analysing the themes of classical fairy tales such as feminist, queer or ecological analysis.

1.2. The introduction to British fairy tales

British fairy tales have been studied by many scholars, yet it is interesting to remark that many of them agree upon one fact: it seems that the rich British folklore was forgotten until 19th century and some argue the fairy tales were not ‘collected’, but rather ‘invented’ [32]. Unlike France or Germany, England did not witness the flourishing of literary fairy tales for children until the mid-nineteenth century. This delayed emergence is somewhat perplexing considering Great Britain’s rich folklore tradition during the Middle Ages. Fairies, elves, beasts, giants, witches, knights, and damsels in distress were all integral elements of the oral storytelling tradition among the common folk throughout the British Isles. These extraordinary characters, along with miraculous occurrences, superstitions, and rituals, swiftly found their way into the early vernacular English works of esteemed authors such as Chaucer, Spenser, Swift, Marlowe, and Shakespeare, contributing to the classical British literary canon.

However, despite this rich cultural backdrop, the literary fairy tale failed to establish itself as an independent genre in the eighteenth century, as might have been expected [70, p. 13].

The explanation lies in religion. Following the Revolution of 1688, British society was heavily influenced by Puritan social norms, which led to the prohibition of certain art forms and the discouragement of others, including fantastical arts. During the 17th and 18th centuries, English literature was expected to adhere to rational, Protestant, and profoundly moral standards, while the magical tales from Great Britain's folk heritage were viewed as perverse, associated with lower social classes and paganism [65].

Throughout the 1840s and 1850s, the majority of fairy tales employed allegorical structures to convey a message about Christian virtue juxtaposed with the perils of greed and materialism prevalent in English society. This moralistic theme is particularly evident in works such as Catherine Sinclair's "Uncle David's Nonsensical Story about Giants and Fairies" in *Holiday House* (1839) [59], Mark Lemon's "The Enchanted Doll" (1849) [39], and Mary and Elizabeth Kirby's "The Talking Bird" (1856) [38]. In each instance, the use of the fairy tale genre as a whimsical vehicle to engage readers is warranted due to the gravity of the underlying subject matter [70, p. 20].

Two continental imports from the 19th century expanded the reach of magical tales to an even broader audience: "German Popular Stories" by the Brothers Grimm, initially released in England in 1823, and "The Fairy Tales of Hans Christian Andersen", first published in 1846. These seminal works played a pivotal role in mainstreaming fairy tales and fantasy for Victorian readers. While both collections possess a darker tone compared to the simplified Disney fairy tales prevalent today, they do not delve as deeply into the darkness, sensuality, or disturbance found in traditional oral fairy and folk tales [65].

The majority of compilation efforts were undertaken by folklorists from outside the British Isles. Even stories originating purely from Britain were not typically published domestically; instead, translations were exported to mainland Europe,

including the Cornish and Welsh Mabinogion. It was not until 1882 that English fairy tales were finally published in Joseph Jacobs' "English Fairy Tales". This collection brought together stories that had been orally transmitted across the island, featuring familiar tales and characters that remain well-known today, such as "The Three Bears", "Jack and the Beanstalk", "The Three Little Pigs", "Tom Tit Tot", and "Molly Whuppie". Jacobs was among the pioneering folklorists to gather English tales and classify them as "fairy tales" [11].

As Joseph Jacobs states in the preface to the book himself:

"Who says that English folk have no fairy-tales of their own? The present volume contains only a selection out of some 140, of which I have found traces in this country. It is probable that many more exist." [35].

It is this collection that became the basis for our research. Five fairy tales have been chosen to define the key words, analyse their use in these stories and identify their contextual and socio-cultural significance.

The first fairy tale chosen for the analysis in our paper is titled "Cap O'Rushes" [Appendix 1]. It belongs to Aarne-Thompson-Uther Index type ATU 510B, "Unnatural Love" [30]. The story revolves around the daughter of the rich gentleman, who once asks his three lasses to describe how much they love him. Being unsatisfied and even furious with the answer of his youngest girl who compares her love to salt in meat, he sends her away from home. Unfortunate daughter makes herself a cloak of rushes, a grass-like plant, and hides herself under it. She quickly finds work in the great house, becoming a maid under the name 'Cap O' Rushes'. Since the servants are allowed to watch people at dancing parties, the girl joins them as beautiful stranger without revealing her identity. The master's son, seeing the beauty, deeply falls in love with her and even gives her a ring as a sign of his affection; however, not knowing anything of his beloved, he comes down with sickness until the girl cleverly finds her way to him and with the help of the gifted ring finally reveals herself. In the end she reconciles with her father, who is invited to the wedding, by proving him her deep and pure love: being served meat without salt, which made it tasteless, father understands the true meaning of his daughter's words and is happy to find his girl

safe and sound. The story is similar to such fairy tales as “Donkeyskin”, “Cinderella”, “Catskin”, “Mossycoat” and others [33].

The second fairy tale in our research goes under the name “Molly Whuppie” [Appendix 2], which is in the category type ATU 327B, “The Brothers and the Ogre” and ATU 328, “Boy Steals the Ogre’s Treasure” [5]. Molly Whuppie is the youngest of three daughters left by their parents in the wood due to their dire situation. The girls stumble upon the giant’s house and family; they do not have anywhere to go, so ask the giant’s wife to stay for the night. Later that evening, Molly saves herself and sisters from the threat of being eaten by deceiving the giant into devouring his own children. They manage to escape and run to the king, who is left highly impressed by the youngest girl’s bravery and intelligence. He orders her three wishes: to get the giant’s sword, purse and ring. In return, he promises to marry his three sons to the newcomers. Molly with great cunning succeeds every time and steals these objects. During the last trip the giant catches her, yet the girl finds a smart solution to run away while deceiving the giant into battering his own wife. The story follows the similar plotlines to the fairy tales “Hop O’ My Thumb”, “Hansel and Gretel”, “Esben and the Witch” and others [34].

The next fairy tale is known as “Lazy Jack” [Appendix 3], categorised in the type ATU 675, “The Lazy Boy” [5]. The plot of the tale is quite simple: it tells about the boy named Jack, who lives with his mother and is known to everyone as Lazy Jack for his love for resting under the sun and doing nothing. They are desperately poor, so one day mother loses her patience with her son and forces him to go and find work. Every day Jack happens to go to different masters, as every single time he is paid for the job he has done, the boy loses his reward and returns home empty-handed. As the following week arrives, Lazy Jack gets the donkey as a prize from the cattle-keeper, who hired him previously. This time he tries to get his reward home very gingerly, having the donkey on his back, and while he does so, the daughter of the rich man, deaf and dumb, who never laughs, notices this spectacle from her window and starts chuckling. This episode leads to the recovery of the poor girl, and afterwards the young people get married making both families very happy. The story

follows the similar patterns of such tales as “Hans Dumb”, “Bertoldino” and others [5].

The penultimate fairy tale in our research paper is a well-renowned “The Story of the Three Little Pigs” [Appendix 4]. This tale belongs to the type ATU 124, “Blowing the House In” [4]. The story follows three pigs that are looking for their fortune after being sent away by their master. Each one of them stumbles upon men with various bundles: straw, furze and bricks. They ask them to build houses using these materials; unfortunately, the wolf that comes across these cabins blows off two of them and eats the dwellers. The hut made from the bricks withstands the wolf’s attempt to ruin it; this fact angers the beast and he resorts to trickery to lure the third little pig into its maw. However, the three attempts fail to bring him any luck as the pig is as cunning as the wolf. At the end, the little pig manages to trick the beast into the boiling water and make him a delicious supper. The fairy tale is similar to the following ones: “The Awful Fate of Mister Wolf”, “The Fox and the Pixies”, “The Three Cottages” and many more [62].

The final fairy tale analysed in the paper is known under the name “How Jack Went to Seek His Fortune” [Appendix 5]. The category of this tale is type ATU 130, “Animals in New Quarters (Bremen Town Musicians)” [4]. Jack decides one day to go into the big world to seek his fortune. On his way he encounters five animals: cat, dog, goat, bull and rooster, which join him in his quest. The company marches along until dark when they come across a house with robbers counting their money. Jack comes up with a plan to drive out the thieves with the dreadful noises of their unusual bunch. They succeed in this endeavour and take over the house. During the night the criminals attempt to return their hiding place, but the company once more scares them away under the clever guidance of their leader Jack. The tale follows the same storyline as “Bremen Town Musicians”, “The Cat That Went a-Travelling”, “The Four Friends” and others [61].

The aforementioned fairy tales were selected on the basis of their familiarity to the readers and the idea to find similarities in the use of key words and phrases, their significance to the story itself and to the recipients in general.

To sum everything up, we might conclude that British fairy tales, unlike German or French, have been under the radar of the collectors of tales and scholars for some time and yet they could provide a great field of research, giving a new perspective on the stories already known in other countries' versions. British folklore is the source of great inspiration, as the fairies, elves, giants and many more are still used in various genres and media, usually offering a completely new outlook of these creatures. Although some of their counterparts might be much more familiar to the modern generations, British fairy tales could offer some 'new-old' ideas and standpoints, if revisited and reimagined by the contemporary artists who draw inspiration from good old tales.

1.3. Fairy tales in the context of modern multimedia storytelling

In modern-day world, fairy tales have found new means of being spread across the world. They not only have a strong presence in our lives, but continue to be shared and rediscovered with the help of new technologies. These media allow them to reach wide audiences and being passed down further generations. It should be mentioned that this increase in popularisation is not a new idea, but began centuries ago.

The surge of fairy tales in Europe and America during the latter part of the 19th century can be attributed to a sense of alienation. As daily routines became more regimented, labor more standardised, and institutions more bureaucratic, there occurred a scarcity of opportunities for daydreaming and imaginative escape. Fairy tales emerged as a refuge, offering avenues for amusement, whimsy, and leisure. Just as the traditional fairy tale aimed at adults underwent subversion toward the close of the eighteenth century, a significant movement emerged to craft parodies of fairy tales intended for both children and adults. Essentially, classical narratives were inverted and twisted to challenge the prevailing value systems upheld by societal norms and to foster the preservation of wonder, curiosity, and creativity. By the 1860s, it became evident that many writers were employing fairy tales to disrupt the

established structure of canonical tales and to critique the governing forces in their societies that stifled the free expression of ideas [70, p. 21].

With the emergence of new (at the time) media in the early 20th century, fairy tales found their way to the big screen. Jack Zipes begins one of his research papers by claiming that in “The Oxford History of World Cinema” (1996) [47], edited by Geoffrey Nowell-Smith and hailed as “the definitive history of cinema worldwide”, there is a glaring omission: not a single mention of fairy tale films. Even in the chapter dedicated to animation, the term “fairy tale” is absent. This oversight appears quite perplexing, considering the enduring popularity and profound influence of two iconic fairy tale films — “Snow White and the Seven Dwarfs” (1937) [53] and “The Wizard of Oz” (1939) [54] — which have left an indelible mark on cinema history right up to the present day [68, p. 9].

It is essential to recognise the changes the fairy tales underwent in order to be adapted for the audience of 20th and later – 21st centuries. One of the examples is the French director Georges Méliès, who broadened the genre’s definition and showcased film’s ability to enhance it. Beyond simply recreating three literary fairy tales by Charles Perrault with a comedic touch, he ventured into adaptations of “The Arabian Nights” and “The Adventures of Baron Munchausen”, employing techniques such as montage, stop-motion, dissolves, folklore, and dream sequences to craft his narratives. Drawing inspiration from various fairy tales, he ingeniously manipulated motifs and characters, subverting expectations and crafting extravagant visual spectacles. During the 1920s, other filmmakers situated their silent films in contemporary America or Europe, while also offering diverse reinterpretations of classical fairy tales. The advent of fairy tale cartoons initiated by Walt Disney, Lotte Reiniger, Paul Terry, and the Fleischer brothers during the same period ushered in an era of significant experimentation. These pioneers challenged conventional fairy tale narratives, highlighting absurdities within romantic love, entrenched gender roles, notions of royalty, and more [68, 10-11].

The advent of the digital revolution has played a substantial role in spreading fairy tales and cementing their position within late-20th and 21st-century popular

culture. Much like traditional mediums such as cinema and television, which are often deemed “old” media, the emergence of “new” media like the Internet, websites (including online platforms and blogs), social media platforms, online newspapers, and video games, have extensively utilised fairy tale elements, thereby ensuring the genre’s continuous presence in the public consciousness [57, p.1].

Since the early 1970s, significant transformations have occurred in both the creation and reception of fairy tales within popular culture. During this period, North American feminists engaged in vigorous public debates regarding the genre’s influence on shaping gender-specific perspectives concerning self-identity, romance, marriage, family dynamics, and social hierarchies [6, p. 24]. Television has seen the emergence of popular fairy tale series, such as ABC’s “Once Upon a Time” (2011–2018) [48] and NBC’s “Grimm” (2011–2017) [29], which directly draw upon fairy tale figures and motifs. These shows boldly challenge viewers’ preconceptions of traditional fairy tale narratives and characters [57, p.1].

The change that can be traced in many screen adaptations of the classical fairy tale stories is the fact that they usually rely on realism, combining both magical and realistic elements. For instance, in “The Wizard of Oz” (directed by Victor Fleming, 1939) [54], the shifts between the grounded Kansas segments and the fantastical realm of Oz are managed in a way that enables every aspect of the fantasy realm to be rationalised within a realistic framework (such as being interpreted as Dorothy’s fever-induced dream). In the experimental film “Enchanted” (directed by Kevin Lima, 2007) a transition unfolds between a fairy tale realm and a grounded reality, leveraging the disparities between these two worlds for comedic effect. This approach serves as a metacommentary on the contrast between realism and fantasy, particularly highlighting the departure from earlier Disney fairy tale productions that leaned heavily towards idealised narratives [6, p. 27].

In the 2001 film “Shrek” (from studio DreamWorks) [58] the main protagonist is Shrek, who defies the traditional image of a charming prince. Instead, he is depicted as a large and fearsome green ogre who resides in a swamp [63, p. 120]. A deal is struck between Shrek and Lord Farquaad, the ruler of Du Lac, a supposedly

ideal location to rescue Princess Fiona. Contrary to traditional fairy tales, particularly those depicted by Disney, where the handsome prince is depicted as exceptionally heroic and rescues the princess from dragons, in “Shrek”, it is Princess Fiona who is intended to be saved by Lord Farquaad, her intended husband. However, the role of saviour falls to “the other”, Shrek, an ogre [63, p.121]. In contrast to traditional fairy tales, the princess in “Shrek” possesses a dual nature. During the day, she appears as a human, described as “beautiful”, but at night, she transforms into an “ugly” ogre. She embodies both aspects, representing beauty and beastliness [63, p. 122].

The most recent productions – the live actions of the old animated films – have yet undertaken even further changes, subverting the roles, characters’ physical appearance and internal driving forces. During the 1990s, as independent women gained prominence in cinema, the portrayal of Disney princesses evolved alongside American culture. Characters like Pocahontas, Mulan, Jasmine, and Belle emerged as strong women with unwavering determination. Belle is identified by some researchers as ‘a Disney feminist’ for her refusal to accept Gaston’s advances, notably questioning him about her own aspirations. Similarly, the rejection of the traditional reliance on a handsome suitor is evident in Pocahontas (1995) [44]. The Snow White in the upcoming film (2025) [60], according to the cast interviews, becomes a completely different character from her animated counterpart: she is no longer a damsel in distress and aspires to become a leader of her people [13].

As for the literary field, modern authors also delve into reimagining and rediscovering the traditional plots and characters and bring about new vision on the beloved classics. One of the prominent writers of our time, Neil Gaiman, is known for his unique takes on fairy tales, changing the perspectives and giving alternative realities with the already familiar characters. For instance, one of the stories, “Snow, Glass, Apples” [23], can be described as the following: a queen, not entirely villainous, finds herself in dread of her monstrous stepdaughter. Determined to fend off this creature, she endeavours to safeguard her kingdom from a realm where happy endings are far from assuredly joyful ever after. Moreover, the story has found its way to yet another contemporary media – comic books [22].

Another example is the Polish series of fantasy novels “The Witcher” written by Andrzej Sapkowski. The first two books in the series are the collections of short stories, which draw inspiration from fairy tales in two distinct ways. Some stories serve as direct reimaginings of the original fairy tales, while others diverge from the original narrative, using its elements as loose inspiration. In these latter tales, characters are aware of the original story but view it either as historical fact or as a fairy tale within their own world. “A Grain of Truth” [1] draws inspiration from the timeless fairy tale “Beauty and the Beast”. In both narratives, a man is cursed to transform into a beast, residing in an enchanted abode, and hosting a merchant’s daughter. The storyline mirrors familiar beats: the man’s curse stemming from a misdeed, his solitary existence in the enchanted dwelling, the arrival of a woman who truly loves him, and ultimately, his redemption through her love [31, p.10]. These retellings have reached a representation in both comic books and video games.

Considering all this, we can draw the conclusion that even though the origins of some fairy tales date back to hundreds or even thousands of years, these stories remain at the heart of many modern storytelling media and spark interest in those eager to give their take on familiar plots and characters. It is remarkable to see how these storylines are being adapted to the ever-changing reality and how the perspectives change in order to satisfy the needs of society of a certain era. The task of preserving the original versions seems almost impossible considering that these folk stories started with oral tradition and have been reimagined and rediscovered thousands of times ever since. We can only speculate that fairy tales will be relevant even for the future generations since they open up a great space for research and interpretation.

Conclusions to chapter I

According to various scholars, fairy tales appeared hundreds if not thousands of years ago as the oral tradition of narratives, which served different purposes, depending on their contents and context. Nowadays the definitions of this notion often include the idea that these tales were created specifically for children; they were

made either to explain difficult concepts or calm them down with stories about magic and whimsical creatures. Nevertheless, considering the discussed information, we can assume that the folk tales were primarily made for adults, much darker in tone and themes, with the episodes too cruel to be narrated to children.

Certain researchers, like Bottigheimer, differentiate fairy tales from folk tales, tales of magic and other types of narratives, which might be mentioned during the research of the notion, such as legends, myths, fables and others. The descriptions of traditional tales include the use of magic, the characters usually taken from real life, and the occurrence of fantastical creatures from folklore.

It is essential to point out the fact that the original versions of fairy tales might not have survived through the centuries, since there is evidence of the changes that they have undergone, such as the Grimms' later editions rewritten specifically for children, strip of the cruelty and violence, or the contemporary interpretations of classic stories aimed to meet the needs of modern society (Disney's live-action remakes of animated films can serve as the example). Another factor of alterations is the dissemination of these stories by word of mouth for a very long time before they were collected by the Grimm, Andersen, Jacobs and others. As for the British fairy tales, the censorship was based on the fact that fairy tales contained perverse and pagan beliefs, which were contrary to their high Protestant moral standards.

Nonetheless, the genre withstood the test of time and is still the interest of many scholars, artists, researchers. It adapts and evolves, contributing to new media and reappearing from fresh perspectives and reinterpretations. The fairy tales are at the core of animation and cinematography in general (Disney, DreamWorks, etc.); they inspire writers to reimagine plotlines, character arcs and themes (Neil Gaiman, Andrzej Sapkowski, Sarah J Maas, Holly Black, and many more) ; comic books, graphic novels, board and video games utilise the tales as a source of ideas for their fictional worlds ("Snow, Glass, Apple", "The Witcher 3: The Wild Hunt", D&D and others). There is little doubt that fairy tales will continue to expand into new genres and media as they are still not fully discovered and offer great potential for further exploration.

II. LINGUISTIC CHARACTERISTICS OF BRITISH FAIRY TALES

2.1. The key words and phrases in British fairy tales

We should begin our analysis of key words and phrases in the chosen fairy tales by giving the explanation of how we define them in these stories. According to Collins Dictionary, a key word is “a word or a phrase that you use when you want to emphasise on how important it is” [14]. The first step is to identify these words in each of the tales and evaluate their significance in the context of the story. The second step is to determine the frequency of their use, which is a part of the quantitative method of research that we apply in our paper. Finally, it is important to monitor any similarities of the use of these key words and phrases in all chosen fairy tales combined in order to see the big picture and draw conclusions on why the specific words are essential in the stories.

To begin with, we will separately examine each fairy tale and define the key words for every one of them. In the first tale [Appendix 1], the word, or rather the phrase, that is essential to the story is ‘Cap O’ Rushes’, which is used 19 times including the title. That is the name everybody uses to refer to the main character, a young daughter banished from home by her father. The reader does not get to find out her actual name or the names of any characters in fact, since the oral tradition of passing down stories usually loses details or adds more, but the nameless characters-archetypes: rich gentleman, three daughters, master’s son – can be easily remembered and adapted. The versions such as “Cinderella” collected by Grimm [26] and “Donkey Skin” collected by Perrault [50] follow the same path: the heroines are called their nicknames, and other characters are referred to as their roles: king, father, sisters and so on.

This leads us to the key words ‘father’ and ‘master’s son’. These characters are closely tied to the heroine and represent two significant storylines: rejected love from a father figure and the conflict that arises; the romantic love as the final reward for the struggles the main character experiences. The key words are given in different

variations as well: ‘rich gentleman’, ‘young master’, ‘young man’. Furthermore, they are tightly connected to another essential word for the story – ‘love’. The latter is utilised both as the noun and verb 15 times throughout the tale. It unites two completely unrelated at first glance plotlines, which were mentioned before. In case of father-daughter relationship, the love is described in two traditional and one unconventional way, compared to life, world and salt. The way ‘meat loves salt’ proves to be the strongest metaphor and results in the reconciliation of a parent and a child.

The romantic love brings us to several key phrases of “Cap O’ Rushes” [Appendix 1]: ‘die’, ‘grand wedding’ and ‘happy ever after’. The three are common in such type of fairy tales: the romantic interest of the main character is threatened to die from sickness caused by unrequited (as it appears at first) love; the situation is then resolved in a clever way (which is one of the key moments for the story as well, as we will mention later) and results in the couple getting married and living their happy life until the very last breath. This outcome is perhaps the most recognisable for a fairy tale, since most of them, especially those known across the world, end in the similar way. We can draw this conclusion from the fact that, for example, fairy tales animated by Disney always have a happy ending with the wedding (the information mentioned in the previous chapters of our research). The ‘dancing’ is utilised as an event to initiate the romance and allow Cap O’ Rushes to show her true self for short fraction of time.

Finally, we would like to distinguish such key notions as ‘salt’, ‘ring’, ‘gruel’ and ‘cap o’ rushes’ (the latter – as the garment of the heroine). All of them are related in terms of being the fundamental pieces of the story which make it whole and either trigger or settle the conflict situations. ‘Salt’ at the beginning of the tale is the reason for the discord between father and daughter and the subsequent banishment of the girl, which leads to her becoming a maid and getting acquainted with the master’s son. At the end, the main character applies it as a smart decision to prove her point and make peace with her parent. ‘Ring’ functions as the object to reveal the true identity of Cap O’ Rushes, culminating in the happy ending for the couple. ‘Gruel’

combined with 'ring' acts as a resolution to the dire situation in which the young master is dying from his love and the meal becomes a great opportunity for the main character to reveal herself. As for the identity of the girl, 'cap o' rushes' serves the purpose of hiding the girl until the right time comes to display the beauty, both external and eternal, that is covered from others.

Unlike the first fairy tale, the second one [Appendix 2] is named after the main character, Molly Whuppie. Molly is a very distinctive heroine, since fairy tales in the same category usually have a boy as a protagonist. An example is "Little Thump" from the Perrault's collection [51], where the youngest son deceives the ogre and saves his brothers. Another key character in the story is the 'giant', mentioned 27 times in the tale. He is the antagonist that Molly deceives many times and succeeds getting away from on every occasion. The third key character is the 'king' who gives quests to the protagonist to steal the desired objects from the giant and offers rewards for each successful completion.

This inevitably leads to the key "objects" that help bind the plot together by serving various purposes to the characters. The first to mention are 'straw ropes' and 'gold chains', the elements which cause the initial collision between the main character and the giant. Molly shrewdly displaces both at night and that assists her in the rescue of her sisters and at the same time causes great harm to the giant, who mistakenly kills his own children. The story impresses the king to such extent that he asks the girl to steal three giant's possessions: 'sword', 'purse' and 'ring'. These key notions serve as both the articles that can be obtained after the dangerous pursuit and the objects that lead to the main reward for Molly and her sisters.

As for the key objects, in the very last scenes we come across 'sack', 'cat', 'dog', 'needle', 'thread' and 'shears'. The final mission to procure the giant's ring gets the heroine into the predicament, where the antagonist catches the protagonist. The elements mentioned above are utilised as the tools to deceive the giant and save Molly's life, as she tricks giant's wife into the sack and makes her enemy beat his own spouse to death.

Just like the first fairy tale, “Molly Whuppie” follows the pattern of the happy ending. The key word ‘marry’ represents the reward for the efforts Molly puts into her endeavours; interestingly enough, she is the last one of her sisters to get married, as each quest leads to one wedding, from the oldest sister to the youngest. It seems to be the common theme for the fairy tales where the main characters are young man and women, and the happiest of endings is the one that leads to a married life.

The final point we would like to pay attention to is the key phrases repeated throughout the story several times. One of them is ‘Bridge of one hair’, the place that always separates the girl from the giant and makes it possible for her to escape, as her pursuer cannot cross the bridge. The second phrase, ‘Woe worth ye, Molly Whuppie! never you come again’, is the one the defeated giant shouts at the protagonist while she is running away from him, showing his anger and despair. The last key phrase is as follows: ‘Twice yet, carle, I’ll come to Spain!’ (it changes according to the quest, for instance, ‘once yet’ or ‘never more’). This exclamation is the one which depicts the victorious response to the antagonist.

The third fairy tale [Appendix 3] we have chosen for our research is similar to the previous one in the fact that the protagonist of the story has a name, Jack, which we encounter from the title. This name seems to be frequently used in numerous British folk tales, as we can list here “How Jack Went to Seek His Fortune” [Appendix 5] or “Jack and the Beanstalk” [36]. The reason behind it might be that it is a simple name, easy-to-remember and one of the most common in the Anglophone world even to these days.

Along with Jack, the other key character of the tale is his ‘mother’, also referred to as ‘old woman’. She is the trigger for the plotline, as she is exhausted from her never-ending work, while her son twiddles his thumbs and never assists his mother. It is essential to note that Jack is constantly called ‘Lazy Jack’, which reveals his defining feature to the reader and explains the direction of the storyline. Another key character appears to be the ‘daughter’ of the rich man, whom Jack accidentally meets at the end of the story and luckily “cures” from her deafness and dumbness.

We shall begin by identifying the key phrases, utilised in the tale several times. The first one worth mentioning is ‘I’ll do so another time’, which Jack responds with to his mother who criticises her son for the fact that he cannot deliver his prize for the job the young man has been doing the whole day safely from workplace to their house. Mother’s quote, which causes her son to answer with the aforementioned line, always starts with ‘you should have’; this beginning implies her desperate attempt to teach her child, give him advice and reason with him.

The key objects of the story work in the same way that those from previously analysed fairy tales. ‘Penny’, ‘jar of milk’, ‘cream cheese’, ‘tom-cat’, ‘mutton’ and ‘donkey’ serve as Jack’s remuneration for the jobs he has been hired to do; yet they also perform as obstacles, since the boy cannot truly achieve them due to bad luck and other unfortunate circumstances.

The proper prize appears at the end of the tale in the form of a beautiful daughter of a rich gentleman. We can highlight the word ‘laughter’ as the solution to a conflict of the story: the young lady has never laughed in her life on account of her condition of being deaf and dumb; the daughter’s state forces her father to make a promise to marry his child to the first person who will make her laugh. Jack with the donkey on the shoulders coincidentally makes the young lady laugh and even cures her from the terrible condition. The happy ending involves several factors: the marriage of the couple, the joy of the father whose child has been saved, and the delight of poor mother who is rewarded with the fortune that comes with a wealthy daughter-in-law.

Contrary to the fairy tales analysed above, “The Story of The Three Little Pigs” [Appendix 4] revolves around the main characters which are animals: three pigs and a wolf. The magical element is intertwined with the reality, as piglets at the beginning of the story live with the ‘old sow’ and later in their journey encounter men who provide them with the materials for their houses. The presence of animals as the main characters is one of the features characteristic to fairy tales worldwide; the ATU even contains a separate section with types belonging to the category “Animal Tales” [4].

To start with, we can identify the three key notions, more specifically materials, utilised in the building of little pig’s houses: ‘straw’, ‘furze’ and ‘bricks’. They are

involved in the first part of the tale as the elements that lead to either the destruction of homes (in case of straw and furze) or safety for the piglet (as the dwelling made from bricks withstands the blows of the wolf). These key words also represent the way three little pigs approach various difficulties in life: the first two die in the maw of the antagonist due to the fact they did not reflect upon better solutions for their abode, while the third pig displays a more careful approach towards his own shelter.

The second part of the tale includes three key “places”, upon which the last pig and the wolf have conflicts resolving in the victory for the piglet. These are the following: ‘field of turnips’, ‘apple-tree’ and ‘fair at Shanklin’. They allow the main character to show his cunning and intelligence in dealing with the wolf that has already eaten his brothers. The pig succeeds in deceiving his enemy, at the end frightening him with the help of ‘butter-churn’, another key word for this story, which makes the wolf run away. It angers the beast to such extent that he dares venture into the house through the chimney, but falls into the pot with water above the blazing fire and boils to death, fortunately for the protagonist.

In contrast to the previous fairy tales, the story does not end in marriage, since there is no romantic plotline involved. Nevertheless, at least one piglet is given a happy ending, fairly earned by his shrewdness.

In addition to the aforementioned, we can also define the key verbs present in this story. The words ‘huff’, ‘puff’ and ‘blow’ depict the actions that led to the misfortune of the first two little pigs, yet these efforts did not pose any threat to the third animal. The repetition of these verbs adds to the effect of the imminent danger and complements to the fearsome image of the wolf.

The last fairy tale “How Jack Went to Seek His Fortune” [Appendix 5], chosen to analyse for the research, involves the characters – speaking animals, similar to the previous story. Although in this folk tale the company consists of the following creatures: ‘cat’, ‘dog’, ‘goat’, ‘bull’ and ‘rooster’. It is worth noting that all of them are domestic animals, which could be explained by the fact that people learnt to live with these creatures in harmony and nowadays even consider them friends, while the wild beasts pose a threat and intimidate the common folk. The animals join the

protagonist of the tale – a young man called Jack, the name that we have already encountered in the story “Lazy Jack” [Appendix 3]. In the same way, Jack embarks on a quest to find his destiny, wealth and luck.

This leads us directly to another key word, which is stated in the headline of the tale as well – ‘fortune’. It covers various meanings and, as mentioned in the paragraph above, might represent the riches of the world or the fate and purpose in life. It serves as a reward, although unlike in the stories analysed before, this prize is vague and the aim of the travel is not clearly stated. We might assume that the fortune Jack gains in the course of his journey is the company he meets on his way, consisting of five animals. While in other fairy tales, the main characters receive their award at the end of the tale, and we can define that from the phrases such as “and they lived happily ever after”, this particular story ends on a positive note, with the company defeating the ‘robbers’, the antagonists of the narrative, but the last lines make us believe the tale is only the beginning of the long road.

The key phrase ‘the more the merrier’ is used five times, in accordance with the five encounters on Jack’s way. It depicts Jack’s attitude towards the adventures and acquaintances, made on the road, his acceptance of unexpected events and willingness to find his fortune. Another phrase, ‘jiggelty-jolt, jiggelty-jolt’, adds to the image of a happy company that navigates through the world together. The expression implies that their travel has many stops, and they walk along without any specific purpose.

The key characters in opposition to the main troop are referred to as ‘robbers’. Interestingly enough, they are the ones who stole someone’s possession, but the roles get reversed – Jack with animals scares the thieves away from the house they were in counting the money and finds the wealth that could be considered a part of ‘fortune’ he sought from the beginning of the tale, his prize in a quest.

We may also point out the key notions indicating places where the animals hide under Jack’s guidance: ‘rocking-chair’, ‘table’, ‘upstairs’, ‘cellar’ and ‘roof’. These are the nooks which serve as the collision points between the company of protagonists and the robbers. The key objects of the story are fascinating as well,

since they do not appear in the tale physically, but the thieves mistakenly recognise them in animals, which they do not see. These are ‘knitting-needles’, ‘awl’, ‘flail’ and ‘axe’. We may remark that the items are not magical in any way; they could be found in most households, which adds to the familiarity for the reader or listener and combines the fantastical aspect of talking animals with the mundane equipment of a simple villager.

Having analysed the fairy tales separately, we might look at them from the perspective of similarities and define which aspects are common for all of them and, supposedly, for British fairy tales in general (although, there are always exceptions, which can be identified with the larger selection of tales).

The first defining feature for all of the chosen folk tales is, without a doubt, a starting line, which sounds as follows:

- “Well there was once a very rich gentleman...” in “Cap O’ Rushes” [Appendix 1];
- “Once upon a time there was a man and a wife...” in “Molly Whuppie” [Appendix 2];
- “Once upon a time there was a boy...” in “Lazy Jack” [Appendix 3];
- “Once upon a time when pigs spoke rhyme...” and “There was an old sow...” in “The Story of The Three Little Pigs” [Appendix 4];
- “Once on a time there was a boy...” in “How Jack Went to Seek His Fortune” [Appendix 5].

All of these fairy tales begin by a phrase referring to a vague period of time, so long ago, that it is impossible to trace the exact day, month or year. This creates the idea of the old story which could have happened, when the world was very young and different, so the element of magic or fantastic creatures does not interrupt the flow and does not pose questions as to how any of the events in story are possible. It is especially vivid in “The Story of The Three Little Pigs” [Appendix 4], where the storyteller gives an example of unbelievable situation – pigs that can speak, more impressively, with rhymes.

The second detail in this phrase that has to be noted is that the line always introduces the character, either the protagonist of the story or someone related to them. This element creates the illusion of a tale that occurred to an actual person and sparks interest in what might have happened to them so long ago, how they lived when everything seemed to be possible. Such a beginning is perhaps the most indicative of a fairy tale, to the point that the show, mentioned in the previous chapters and based on various tales, took the phrase as its name – “Once upon a time” [48].

As well as the opening line goes, similar can be observed about the ending of each fairy tale. The “happy ever after” appears to be the core element, at any rate to the chosen stories. It is worth emphasising that the positive outcome happens only to the protagonists, the characters who lead the main plotline, appeal to the reader or listener and make them empathise with their journey. These are the following in our fairy tales:

- “And so they were happy ever after.” in “Cap O’ Rushes” [Appendix 1];
- “So Molly took the ring to the king, and she was married to his youngest son, and she never saw the giant again.” in “Molly Whuppie” [Appendix 2];
- “They lived in a large house, and Jack's mother lived with them in great happiness until she died.” in “Lazy Jack” [Appendix 3];
- “...so the little pig put on the cover again in an instant, boiled him up, and ate him for supper, and lived happy ever afterwards.” in “The Story of The Three Little Pigs” [Appendix 4];
- “Of course that was the cock-a-doodle-do.” in “How Jack Went to Seek His Fortune” [Appendix 5].

Most of the closing lines either directly state that the characters live happily until their death or allude to it, such as the one in “Molly Whuppie” [Appendix 2]. Having heard the full story, the readers/listeners have a feeling that such rewarding conclusion is very well deserved, especially for the heroes that show their

cleverness and ability to find a solution in dire situation. We can remark the same motif for the stories with romantic interest: all of them (in our selection) end in wedding and marriage as the ultimate happiness a young man or woman can achieve in love (even though, this idea clashes with a modern worldviews and policies and the interpretations follow contrasting paths to their predecessors; we will discuss this point of view in the following chapters).

As for the tales with no romantic plotlines, the protagonist is awarded a happy and peaceful life for the endeavours they undertake. Although, we have to point out that the fairy tale “How Jack Went to Seek His Fortune” [Appendix 5] differs in this regard. It ends with the success for the travelling company, which the reader/listeners might imply from the robbers’ remarks; however, there is no clear statement that Jack and his animal friends lead the peaceful life afterwards. We might assume that this adventure is one of the many they encounter on their way.

Another key peculiarity of the analysed stories is the number three, which frequently appears in some of them. Numbers have always been a fascinating topic, from Pythagoreans interested in the presence of numbers in the natural world to different figures representing spiritual or mythical meaning in various cultures. The numeral 3 holds significant mystique and spirituality, prominently appearing in numerous folktales such as those involving three wishes, three guesses, three little pigs, three bears, and three billy goats gruff [16].

To begin with, there are three daughters in “Cap O’ Rushes” [Appendix 1], with the youngest being the protagonist; the dancing, where the wealthy master’s son meets Cap o’ Rushes and falls in love with her, takes place three times as well. Three younger daughters are also the characters of the tale “Molly Whuppie” [Appendix 2]; opposed to them are three giant’s children, whom he batters to death. The king asks Molly to take hold of three giant’s possessions – sword, purse and ring – which she successfully does; the lines that the girl and her pursuer yell out to each other during the chase are also repeated three times. Finally, the lassies get married to three king’s sons, achieving their happy ending.

In “The Story of The Three Little Pigs” [Appendix 4], the numeral is mentioned even in the title. It does not only identify the number of protagonists, but also denotes three houses made from three different material – straw, furze and bricks. The wolf interacts with each piglet separately, creating three encounters. He describes his plans in three different words meaning the same actions: huff, puff and blow. Later, in the second part of the tale, the wolf tries to deceive the little pig three times, and on each occasion the latter tricks his enemy. Number three appears to be quite significant for this particular fairy tale.

As for the stories with the main characters called Jack, this number does not appear, yet they have their own specific numeral. In “How Jack Went to Seek His Fortune” [Appendix 5], the protagonist comes across five animals, which later have five separate roles in order to scare off the robbers. Jack from “Lazy Jack” [Appendix 3] goes to five jobs, each day a different one, until he gets lucky to meet the rich gentleman’s daughter after returning from the sixth workplace. It leads us to believe that numbers are indeed well distinguished in fairy tales, as we may see from all five analysed folk tales.

Lastly, the one more similarity among the aforementioned tales is in their characters. Namely, four of them, excluding “The Story of The Three Little Pigs” [Appendix 4], have as their protagonist a young person who achieves a happy ending through risky or unique adventures. Two of them even feature the boys named Jack, which can be found in many more fairy tales outside of our selection. We may trace similar traits these young people possess: shrewd mind, willingness to find their fortune in life, family relations that are akin, positive culmination in their stories. Perhaps, the only one that stands out from the lot is Lazy Jack, who is never referred to as clever and astute.

In the matter of fairy tales with animal characters, they also follow resembling patterns: the domestic creatures are seen as positive characters, who the readers/listeners roots for, while the wolf as a wild beast is the antagonist of the story. Even in “Molly Whuppie” [Appendix 2] the foe is the giant, someone who is terrifying and might be considered as a fantastical being.

The characters that feature in some of these tales and, supposedly, in numerous other stories outside of our selection are the parents. Interestingly enough, they represent quite similar dynamics between children and their fathers or mothers. In both “Cap O’ Rushes” [Appendix 1] and “Molly Whuppie” [Appendix 2] the parents either leave their children or send them away (although, the outcome in these stories is significantly dissimilar, since Cap o’ Rushes reunites with her father). In “Lazy Jack” [Appendix 3], it is mother and son who have a disagreement, which is resolved at the end of the story.

To summarise the whole analysis, we come to the conclusion that fairy tales have very distinctive features that can be identified by the key words and phrases and which characterise the tales as a separate genre. In many instances, they follow similar plotlines with resembling characters in similar circumstances but with different adventures. The opening and closing to the fairy tale can be defined in a formula: from “once upon a time there lived...” to “...and they lived happily ever after”. The main characters are usually remarkably smart and are given the opportunity to show that, quite often in a dangerous or unlucky situation. The positive and negative roles are established in a very straightforward manner: the good receive the desired and the bad either fail by losing everything or, which is quite frequent, die. We may presume that the good and evil in fairy tales does not presuppose any morally grey characters and the line between right and wrong is clear and distinct. The magical elements are easily combined with the reality with the help of the idea that it happened such a long time ago when anything was possible but nobody remembers about it.

The research aligns with folklorist Propp’s structure of the Magic Tale/ Fairy Tale [55]. Not all of the steps can be traced in one story, but the formula is clear and precise.

We should add that the research and analysis can be supplemented by a larger selection of fairy tales to reveal other features and key words that do not appear in our paper.

2.2. The symbolism and connotation of key words in British fairy tales

Before researching the symbolism and connotation of the key words identified in the previous chapter, we need to define these concepts and specify the words and phrases that are going to be examined. According to Nordquist, connotation is the notion which refers to the associations that word evokes in the recipient, contrary to its denotative, or literary, meaning [46]. Symbols in language and literature represent ideas or something beyond the direct meaning of a word [45]. It is important to point out that not all the words that we distinguished contain emotional implications on their own, so we should take into consideration other words (usually – descriptive adjectives) which are used with or towards our key words in order to reveal the associations related to them.

We shall begin with Cap o' Rushes, the character of the eponymous fairy tale [Appendix 1]. The name itself signifies the coat with the hood made from the grass-like plant as far as the denotative meaning goes. However, we may realise that it also implies the fact that the girl hides her true identity under this garment throughout the whole story and for some time lives with double persona, being known to the master's household as a poor maid and a gorgeous lady, believed by everyone to be two different people. Cap o' Rushes is perceived as a servant, dirty from scraping pots and saucepans, while the stranger from the grand dance is "the beautifullest lady you ever see, dressed right gay and ga'" [Appendix 1]. The girl can also be described as hardworking ("...and I ask no wages, and do any sort of work..." [Appendix 1]); clever ("...Cap o' Rushes made the gruel. And when she had made it she slipped the ring into it on the sly before the cook took it upstairs."); "...dress every dish without a mite o' salt." [Appendix 1]); loving and forgiving ("...she goes up to him [father] and puts her arms round him." [Appendix 1]). These instances form a very engaging and appealing character, making the readers/listeners feel empathy towards her.

On the other hand, the figure of father, 'a very rich gentleman', might be perceived as someone hot tempered and not sensible. His quick judgement to send

his daughter away based on the misunderstanding of her metaphor creates an image of a shallow person, who wants to be loved as the world and life itself. He does redeem himself at the end of the tale after realising the meaning of daughter's words and shows his regret for the past deed.

'Grand dance' and 'grand wedding' have positive connotation as well; these phrases either lead to or represent the happy ending, the greatest reward to achieve after struggles. 'Ring' in this tale is the symbol of true love of a young man to a beautiful lady. 'I love you as fresh meat loves salt' is a very interesting case: at the beginning of the story the line might appear as a very weak comparison to affection, as opposed to loving someone as life or world. Nonetheless, the closing episode of the tale adds a new meaning to the phrase by turning it into the strongest manifestation of love.

This brings us to the second fairy tale, which touches upon themes of fondness as well as bravery and astuteness. The heroine of "Mollie Whuppie" [Appendix 2] is a brilliant representative of all the aforementioned traits. In the tale, she is described in the following way: "she was very clever."; "...you are a clever girl, and you have managed well..." [Appendix 2]. She is also a loving sister ("Molly thought it time she and her sisters were out of that, so she wakened them and told them to be quiet, and they slipped out of the house." [Appendix 2]) and a fearless young lady, who agreed to come back to giant's house 3 more times to take his valuable possessions.

'Straw ropes' and 'gold chains' might be recognised as the symbols of better and worse treatment towards uninvited guests. The giant puts gold around his own daughters, while the strangers are given cheap material. Although, we would argue that having both ropes and chains around one's neck is a symbol of a trap, and it depicts how giant deals with both his family and three unfamiliar girls.

The three precious objects, the sword, the purse and the ring, which belong to the antagonist, are very common articles in fairy tales. The ring has already featured in the previous tale, yet with a different meaning. These items are symbols of a reward one receives after a dangerous quest. They are desired by the king, who

wants to take hold of them, but they also lead to a prize for the girl and her sisters – being married to monarch’s three sons, which is supposed to be a happy ending, since at the beginning of the story we find out that the girls are from such a poor family their parents left them alone in the woods. The sack with various articles in it that Molly asks from a giant symbolises her shrewdness and ability to adapt and find solutions in a perilous situation.

We have remarked in the previous chapter that the fairy tale contains key phrases, which are being repeated several times. Repetition is a common figure of speech, as the analysis of these stories shows; one of the reasons might be the idea that the tales have been passed down from parents to their children, through generations, and when they have a resemblance of rhythm and events or lines are repeated, it is easier to remember them. In “Molly Whuppie” [Appendix 2] the girl cries out to the giant, as she is running away, the phrase “Twice yet, carle, [...] I’ll come to Spain.” [Appendix 2], which is yet another example of her courageousness to come back and defeat the enemy.

The main character in the next fairy tale [Appendix 3], Jack, is quite the opposite of the heroines analysed above. The attribute ‘lazy’ even became a part of his name, and from the words of his mother we may ascertain that he is not the brightest bulb in the box: “You stupid boy”; “You stupid lout”; “You silly fellow”, “You ninney-hammer” [Appendix 3]. Nonetheless, it is his behaviour that brings him luck. In the end of the story Jack’s appearance with donkey on the shoulders, “so comical and strange” [Appendix 3], wins over the young lady unable to laugh due to her condition.

In the same way to other fairy tales marriage equals happiness. Furthermore, poor Jack and his mother gain wealth from such a deal, as the beautiful lass is the daughter of a ‘rich gentleman’, a recurring archetype of a father figure in many of the folk tales. It is fascinating to trace this pattern in all three stories: the positive outcome for the protagonist always includes a wedding (if the main character is a young man or lady who is ready to start an adult life), reunion with the family and wealth (especially if this person comes from poor household). There are obviously

alterations, for instance, Cap o' Rushes is the daughter of the a wealthy man, while Molly and her sisters never reunite with their family, but for the most part the formula is visible.

The last two fairy tales differ from the previous ones; although, they do share common symbols between themselves and with other stories. The fact that the protagonists are domestic animals shows the positive implications towards them from the storytellers and readers/listeners. These creatures do not pose any serious threat and are seen as friendly and useful to a human being. The wolf from “The Story of The Three Little Pigs” [Appendix 4], on the other hand, is a symbol of danger, wilderness and menace, which is why this character is the antagonist.

The materials used by the piglets represent the sturdiness of the houses in their literal meaning, but also reveal character traits of these animals: straw and furze are too weak for the protective shelter, while bricks can withstand the harm. It is no coincidence then that the first two little pigs are being eaten, while the astuteness of the third not only saves him once, but on many more occasions in the second part of the tale.

The key phrases from “How Jack Went to Seek His Fortune” [Appendix 5] add to the character of Jack, his easy-going attitude towards life and adventures. He continuously replies with “the more the merrier” [Appendix 5], showing how the unexpected events do not perturb him in the slightest. The line “jiggelty-jolt, jiggelty-jolt” [Appendix 5] reflects the way the company proceeds going forward, again demonstrating their happy-go-lucky worldview.

Another point worth mentioning is the fact that the antagonists are the robbers, who evoke negative feelings just from the name, as they have a bad reputation in terms of social norms. Interestingly, they gained fortune in a dishonest way, and for that their ending is so satisfying to the recipient: one will lose something that was unfairly achieved. The enemies in all the stories – robbers, giant, and wolf – symbolise danger, deceit, and menace to a common honest and hardworking person, who is the potential reader/listener of the tale. The protagonists, on the other hand, are symbols of great intellect, industrious

character, fearlessness, kindness, youth and affection – traits to aspire to and heroes to look up to.

In conclusion, we might establish that even in symbolism and connotations fairy tales share many key notions and pursue similar patterns. The leading characters should always possess positive qualities that will inspire the listeners to empathise and be eager to follow their example. The antagonists symbolise the negative ideas and traits that make them terrifying to the audience. The married life, great fortune and good relationships with relatives are seen as the highest award one can achieve, while death or losing everything is the worst that can happen to a person. Cleverness and the skill to find solution in desperate situation are strongly praised as well as beauty and courage. On the other hand, luck is one of the key factors in one's success as fairy tales about Jacks suggest. These are not the only symbols and connotations, which can be found in British folklore, so the analysis of a bigger selection could complement the research.

2.3. The key words in the context of fairy tales across the world

The comparative analysis of key words from chosen fairy tales with those in their foreign counterparts might draw a more complete picture on how significant they are to the stories and what they represent in folklore around the world. It should be noted that the variations can bring us to different interpretations and meanings of these notions and characters that have been studied in previous chapters. We expect to see the changes and summarise the specificity of key words in British fairy tales compared to those in tales from other countries.

To start with, we shall look at two fairy tales from the same category as “Cap O’ Rushes” [Appendix 1], and they are the following: “Cinderella” (collected by the Grimm Brothers) [26] and “Donkey Skin” (a French literary tale collected by Charles Perrault) [50]. Despite many similarities in storylines, the tales are quite distinct one from another. As for the key notions and characters, they do share ideas that are akin, but usually interpreted in a different light. The first notion to be examined is the name of the main character, or rather its absence in the story in

favour of their sobriquets which serve as one of the crucial driving forces for the plot. In all three stories the heroines must adopt these names, yet the reasons for such actions are individual to each tale: Cap o' Rushes and Donkey Skin are forced from their homes by their fathers, and their garments are utilised as a disguise; Cinderella is given the name by her stepmother and stepsisters to belittle her. Unlike the former stories, it is actually the beautiful dresses that help Cinderella hide from the irritated step family.

The figure of a father is portrayed contrastingly in all versions: Cap o' Rushes' father does not believe in his daughter's love due to his inability to interpret her metaphor, so he banishes her from home; Donkey Skin's parent feels lost after his wife's death and threatens his child to marry him, which makes the girl escape home; Cinderella's father, after the death of his wife, brings home a new one with two girls, making daughter's life miserable. It is fascinating to note that in this interpretation the figure of a mother is more present in the girl's life and even after passing away she helps her find a better destiny.

The marriage with a handsome master's son or a prince is the ultimate happy ending for all three heroines. Cap o' Rushes and Cinderella complete their love stories due to dancing parties and balls, while Donkey Skin is in her tiny room when the prince sees her true self for the first time. However, the key object in Cinderella's story is a slipper, while it is the ring that plays a pivotal role in revealing the hiding girl to an enamoured suitor. In both "Cap o' Rushes" [Appendix 1] and "Donkey Skin" [50], the young men come down with sickness due to their strong feelings for the unknown beauty they have seen a few times. In both cases, the meal and the ring in it serve as the essential plot points where the heroine after struggles and misadventures finally finds her happiness and feels free to get rid of her disguise. Furthermore, the weddings bring the family together: both girls reunite with their fathers and reconcile with them.

We can also notice the similarity in Cap o' Rushes' and Cinderella's stories in the matter that their sisters appear to be the opposite in character qualities to the heroines. The fact that at the beginning of the tale of the former young ladies

compare their love to such high notions as the world and life and in the one of the latter the step sisters want to receive ‘beautiful dresses’ and ‘pearls and jewels’ depicts their desire to please and greediness, which are alien traits to the main characters.

Finally, numeral three appears in these fairy tales in different variations: there are three sisters in “Cap o’ Rushes” [Appendix 1] and “Cinderella” [26]; the father in the former interpretation is given three metaphors for love, while in the latter the girls receive three unique presents; they go to the ball or dancing party three times; in “Donkey Skin” the heroine is gifted three marvellous dresses from her parent, and many more. It proves once more the belief in number three as possessing spiritual meaning in many cultures across the globe.

We shall continue our research by comparing the second chosen fairy tale “Molly Whuppie” [Appendix 2] with its more famous counterpart “Little Thump” collected by Perrault [51]. The first striking difference is in the fact that the main character in the British fairy tale is a girl, Mollie. Nonetheless, both heroes are described as cunning, clever and astute. They are not easily frightened by the danger ahead of them and are able to find solutions in the direst of situations, while also helping saving their older brothers or sisters. Both come from poor families and are left in the woods by their parents as the famine and struggle leave them no choice.

The antagonists of the tales might be considered similar as they are furious, of an enormous size and sometimes feed on human children. In the British version it is the giant, who lives with his three offspring and wife; in the French version the danger is depicted by an ogre with kind wife and seven daughters, opposite to seven boys. The key objects in “Molly Whuppie” [Appendix 2] are gold chains and straw ropes that help the giant differentiate between his own children and the three strangers, although unsuccessfully; in “Little Tump” [51] the ogre’s daughters have ‘gold crowns’ and the boys have ‘caps’ on their heads; that assists the main character deceive the monster and save his brothers from being killed. The similarities in key notions and plot points end there, as the outcomes are quite

different: the girls get married to the king's sons whereas seven brothers come back home to their family, bringing ogre's money to overcome poverty.

The third fairy tale, "Lazy Jack" [Appendix 3], can be analysed alongside the tale "The Golden Goose" [28], collected by Grimm. Unlike previously examined examples, these two stories do not have many details in common. Nevertheless, we can definitely define several key moments that they share.

Firstly, the characters of Jack and Dummerly (from "The Golden Goose") are perceived by everyone in a very similar way: their parents call them dumb, lazy, foolish, and many other attributes to show their pity and slight contempt towards these unfortunate boys. However, their kind, sincere and honest personalities help them negotiate any obstacles in life and even bring them luck in seeking fortune. Although the first half of each fairy tale is unique for both characters separately, the ending is almost identical.

The 'laughter' serves a crucial role in the plotline of both stories: the boys manage to bring joy to princesses who have been suffering their whole life from being unable to feel positive emotions. Their caricature figures excite them to such extent that the young ladies experience laughter for the first time ever. Likewise, these fairy tales have happy ending: the kings marry their daughters to their saviours, and the young men finally prove that despite any 'negative' traits they can manage their life perhaps even better than those who consider themselves smarter.

The penultimate folk tale, "The Story of The Three Little Pigs" [Appendix 4], might be one the most well-known in its category in ATU index; we would like to study its key words and phrases alongside another popular Italian fairy tale "The Three Goslings" [15]. The main difference appears from the very beginning, in the title of the story: three piglets in the British version become three goslings in the Italian one. Nevertheless, the plotline then follows a very similar path.

The key materials for the houses come in number three as well, and they do remind those previously analysed, yet in this interpretation of the story they are 'straw', 'hay' and 'stone' or 'iron'. Contrary to British fairy tale, the three goslings

have a conflict among themselves, as they are not willing to share their houses with the other two sisters.

This leads us to the antagonist of the story – the wolf, dangerous and scary wild beast, who appears in many fairy tales as a threat to the main characters. He blows down the first two houses and eats the goslings that hide there; unsuccessfully he tries to do the same with the third dwelling. However, just like with the piglets, the third gosling outsmarts the wolf by killing him with boiling hot water (the same way as in the British folk tale) and then rescues her sisters who in the end reconcile and live happily ever after. It is different to “The Story of The Three Little Pigs” [Appendix 4], where only the last animal achieves such fortune due to its cunning and astuteness.

Finally, we shall examine the fairy tale “How Jack Went to Seek His Fortune” [Appendix 5] side by side its famous German interpretation “The Bremen Town Musicians” [27] collected by the Brothers Grimm. To begin with, the characters of the former include Jack, who finds five animals on his way to seek fortune and merrily accepts them to his company. In the latter story, there are four tired domestic creatures that can no longer serve their masters, so they choose to go the town of Bremen to become musicians. They are: donkey ‘Grey-Horse’, dog ‘Grab-Hold’, cat ‘Beard-Licker’ and rooster ‘Red Head’.

The tales share another key plot point: both companies come across the house where robbers decided to make a stop. The groups firstly plan to drive the thieves away and then do so, using their special skills – terrifying voices that howl, cry and bark. Later, already being in the house, they position themselves in a way that can protect them if the criminals come back, which they do. Fortunately, due to well-coordinated efforts both companies are able to scare off the robbers once more and thus end both stories, on a very similar note.

To summarise everything aforementioned, we should point out that despite plotlines being akin one to another, every interpretation of a particular fairy tale differs quite significantly in many aspects. Firstly, the characters usually have their unique traits and attributes that do not translate to other versions; they experience

their own struggles and nurture their own relationship. Secondly, the key objects to the story might be completely different and even serve dissimilar purposes, although we have found many that exist in other versions as well, such as the ring in “Cap O’ Rushes” [Appendix 1] and “Donkey Skin” [50]. Thirdly, many of these fairy tales are often identical only in a certain part of the story or a specific plotline among many. On the other hand, all of the analysed tales share in common the idea of a positive conclusion to the main characters and failure, even demise, to the antagonists of the stories. The more extensive research with comparative analysis of more interpretations from other countries could be carried out to reveal further details that are either the same or contrasting in these specific fairy tales.

Conclusions to chapter II

The analysis of five chosen fairy tales has shown several trends that we would like to outline in closing part to the second chapter. To start with, the tales were selected with the idea to see many different plots and themes and define their similarities as well as highlight the key words and phrases used by the storytellers and/or collectors of these stories. During the process of examination, we have observed that the key words might be divided into categories: key characters, key objects, key materials, key phrases, and many more. Each fairy tale has been studied separately in order to determine the critical words for the specific story.

The first trend might be described in the following way: the protagonist of the story is always a person or animal that possesses positive character traits and is easy to sympathise with when they try to overcome obstacles on their way on order to find fortune.

The second pattern is as follows: the antagonist is always evil and to depict this notion, the storytellers choose either people with dubious morality, wild beasts or imaginary monsters – characters that frighten the readers/listeners. It is worth mentioning that the fairy tales have a very distinct line between good and bad, considering the analysed plotlines.

The third crucial factor is the ending of the story: the romantic storylines always end with wedding and marriage, while in other tales the protagonist defeats the antagonist and lives happily ever after. The positive characters always achieve the prize for their struggles as well as bravery, cunning, modesty and hard work. Their opposites, on the other hand, continuously fail in their endeavours and quite often die from the hands of the heroes (Propp's structure).

As for the fairy tales with animals as the main characters, it is fair to say that wild beasts, which are considered to be dangerous and threatening to common people, play the role of enemies that have to be outsmarted. On the contrary, domestic animals perform the roles of positive characters, as they are friendly to human beings and extremely useful.

Finally, each fairy tale contains key words that signify objects or materials that are utilised to assist the protagonist and drive the plot further in the direction to their success. Unsurprisingly, similar objects might occur in several tales, such as the ring ("Cap o' Rushes" [Appendix 1] and "Molly Whuppie" [Appendix 2]) or straw ("Molly Whuppie" [Appendix 2] and "The Story of The Three Little Pigs" [Appendix 4]). They do not always have the same meaning in those stories, but they do bring the reader/listener to one of the crucial points in the plot.

We have also tried to examine the symbolism of the found key words and phrases and define their connotation where possible to see which of the characters and notions are displayed in a positive light and which are supposed to be perceived more negatively or at least appear so considering the reading/listening experience.

Our final attempt included the comparative analysis of key concepts in chosen British fairy tales and their foreign counterparts. We have ascertained that for the most part similar tales differ significantly in their approaches, themes and critical words used to shape the story. Despite having nearly identical plotlines or tools to resolve conflicts, the interpretations contain variations in characters, their attributes, relations, ways of defeating the enemy and many other ideas.

III. THE ROLE OF KEY WORDS IN SHAPING THE READER'S INTERPRETATION

3.1. The social aspect of key words in British fairy tales

As well as being one of the most long-standing storytelling genres, the fairy tale is a great tool utilised to represent the social norms and ideals that existed throughout centuries, be it the earliest versions with dark themes or 19th-century tales collected by the Brothers Grimm and Joseph Jacobs and modified in order to be read by different ages (both adults and kids), or the 21st-century reimaginings created by Disney, with characters driven by motifs never mentioned before (for instance, the image of Belle as a feminist in the live-action film “Beauty and the Beast” [7]).

The British fairy tales in the selection for this research and the key characters and notions defined in the previous chapters could reveal the social context of the time these stories were compiled into one book and the comparative analysis might show how different or similar the norms are nowadays.

We shall begin by the aspect of gender and age depicted in the tales. The vivid pattern can be traced throughout all five stories, even those with animals as characters: the protagonist is always a young man or woman possessing positive qualities and struggling through challenges of fate in order to be worthy to achieve a kind of reward or fortune for their efforts. In “Cap o’ Rushes” [Appendix 1] and “Molly Whuppie” [Appendix 2] it is the youngest daughter/sister, who is not appreciated at first and not seen as someone of value, but later proves to be the smartest or most loving of the lot.

The youngest child archetype is one of the most commonly used in fairy tales throughout the world (for instance, “The Golden Goose” [28], “Little Thump” [51], etc.). The reason for it might be the idea that older brothers and sisters were often considered to be luckier and receive better options in life. It is greatly illustrated in the tale by Perrault “The Master Cat; or, Puss in Boots” [52], where

the youngest son inherits nothing but a cat, unlike his older brothers, who receive a mill and a donkey – at the time much more helpful items for a simple villager to survive.

“Cap O’ Rushes” [Appendix 1] depicts the character similar to those in other stories from the same ATU type; it cannot be said about “Molly Whuppie” [Appendix 2], as we have already mentioned that a more popular version of this tale has the youngest son as the hero of the story. Nonetheless, the similarity can be seen in the portrayal of both girls: brave, smart and caring. They are also very young – another common feature of fairy-tale characters. Such age presupposes that the whole world of possibilities is yet open and the fortunes await; we have established the fact that all the analysed fairy tales end with the happy life after the dangerous adventures and endeavours.

Being a young lady in the period of time these fairy tales were collected meant to get married and become a good housekeeper, and such view of marriage was expressed in the idea that each heroine was awarded with a wedding. As the analysed stories show, the marriage does not necessarily mean romantic love led to it, even though the reader/listener is given the phrase similar to “...and they lived happily ever after”. In “Molly Whuppie” [Appendix 2] all three sisters have their weddings with princes, but the reason behind them is the courage of the youngest to defeat the giant, not because they saw each other and fell in love – the aspect crucial in “Cap O’ Rushes” [Appendix 1]. The situation is the same in “Lazy Jack” [Appendix 3], where the daughter of the rich gentleman is promised to the first man who will make her laugh. These key points in the plot characterise the marriage institution in not only British society, but many others, showing that it could be arranged and it is the highest of achievements for the young person, especially a girl.

The story “How Jack Went to Seek His Fortune” [Appendix 5], on the other hand, represents the idea that a young man has more choice in what he wants to pursue in life. The plot does not involve any romantic interest; Jack is determined to find his fate on the road in his travelling. Even in “Lazy Jack” [Appendix 3], the

eponymous character comes across his fiancée by chance, while his intentions from the beginning are to earn some money due to the poverty of his small family.

It brings us to another social aspect clearly depicted in this selection of fairy tales: every main character starts their journey as a destitute person with few belongings. However, it has to be reminded that “Cap O’ Rushes” [Appendix 1] heroine has a wealthy background, but is banished from home and is forced to work as a maid in the rich house. Most fairy tales revolve around characters representing simple working people, who, despite not owning any possessions, have positive traits, such as kindness, compassion, wisdom and fearlessness. Due to oral tradition, they have been told and retold by common folk to show that it is essential to be brave and sympathetic, and the riches will come to such person.

All the characters come into great fortune: Cap O’ Rushes [Appendix 1] marries a rich young man; Molly Whuppie [Appendix 2] and her sisters become princesses, being born in such a poverty-stricken family that their parents left them alone in the woods, not being able to provide for them; Jack from “Lazy Jack” [Appendix 3] finally makes his miserable mother happy, getting married into the wealthy household; another Jack from “How Jack Went to Seek His Fortune” [Appendix 5] takes hold of the whole house. Wealth is seen as a different kind of reward, but it only comes to those who have shown they deserve it, mainly poor protagonists of the story.

The social stratum that is often included in fairy tales, not only British, but also from other countries, is the monarchy. We can see that in “Molly Whuppie” [Appendix 2] the heroines come across the king and three princes – a very common topic for a tale. Evidently, at the time when the stories were collected, most countries had a sovereign, who governed the land. The king or queen were presented as one of the most powerful figures, since they were the richest family and were the ones who decided the fate and course of development for the whole nation. Molly in the tale goes on the quest and steals the rare objects not for herself, but for the king, who promises the highest award at the time – to become the part of the royal family. Nowadays, even though Great Britain still preserves

monarchy, they no longer have the rights they did in the past, and other countries have not conserved this stratum at all.

A distinct theme that is present in almost all of these storylines is the family dynamics, especially those between parents and children. As for this aspect, we are presented with various types of relationships. Interestingly enough, the three fairy tales – “Cap O’ Rushes” [Appendix 1], “Molly Whuppie” [Appendix 2] and “Lazy Jack” [Appendix 3] – depict the discord among the family members that leads to the main events of the plot: the heroine from the first tale displeases her father, who has certain expectations from his children; the same can be said about Jack, whose mother has high hopes for the son to grow up and earn for his food; Molly and her sisters are left due to desperate circumstances, and the parents are willing to make sacrifice in order to provide for at least some of their children.

The conflicts between relatives shown at the beginning of the stories are fortunately resolved in two of them. Cap o’ Rushes manages to forgive her father for his greed and for the banishment that made the girl struggle quite some time. Jack brings joy and great news to his mother by marrying the wealthy young lady and ending their misery. As for the tale of Molly Whuppie, the parents are never mentioned afterwards, and the sisters find their happiness without re-establishing their family connections; in this case, the bond between the girls, although not highlighted as one of the main topics, is much stronger, as Molly arranges not only her personal life, but at first the lives of her sisters. It is no surprise that children and parents are so often the key characters in fairy tales around the world: this group dynamic is universal and yet provides many variations of relations; the reader/listener does not feel alienated, since they are familiar with such kind of relationships.

We have pointed out that the parents in some of these stories have particular expectations from their children, which is a great portrayal of how the older generation has usually decided for the younger one their path in life. For instance, the rich gentleman from “Lazy Jack” [Appendix 3] determined to make her a wife to a first person able to bring smile to her face. Jack’s mother wanted him to find a

job and earn for a living; Cap o' Rushes was cast out; and the pattern demonstrates that the children obeyed their parents. The respect to older relatives might be seen in many of the tales, even when we as readers/listeners take the side of the main characters; although, nowadays the perception of the authoritative mother/father figure in the fairy tale can be different due to more liberal views on family relations.

Finally, we should touch upon the antagonists in the stories, which also fall under a certain category; specifically they are portrayed by those, who have always had no respect in the society. An example is the robbers from "How Jack Went to Seek His Fortune" [Appendix 5] – people that take hold of others' possessions illegally, not putting any effort or hard work into it, unlike honest citizens or villagers. The reader/listener will never sympathise with them, as they represent deviation from social norms and etiquette. This helps draw a very clear line between good and evil, which is central to fairy tales that at the core (at least, some of them) teach the individuals (especially kids) how to behave oneself among other people. In this regard, it is necessary to note that this feature is prevalent in fairy tales, as a more modern take on antagonist usually gives him the background and reasoning for their wrongdoings and sets the ground for sympathy, understanding and forgiveness from the reader/listener.

To sum everything up, we might conclude that the fairy tales and specifically their key characters do not only serve as the entertaining or educational storytelling tool, they demonstrate a bigger picture of social relations and norms, which are presumed under the story that happened "once upon a time". It is worth mentioning that the themes of family relations, especially those of parents and their offspring, or very young characters who embark upon a journey are considered to be universal, which is why the fairy tales are explored and reimagined to this day, and many artists use them as either their references or inspiration for the original work. No matter how many times tales were already used and reinterpreted in new media, there are still plenty to be discovered, particularly the British versions, as they do not seem to be as popular as their French or German counterparts.

3.2. The cultural aspect of key words in British fairy tales

The final topic of our research that we would like to explore and highlight is the key words in the cultural context of the country and perhaps the world, their use and significance, which might have influenced the choice of the storyteller to employ them in the first place. In this chapter we will focus on the use of key objects that were pivotal in the stories and try to define their cultural meaning for the British society.

We shall begin by the one utilised in two fairy tales, “Cap O’ Rushes” [Appendix 1] and “Molly Whuppie” [Appendix 2], which is a ring. In the first tale, it is the object that helps the rich gentleman’s son to recognise the young lady he is in love with in the maid that works for them. In the second story, the ring is the rare and expensive item that belongs to the giant and is desired by the king. In the first case, this jewellery represents the unifying element, used in most cultures by two enamoured people to show that they belong to each other; in fact, this is the object that solidifies the romantic relationship, since it is employed in the act of proposal and then the couple exchanges the rings during the wedding ceremony to show that they are married.

In the second case, however, the ring is not a wedding one. It is a valuable item, which belongs to a magical creature, and thus is craved by one of the richest people in the country – the king. It is a symbol of status and riches. It has to be mentioned that throughout history the ring was used by different strata of society, the value of which depended on the metal it was made from. For example, in the earlier period of the Roman Republic, iron rings predominated, with the privilege of wearing gold bands limited to specific societal echelons like patricians who had occupied prestigious positions [56]. These days, the rings are principally made from precious metals and encrusted with gems. They still hold their significance in many cultures around the globe as the objects of demonstrating either affection towards a loved one or showing the social status and position.

Among the treasured items of the giant from the tale “Molly Whuppie” [Appendix 2] we also come across the purse and the sword. The latter is very special in the context of fairy tales and literature, as well as history and cultural importance. Although being used as a prop on a film set or in the theatre now, it is still studied and preserved in museums, as it represents a great part of history of the world and the impact on the social and political affairs. We can trace its use in many other British folklore, starting from “Jack the Giant-Killer” [35], where the main character with the help of his sword of sharpness cuts off the heads of the giants, who terrorised the land, and sends them to King Arthur; ending with the sword Excalibur, magically affixed in the stone, representing the British sovereignty in Arthurian legends [17].

Among other famous swords, we can mention the Wallace Sword, displayed at the National Wallace Monument near Stirling, Scotland, which is believed to have been owned by William Wallace. Measuring 5 feet 4 inches in length, while the blade possibly originates from the 13th century, scholars generally agree that the remainder of the sword was crafted in subsequent centuries [2]. Finally, a significant place in British culture holds a ceremonial sword Curtana, or the Sword of Mercy, employed in the coronation ceremonies of British monarchy. This relic traces its origins to the 11th century and is attributed to King Edward the Confessor. Though its tip is damaged, legends suggest that the sword’s dulled edge symbolised mercy [2].

The essential key point in “Cap O’ Rushes” [Appendix 1] that we should discuss is the salt. The daughter compares her love to this product, which enrages her father to the extent that he banishes the girl from home. It later proves to be the strongest metaphor, as food without salt is tasteless and practically impossible to eat. This ingredient is among the most popular around the world, although people are also aware that it can be dangerous and even lethal in great proportions. In some cultures, salt is even called ‘the white death’, which shows how unhealthy it can be if one consumes it in large quantities.

In British culture, and especially folklore, salt, on the other hand, has a protective function from magical creatures, such as fairies. For instance, midwives and neighbours employed various methods to safeguard mothers during childbirth. One practice involved sprinkling salt around the house. Additionally, after the safe delivery of the baby, salt could be placed in the new-born's mouth to protect against abduction. Moreover, there were several techniques for expelling changelings. In Wales, one method involved placing salt on a shovel, forming a cross symbol in it and then heating it over a fire to drive off the changeling [18].

Not only key objects have a symbolic meaning and many references in culture. We could not help but mention the name Jack, which was utilised in two fairy tales of our selection, namely "Lazy Jack" [Appendix 3] and "How Jack Went to Seek His Fortune" [Appendix 5]. Jack is the most common hero of English fairy tales: "Jack and the Beanstalk" [36], a fairy tale about a young boy named Jack who trades his family's cow for magic beans; "Jack and His Golden Snuff-Box" [35], where the main character comes across a mysterious old man who gifts him a golden snuff-box that has the magical ability to grant any wish when opened; previously brought up "Jack the Giant-Killer" [35], about the boy who defeats a group of giants that are threatening the land. This character has the counterparts in other cultures; for instance, in France, he is called Jacques, or in Germany, the equivalent of such character is Hans.

Along with Jack, another character is very specific and needs to be singled out, even though it is an antagonist – a giant. In our selection, the giant is the dangerous figure, who continuously clashes with Molly Whuppie from the eponymous fairy tale [Appendix 2]; he is unnaturally large, which poses a threat to a common folk, and he eats people, in the tale though he is deceived to eat his own children. The giant appears in several British folktales: in "Nix Nought Nothing" [35] he takes the promise from the king that the latter gives him his son, by tricking him into thinking that he does not give away anything of importance; in "Jack the Giant-Killer" [35], the antagonist Cormoran terrorises the cities and villages near Cornwall, until the main character Jack kills him, and then later he defeats the

giants Blunderbore and others, becoming the legend with the name ‘the Giant-Killer’.

One of the most well-known giants in British culture and history is Gogmagog. As per the tale, the Trojan king Brutus arrived on the island around 1100 BC and discovered it inhabited by giants. Opting to settle there, Brutus renamed the island Britain after himself. Geoffrey of Monmouth, a historian from the 12th century, recounted that Brutus vanquished all the giants in Britain except for one formidable giant named Gogmagog. Described as being 12 feet tall and possessing immense strength, Gogmagog was said to have the power to uproot oak trees effortlessly. Legend says that atop a cliff along England’s southern coast, the renowned warrior Corineus engaged in a fierce battle with Gogmagog, ultimately triumphing by hurling him into the sea. Gogmagog met his demise when he struck a sharp rock and shattered into countless pieces [10].

Finally, we should talk about the fairy tales with animals as characters in them. As we have pointed out in earlier chapters, the positive characters, which represent goodness and virtue, are always portrayed by domestic creatures, such as dogs, cats, pigs, and many more. Among the tales we have analysed “The Story of The Three Little Pigs” [Appendix 4] and “How Jack Went to Seek His Fortune” [Appendix 5], but there are more stories involving similar heroes: in “The Old Woman and Her Pig” [35], the main character attempts to get her pig over a stile, but the pig refuses to budge, and it leads to a series of humorous incidents; in the story “Whittington and His Cat” [35], the boy named Dick Whittington is on the journey to find his happiness, and he succeeds in doing so due to the help of his loyal and smart cat. People have always considered their pets and livestock to be their good companions and useful animals, which they have depicted in their storytelling. As we have seen in the previous chapter as well, the similar fairy tales from other countries follow a familiar path; it might be explained by the fact that these stories were accessible to all kinds of people, and the farmers and villagers made up a large part of population; they included in the stories many elements of their daily life, which is why the folklore includes domestic animals.

To conclude, we can trace the idea that many key elements involved in fairy tales have a significant meaning in the folklore and culture, and even daily life. Most of these stories usually have the same characters, or key objects, or magical creatures, as these are part of the routine or cultural background for those who tell them. They are especially common in the fairy tales, but it is possible to find these elements in legends or see as historical artefacts. The bigger selection could also draw the picture of the magical world of British folklore, as they could show their beliefs in how the natural forces or some deities shape the fate of a human being.

Conclusions to chapter III

Having analysed the social and cultural aspects of key words in British fairy tales, it becomes evident to us that these stories serve as reflections of societal norms and values across centuries. The consistent portrayal of young protagonists overcoming adversity to achieve a form of reward, whether it is marriage, wealth, or social status, highlights the societal emphasis on virtues such as bravery, wisdom, and kindness. The key factor for shaping such characters is by making them inexperienced; another aspect of their journey is the result expected by the social norms of the time: a young lady almost certainly gets married, while a young man either follows the same route or goes on an adventure. These tales often conclude with the protagonists achieving happiness and success, reinforcing the idea that moral integrity and perseverance are rewarded, while deviance from social norms, as represented by antagonists like robbers or giants, is punished.

The cultural context within these fairy tales is rich with symbolism and historical background. Key objects such as ring, sword, and salt carry significant cultural meanings, ranging from symbols of love and social status to elements of folklore and protection against evil. The recurring use of the name “Jack” and the presence of giants underscore the universality and enduring appeal of these characters in British storytelling. Furthermore, the inclusion of domestic animals as virtuous characters reflects the agrarian lifestyle and values of the common folk who created and propagated these tales. On the other hand, the incorporation of

wild beasts, such as wolves or foxes, demonstrates the fear before these creatures, the representation of threat they bring to the peaceful existence of ordinary people.

In conclusion, British fairy tales are a testament to the enduring power of storytelling to encapsulate and transmit cultural and social values. They not only entertain and educate but also offer a window into the historical and cultural background from which they emerged. Moreover, the universality of family conflict, often depicted in these tales, resonates across cultures and generations. Whether it is the tension between parents and children or among siblings, these conflicts drive the narrative forward and provide aspect of relatability to the stories. The variations of these encounters add to the variability of the themes and events that make the stories similar and unique in its own way at the same time, especially when we compare the British fairy tales with their counterparts from other cultural backgrounds. By understanding the symbols, characters, themes, and family dynamics within these tales, we gain insights into the collective psyche and societal structures of past generations, while also recognising the timeless nature of these stories that continue to inspire and resonate with audiences today.

CONCLUSIONS

In this research paper we explored the concept of a fairy tale as the storytelling genre and focused on the identification of key words and phrases utilised by narrators, which appear in many tales and versions of the tales and reveal the similar patterns in each story as well as the differences in the use of these words. Furthermore, we explored the sociocultural aspect of identified key concepts and discovered the common themes influenced by the routine life of British society.

In the first chapter our goal was to give the general overview of the notion of a fairy tale, underline the historical formation and establishment of the literary fairy tale, determine the differences in the definition with such genres as folk tale, tale of magic, legend, etc., and reveal the emergence of these stories in new media, their interpretations and development.

We determined that according to the most recent researches some fairy tales date back hundreds if not thousands of years, existing at the very beginning only in the form of non-written narrations. The main channel of transmission was the oral tradition – passing down the stories from one generation to another. It was much later that this way of narration evolved into literary fairy tale: they were collected and compiled into anthologies. Among the most well-known collectors there are names of Charles Perrault, Jacob and Wilhelm Grimm, Hans Christian Anderson, and Joseph Jacobs. During these periods the fairy tales underwent several changes, mainly the censorship of cruelty and obscene elements in order to be read and listened to not only by adults, but also by children.

The studies of fairy tales across the world have shown that despite the country or the cultural background, the stories share many themes in common and can be divided into categories. The Aarne-Thompson-Uther classification system, also known as the ATU index, was created in order to classify folktales based on their motifs, themes, and narrative structures.

Unlike their foreign versions, British fairy tales enjoy lesser popularity and until the 19th century have been ‘forgotten’ by the British society that at the time

explored other genres of literature. The “German Popular Stories” by the Brothers Grimm and “The Fairy Tales of Hans Christian Andersen”, released in England, sparked new interest in magical tales, and then only in 1882 English fairy tales were finally published in Joseph Jacobs’ “English Fairy Tales”.

We also explored the impact of fairy tales on such media as films, games, comic books, and literary works in general. It is fair to say that the folklore of various countries has become a well of inspiration for the major projects, such as Disney’s interpretations of classic fairy-tale stories, their live action versions, the reimaginings of prominent authors, like Neil Gaiman or Andrzej Sapkowski, the implementation of folk elements into board games, such as D&D, and many more.

In the second chapter we tried to identify the key words and phrases in the chosen selection of fairy tale, examining at first each one separately and then comparing them to see the similar patterns in the stories. We explored the symbolism of the found notions and defined the connotations where it was possible; finally, we compared the key words from British fairy tales with those from other versions of similar tales, but from other countries.

We found out that most fairy tales have a formula that is akin to the following: they start with the phrase “once upon a time” (or its variant) to show the distant period when everything was possible; the protagonist of the story is usually a young man or woman who undergoes serious challenges using their courage, wit and kindness and in the finale is rewarded with a happy ending, either marrying into a rich family or defeating the evil that is against them; the antagonist always finds themselves in a losing position (Propp’s structure). The key words that are the most frequent in such stories are: the ring, the sword, the giant, the character Jack, domestic animals like cats, dogs, pigs, fortune, the king, wealthy gentleman, etc.

As for the symbolism and connotation, the young protagonist always possesses the positive character traits, while the evil in the story is represented by someone negative or dangerous, or feared, such as giant, wolf or robbers. The domestic creatures also portray helpful and amiable characters, while wild beasts

are a threat to a common folk. The line between good and bad is not blurred, as the many fairy tales are told to teach something and have moral undertones in their plotlines.

Interestingly enough, we discovered that the versions of one story in different cultures do not share many key notions or plot lines, which roots in the specificities of their background and origin. Although they follow similar patterns, the relations are often unique to a story, the characters might be attributed their own traits and the key elements can serve the same purpose but differ at same time (for instance, the ring in “Cap O’ Rushes” and the slipper in “Cinderella”). Nonetheless, the formula could be traced in other versions of fairy tales as well: the positive characters achieve their fortune, while the negative characters find their failure or even demise.

In the third chapter we attempted to determine the social and cultural aspect of the British fairy tales and key concepts used to build the plot of the story and see how they represent the life of British society and in some cases the society in general within the lines.

Firstly, we determined that many themes and key characters in fairy tales are universal and relatable to a reader/listener from any part of the world; these are specifically the family relations between a parent and a child or between siblings. The protagonist, a boy or a girl, almost always represents the younger age demographic, since they are inexperienced and are ready to take on a journey or quest. Among the social strata, portrayed in the tales, we usually come across ordinary people, from those in a position of abject poverty to rich families and even royalty. The common theme follows the poor main character, who in the end is awarded a great fortune. The deviation from social norms is depicted by negative characters, such as robbers. Secondly, we examined the cultural significance of such key words as ring, sword, salt, Jack, giant in the context of British history and revealed the meaning of these notions outside of the folklore.

The research can be used for further exploration and investigation, especially including the tales with strong magical presence.

REFERENCES

1. Сапковський, А. Відьмак. Останнє бажання: роман / Анджей Сапковський; перекл. з пол. С. Легези ; комент. С. Легези й О. Стужук. – Харків: Книжковий Клуб «Клуб Сімейного дозвілля», 2022. – 228 с.
2. 10 Famous Swords of the Middle Ages [internet-source] // Medievalists.net. – available at: <https://www.medievalists.net/2023/07/famous-swords-middle-ages/>
3. Anderson, G. Fairytale in the Ancient World / G. Anderson // Routledge. – 2000. – 256 p.
4. ATU 1-299 Animal Tales [internet-source] // University of Missouri Libraries. – available at: <https://libraryguides.missouri.edu/c.php?g=1083510>
5. ATU 300 - 559 Tales of Magic [internet-source] // University of Missouri Libraries. – available at: <https://libraryguides.missouri.edu/c.php?g=1083510&p=7901911>
6. Bacchilega, C., Rieder, J. Mixing It Up: Generic Complexity and Gender Ideology in Early Twenty-first Century Fairy Tale Films / C. Bacchilega, J. Rieder // Fairy Tale Films: Visions of Ambiguity. – 2010. – 19 p.
7. Beauty and the Beast [internet-source] // IMDb. – available at: <https://www.imdb.com/title/tt2771200/>
8. Bottigheimer, R. B. Fairy tales: a new history / R. B. Bottigheimer // State University of New York Press, Albany. – 2009. – 162 p.
9. Bottigheimer, R. B. Magic Tales and Fairy Tale Magic: From Ancient Egypt to the Italian Renaissance / R. B. Bottigheimer // Palgrave Macmillan. – 2014. – 208 p.
10. Bridgen, J. 6 staggering giants from English folklore [internet-source] / J. Bridgen // Sky History. – available at: <https://www.history.co.uk/articles/giants-from-english-folklore>
11. British Fairy Tales: A Brief History [internet-source] // A Bibliophile's Blog. – 2015. – available at:

<https://lavenderfawn.wordpress.com/2015/11/22/british-fairy-tales-a-brief-history/>

12. Calvino I. Italian Folktales / I. Calvino // [Translation by Harcourt, Inc.]. – Penguin Books. – 2000. – 800 p.

13. Chapman, W. ‘Snow White’ Remake Reveals First Look at Rachel Zegler as the Disney Princess at D23 / W. Chapman // Variety. – 2022.

14. Collins English Dictionary [internet-source] // HarperCollins. – 2009. – available at: <https://www.collinsdictionary.com/>

15. Crane, T. F. Italian Popular Tales. The Three Goslings [internet-source] / T. F. Crane // Mythology and Folklore UN-Textbook. – University of Oklahoma. – available at: <https://mythfolklore.blogspot.com/2014/07/italian-three-goslings.html>

16. Cultural associations of some numbers [internet-source] // // Encyclopædia Britannica, Inc. – available at: <https://www.britannica.com/topic/number-symbolism/Pythagoreanism#ref248157>

17. Excalibur Arthurian legend [internet-source] // Encyclopædia Britannica, Inc. – available at: <https://www.britannica.com/topic/Excalibur-Arthurian-legend>

18. Fairies and Salt [internet-source] // British Fairies. – 2020. – available at: <https://britishfairies.wordpress.com/2020/11/22/fairies-and-salt/>

19. Fairy Tale [internet-source] // Scholarly Community Encyclopedia. – available at: <https://encyclopedia.pub/entry/34939>

20. Fairy tale origins thousands of years old, researchers say [internet-source] // BBC News. – available at: <https://www.bbc.com/news/uk-35358487>

21. Fairy Tale Timeline [internet-source] // SurLaLune fairytales.com. – available at: <https://www.surlalunefairytales.com/intro-pages/fairy-tale-timeline.html>

22. Gaiman, N., Doran, C. SNOW, GLASS, APPLES / N. Gaiman, C. Doran // Dark Horse Comics LLC. – 2019.

23. Gaiman, N. Snow, Glass, Apples / N. Gaiman // Love in Vein II, ed. by P. Z. Brite. – 1994.

24. Giaimo, C. The ATU Fable Index: Like the Dewey Decimal System, But With More Ogres / C. Giaimo // Atlas Obscura. – 2017.

25. Graça da Silva, S., & Tehrani, J. Comparative phylogenetic analyses uncover the ancient roots of Indo-European folktales / S. Graça da Silva, J. Tehrani // Royal Society Open Science, 3(1), Article 150645. – 2016.

26. Grimm, J., Grimm, W. Cinderella [internet-source] / J. Grimm, W. Grimm // University of Pittsburgh. – available at:

<https://sites.pitt.edu/~dash/grimm021.html>

27. Grimm, J., Grimm, W. The Bremen Town Musicians [internet-source] / J. Grimm, W. Grimm // University of Pittsburgh. – available at:

<https://sites.pitt.edu/~dash/grimm027.html>

28. Grimm, J., Grimm, W. The Golden Goose [internet-source] / J. Grimm, W. Grimm // World of Tales. – available at:

https://www.worldoftales.com/fairy_tales/Brothers_Grimm/Grimm_fairy_stories/The_Golden_Goose.html#gsc.tab=0

29. Grimm [internet-source] // IMDb. – available at:

<https://www.imdb.com/title/tt1830617/>

30. Grimms Fairy Tales with ATU numbers [internet-source] // University of Missouri Libraries. – available at:

<https://libraryguides.missouri.edu/c.php?g=1052498&p=7642279>

31. Häkki, M. The Fairy Tale Inspirations of Andrzej Sapkowski's The Witcher Short Stories / M. Häkki // University of Oulu. – 2019.

32. Harries, E. W. CHAPTER THREE. The Invention of the Fairy Tale in Britain / E. W. Harries // Twice upon a time. – Princeton University Press. – 2001.

33. Heiner, H. A. The Annotated Donkey Skin [internet-source] / H. A. Heiner // Internet Archive Wayback Machine. – available at:

<https://web.archive.org/web/20070213173925/http://www.surlalunefairytales.com/donkeyskin/index.html>

34. Hop O' My Thumb | Related Tales [internet-source] // SurLaLune fairytales.com. – available at: <https://www.surlalunefairytales.com/h-r/hop-o-thumb/hop-o-thumb-related.html>
35. Jacobs, J. English Fairy Tales / J. Jacobs // 1st World Publishing. – 2004. – 260 p.
36. Jacobs, J. Jack and the Beanstalk [internet-source] / J. Jacobs // University of Pittsburgh. – available at: <https://sites.pitt.edu/~dash/type0328jack.html>
37. Jones, S. S. The Fairy Tale: The Magic Mirror of the Imagination / S. S. Jones // Routledge, New York. – 2002. – 156 p.
38. Kirby, M., Kirby, E. The Talking Bird; or, the Little Girl who knew what was Going to Happen / M. Kirby, E. Kirby // Grant and Griffith, London. – 1856.
39. Lemon, M. The Enchanted Doll: A Fairy Tale for Little People / M. Lemon // A. Moring. – 1902. – 74 p.
40. Library Research Guide for Folklore and Mythology [internet-source] // Research Guides. – available at: https://guides.library.harvard.edu/folk_and_myth/indices#s-lg-box-26838667
41. Longman Dictionary of Contemporary English // Pearson Education Ltd. – 2014. – 2224 p.
42. Merriam-Webster Dictionary [internet-source] // [G. Merriam, Ch. Merriam] – Merriam-Webster Inc. – 1831. – available at: <https://www.merriam-webster.com/>
43. Mitakidou, S., Manna, A. L., Kanatsouli, M. Folktales from Greece: A Treasury of Delights / S. Mitakidou, A. L. Manna, M. Kanatsouli // Libraries Unlimited, Greenwood Village CO. – 2002. – p. 100.
44. Mollet, T. The American Dream: Walt Disney's Fairy Tales / T. Mollet. // In: Teverson, A., (ed.) The Fairy Tale World. Routledge Worlds. Routledge, Abingdon, UK. – 2019. – p. 221.
45. Nordquist, R. Defining “Symbol” in Language and Literature [internet-source] / R. Nordquist // ThoughtCo. – 2019. – available at:

<https://www.thoughtco.com/symbol-language-and-literature-1692170>

46. Nordquist, R. The Power of Connotations: Definition and Examples [internet-source] / R. Nordquist // ThoughtCo. – 2018. – available at:

<https://www.thoughtco.com/what-is-connotation-words-1689912>

47. Nowell-Smith, G. The Oxford History of World Cinema / G. Nowell-Smith // Oxford University Press. – 1996. – 824 p.

48. Once upon a time [internet-source] // IMDb. – available at:

<https://www.imdb.com/title/tt1843230/>

49. Orenstein, C. Little Red Riding Hood uncloaked: sex, morality, and the evolution of a fairy tale / C. Orenstein // New York: Basic Books. – 2002. – 289 p.

50. Perrault, C. Donkey Skin [internet-source] / C. Perrault // University of Pittsburgh. – available at: <https://sites.pitt.edu/~dash/perrault11.html>

51. Perrault, C. Little Thumb [internet-source] / C. Perrault // University of Pittsburgh. – available at: <https://sites.pitt.edu/~dash/perrault08.html>

52. Perrault, C. The Master Cat; or, Puss in Boots [internet-source] / C. Perrault // University of Pittsburgh. – available at:

<https://sites.pitt.edu/~dash/perrault04.html>

53. Pfeiffer, L. Snow White and the Seven Dwarfs animated film [1937] [internet-source] / L. Pfeiffer // Encyclopædia Britannica, Inc. – available at:

<https://www.britannica.com/topic/Snow-White-and-the-Seven-Dwarfs-film-1937>

54. Pfeiffer, L. The Wizard of Oz film by Fleming and Vidor [1939] [internet-source] / L. Pfeiffer // Encyclopædia Britannica, Inc. – available at:

<https://www.britannica.com/topic/The-Wizard-of-Oz>

55. Propp and the Hero Journey [internet-source] // Missouri State University. – available at:

<https://courses.missouristate.edu/MarkTrevorSmith/eng200Spring03/ProppStructure.htm>

56. Ring jewellery [internet-source] // Encyclopædia Britannica, Inc. – available at: <https://www.britannica.com/art/ring-jewelry>

57. Schwabe, C. The Fairy Tale and Its Uses in Contemporary New Media and Popular Culture Introduction / C. Schwabe // Humanities. – 2016.
58. Shrek [internet-source] // IMDb. – available at:
<https://www.imdb.com/title/tt0126029/>
59. Sinclair, C. Holiday House: a series of tales / C. Sinclair // Leopold Classic Library. – 2016. – 260 p.
60. Snow White [internet-source] // IMDb. – available at:
<https://www.imdb.com/title/tt6208148/>
61. Tales Similar To Bremen Town Musicians [internet-source] // SurLaLune fairytales.com. – available at:
<https://www.surlalunefairytales.com/oldsite/bremontown/other.html>
62. Tales Similar To Three Little Pigs [internet-source] // SurLaLune fairytales.com. – available at:
<https://www.surlalunefairytales.com/oldsite/threepigs/other.html>
63. Tchapanian, V. Traditional Fairy Tales and Shrek / V. Tchapanian // Armenian Folia Anglistika, Lebanese University. – 2021.
64. Windling, T. Les Contes de Fées: The Literary Fairy Tales of France / T. Windling // Realms of Fantasy. – 2000.
65. Windling, T. Queen Victoria's Book of Spells, Introduction: Fantasy, Magic, & Fairyland in 19th Century England [internet-source] / T. Windling. – available at: <https://www.terriwindling.com/anthologies/fantasy-magic-fairyland-in-19th-century-england.html>
66. Windling, T. White as Ricotta, Red as Wine: The Magic Lore of Italy / T. Windling // Realms of Fantasy. – 1995.
67. Ziolkowski, J. M. Fairy tales from before fairy tales: the medieval Latin past of wonderful lies / J. M. Ziolkowski // The University of Michigan Press. – 2007. – 512 p.
68. Zipes, J. Foreword: Grounding the Spell: The Fairy Tale Film and Transformation / J. Zipes // Fairy Tale Films: Visions of Ambiguity. – 2010. – 6 p.

69. Zipes, J. The Dark Side of Beauty and the Beast: The Origins of the Literary Fairy Tale for Children / J. Zipes // Children's Literature Association Quarterly. – 1981. – p. 119-125.

70. Zipes, J. Victorian fairy tales: the revolt of the fairies and elves / J. Zipes // Routledge. – 1987. – 412 p.

71. Zipes, J. When Dreams Came True. Classical Fairy Tales and Their Tradition / J. Zipes // Routledge. – 2007. – 336 p.

SUPPORTING MATERIALS

1. Jacobs, J. English Fairy Tales. Cap O' Rushes / J. Jacobs. – 1890. – Available at:

https://www.gutenberg.org/cache/epub/7439/pg7439-images.html#link2H_4_0013

2. Jacobs, J. English Fairy Tales. Mollie Whuppie / J. Jacobs. – 1890. – Available at:

https://www.gutenberg.org/cache/epub/7439/pg7439-images.html#link2H_4_0024

3. Jacobs, J. English Fairy Tales. Lazy Jack / J. Jacobs. – 1890. – Available at:
https://www.gutenberg.org/cache/epub/7439/pg7439-images.html#link2H_4_0029

4. Jacobs, J. English Fairy Tales. The Story of the Three Little Pigs / J. Jacobs. – 1890. – Available at:

https://www.gutenberg.org/cache/epub/7439/pg7439-images.html#link2H_4_0016

5. Jacobs, J. English Fairy Tales. How Jack Went to Seek His Fortune / J. Jacobs. – 1890. – Available at:

https://www.gutenberg.org/cache/epub/7439/pg7439-images.html#link2H_4_0007

APPENDICES

Appendix 1

CAP O' RUSHES

Well, there was once a very rich gentleman, and he'd three daughters, and he thought he'd see how fond they were of him. So he says to the first, "How much do you love me, my dear?"

"Why," says she, "as I love my life."

"That's good," says he.

So he says to the second, "How much do you love me, my dear?"

"Why," says she, "better nor all the world."

"That's good," says he.

So he says to the third, "How much do you love me, my dear?"

"Why, I love you as fresh meat loves salt," says she.

Well, he was that angry. "You don't love me at all," says he, "and in my house you stay no more." So he drove her out there and then, and shut the door in her face.

Well, she went away on and on till she came to a fen, and there she gathered a lot of rushes and made them into a kind of a sort of a cloak with a hood, to cover her from head to foot, and to hide her fine clothes. And then she went on and on till she came to a great house.

"Do you want a maid?" says she.

"No, we don't," said they.

"I haven't nowhere to go," says she; "and I ask no wages, and do any sort of work," says she.

"Well," says they, "if you like to wash the pots and scrape the saucepans you may stay," said they.

So she stayed there and washed the pots and scraped the saucepans and did all the dirty work. And because she gave no name they called her "Cap o' Rushes."

Well, one day there was to be a great dance a little way off, and the servants were allowed to go and look on at the grand people. Cap o' Rushes said she was too tired to go, so she stayed at home.

But when they were gone she offed with her cap o' rushes, and cleaned herself, and went to the dance. And no one there was so finely dressed as her.

Well, who should be there but her master's son, and what should he do but fall in love with her the minute he set eyes on her. He wouldn't dance with any one else.

But before the dance was done Cap o' Rushes slipt off, and away she went home. And when the other maids came back she was pretending to be asleep with her cap o' rushes on.

Well, next morning they said to her, "You did miss a sight, Cap o' Rushes!"

"What was that?" says she.

"Why, the beautifullest lady you ever see, dressed right gay and ga'. The young master, he never took his eyes off her."

"Well, I should have liked to have seen her," says Cap o' Rushes.

"Well, there's to be another dance this evening, and perhaps she'll be there."

But, come the evening, Cap o' Rushes said she was too tired to go with them. Howsoever, when they were gone, she offed with her cap o' rushes and cleaned herself, and away she went to the dance.

The master's son had been reckoning on seeing her, and he danced with no one else, and never took his eyes off her. But, before the dance was over, she slipt off, and home she went, and when the maids came back she, pretended to be asleep with her cap o' rushes on.

Next day they said to her again, "Well, Cap o' Rushes, you should ha' been there to see the lady. There she was again, gay and ga', and the young master he never took his eyes off her."

"Well, there," says she, "I should ha' liked to ha' seen her."

"Well," says they, "there's a dance again this evening, and you must go with us, for she's sure to be there."

Well, come this evening, Cap o' Rushes said she was too tired to go, and do what they would she stayed at home. But when they were gone she offed with her cap o' rushes and cleaned herself, and away she went to the dance.

The master's son was rarely glad when he saw her. He danced with none but her and never took his eyes off her. When she wouldn't tell him her name, nor where she came from, he gave her a ring and told her if he didn't see her again he should die.

Well, before the dance was over, off she slipped, and home she went, and when the maids came home she was pretending to be asleep with her cap o' rushes on.

Well, next day they says to her, "There, Cap o' Rushes, you didn't come last night, and now you won't see the lady, for there's no more dances."

"Well I should have rarely liked to have seen her," says she.

The master's son he tried every way to find out where the lady was gone, but go where he might, and ask whom he might, he never heard anything about her. And he got worse and worse for the love of her till he had to keep his bed.

"Make some gruel for the young master," they said to the cook. "He's dying for the love of the lady." The cook she set about making it when Cap o' Rushes came in.

"What are you a-doing of?", says she.

"I'm going to make some gruel for the young master," says the cook, "for he's dying for love of the lady."

"Let me make it," says Cap o' Rushes.

Well, the cook wouldn't at first, but at last she said yes, and Cap o' Rushes made the gruel. And when she had made it she slipped the ring into it on the sly before the cook took it upstairs.

The young man he drank it and then he saw the ring at the bottom.

"Send for the cook," says he.

So up she comes.

"Who made this gruel here?" says he.

"I did," says the cook, for she was frightened.

And he looked at her,

"No, you didn't," says he. "Say who did it, and you shan't be harmed."

“Well, then, ‘twas Cap o’ Rushes,” says she.

“Send Cap o’ Rushes here,” says he.

So Cap o’ Rushes came.

“Did you make my gruel?” says he.

“Yes, I did,” says she.

“Where did you get this ring?” says he.

“From him that gave it me,” says she.

“Who are you, then?” says the young man.

“I’ll show you,” says she. And she offed with her cap o’ rushes, and there she was in her beautiful clothes.

Well, the master’s son he got well very soon, and they were to be married in a little time. It was to be a very grand wedding, and every one was asked far and near. And Cap o’ Rushes’ father was asked. But she never told anybody who she was.

But before the wedding she went to the cook, and says she:

“I want you to dress every dish without a mite o’ salt.”

“That’ll be rare nasty,” says the cook.

“That doesn’t signify,” says she.

“Very well,” says the cook.

Well, the wedding-day came, and they were married. And after they were married all the company sat down to the dinner. When they began to eat the meat, that was so tasteless they couldn’t eat it. But Cap o’ Rushes’ father he tried first one dish and then another, and then he burst out crying.

“What is the matter?” said the master’s son to him.

“Oh!” says he, “I had a daughter. And I asked her how much she loved me. And she said ‘As much as fresh meat loves salt.’ And I turned her from my door, for I thought she didn’t love me. And now I see she loved me best of all. And she may be dead for aught I know.”

“No, father, here she is!” says Cap o’ Rushes. And she goes up to him and puts her arms round him.

And so they were happy ever after.

Appendix 2

MOLLY WHUPPIE

Once upon a time there was a man and a wife had too many children, and they could not get meat for them, so they took the three youngest and left them in a wood. They travelled and travelled and could see never a house. It began to be dark, and they were hungry. At last they saw a light and made for it; it turned out to be a house. They knocked at the door, and a woman came to it, who said: "What do you want?" They said: "Please let us in and give us something to eat." The woman said: "I can't do that, as my man is a giant, and he would kill you if he comes home." They begged hard. "Let us stop for a little while," said they, "and we will go away before he comes." So she took them in, and set them down before the fire, and gave them milk and bread; but just as they had begun to eat a great knock came to the door, and a dreadful voice said:

"Fee, fie, fo, fum,

I smell the blood of some earthly one.

Who have you there wife?" "Eh," said the wife, "it's three poor lassies cold and hungry, and they will go away. Ye won't touch 'em, man." He said nothing, but ate up a big supper, and ordered them to stay all night. Now he had three lassies of his own, and they were to sleep in the same bed with the three strangers.

The youngest of the three strange lassies was called Molly Whuppie, and she was very clever. She noticed that before they went to bed the giant put straw ropes round her neck and her sisters', and round his own lassies' necks he put gold chains. So Molly took care and did not fall asleep, but waited till she was sure every one was sleeping sound. Then she slipped out of the bed, and took the straw ropes off her own and her sisters' necks, and took the gold chains off the giant's lassies. She then put the straw ropes on the giant's lassies and the gold on herself and her sisters, and lay down.

And in the middle of the night up rose the giant, armed with a great club, and felt for the necks with the straw. It was dark. He took his own lassies out of bed on to the floor, and battered them until they were dead, and then lay down again, thinking

he had managed fine. Molly thought it time she and her sisters were out of that, so she wakened them and told them to be quiet, and they slipped out of the house. They all got out safe, and they ran and ran, and never stopped until morning, when they saw a grand house before them. It turned out to be a king's house: so Molly went in, and told her story to the king. He said: "Well, Molly, you are a clever girl, and you have managed well; but, if you would manage better, and go back, and steal the giant's sword that hangs on the back of his bed, I would give your eldest sister my eldest son to marry." Molly said she would try.

So she went back, and managed to slip into the giant's house, and crept in below the bed. The giant came home, and ate up a great supper, and went to bed. Molly waited until he was snoring, and she crept out, and reached over the giant and got down the sword; but just as she got it out over the bed it gave a rattle, and up jumped the giant, and Molly ran out at the door and the sword with her; and she ran, and he ran, till they came to the "Bridge of one hair"; and she got over, but he couldn't, and he says, "Woe worth ye, Molly Whuppie! never ye come again." And she says "Twice yet, carle," quoth she, "I'll come to Spain." So Molly took the sword to the king, and her sister was married to his son.

Well, the king he says: "Ye've managed well, Molly; but if ye would manage better, and steal the purse that lies below the giant's pillow, I would marry your second sister to my second son." And Molly said she would try. So she set out for the giant's house, and slipped in, and hid again below the bed, and waited till the giant had eaten his supper, and was snoring sound asleep. She slipped out, and slipped her hand below the pillow, and got out the purse; but just as she was going out the giant wakened, and ran after her; and she ran, and he ran, till they came to the "Bridge of one hair," and she got over, but he couldn't, and he said, "Woe worth ye, Molly Whuppie! never you come again." "Once yet, carle," quoth she, "I'll come to Spain." So Molly took the purse to the king, and her second sister was married to the king's second son.

After that the king says to Molly: "Molly, you are a clever girl, but if you would do better yet, and steal the giant's ring that he wears on his finger, I will give you my

youngest son for yourself.” Molly said she would try. So back she goes to the giant’s house, and hides herself below the bed. The giant wasn’t long ere he came home, and, after he had eaten a great big supper, he went to his bed, and shortly was snoring loud. Molly crept out and reached over the bed, and got hold of the giant’s hand, and she pulled and she pulled until she got off the ring; but just as she got it off the giant got up, and gripped her by the hand, and he says: “Now I have catcht you, Molly Whuppie, and, if I had done as much ill to you as ye have done to me, what would ye do to me?”

Molly says: “I would put you into a sack, and I’d put the cat inside with you, and the dog aside you, and a needle and thread and a shears, and I’d hang you up upon the wall, and I’d go to the wood, and choose the thickest stick I could get, and I would come home, and take you down, and bang you till you were dead.”

“Well, Molly,” says the giant, “I’ll just do that to you.”

So he gets a sack, and puts Molly into it, and the cat and the dog beside her, and a needle and thread and shears, and hangs her up upon the wall, and goes to the wood to choose a stick.

Molly she sings out: “Oh, if ye saw what I see.”

“Oh,” says the giant’s wife, “what do ye see, Molly?”

But Molly never said a word but, “Oh, if ye saw what I see!”

The giant’s wife begged that Molly would take her up into the sack till she would see what Molly saw. So Molly took the shears and cut a hole in the sack, and took out the needle and thread with her, and jumped down and helped the giant’s wife up into the sack, and sewed up the hole.

The giant’s wife saw nothing, and began to ask to get down again; but Molly never minded, but hid herself at the back of the door. Home came the giant, and a great big tree in his hand, and he took down the sack, and began to batter it. His wife cried, “It’s me, man;” but the dog barked and the cat mewed, and he did not know his wife’s voice. But Molly came out from the back of the door, and the giant saw her, and he after her; and he ran and she ran, till they came to the “Bridge of one hair,”

and she got over but he couldn't; and he said, "Woe worth you, Molly Whuppie! never you come again." "Never more, carle," quoth she, "will I come again to Spain."

So Molly took the ring to the king, and she was married to his youngest son, and she never saw the giant again.

Appendix 3

LAZY JACK

Once upon a time there was a boy whose name was Jack, and he lived with his mother on a common. They were very poor, and the old woman got her living by spinning, but Jack was so lazy that he would do nothing but bask in the sun in the hot weather, and sit by the corner of the hearth in the winter-time. So they called him Lazy Jack. His mother could not get him to do anything for her, and at last told him, one Monday, that if he did not begin to work for his porridge she would turn him out to get his living as he could.

This roused Jack, and he went out and hired himself for the next day to a neighbouring farmer for a penny; but as he was coming home, never having had any money before, he lost it in passing over a brook. "You stupid boy," said his mother, "you should have put it in your pocket." "I'll do so another time," replied Jack.

On Wednesday, Jack went out again and hired himself to a cow-keeper, who gave him a jar of milk for his day's work. Jack took the jar and put it into the large pocket of his jacket, spilling it all, long before he got home. "Dear me!" said the old woman; "you should have carried it on your head." "I'll do so another time," said Jack.

So on Thursday, Jack hired himself again to a farmer, who agreed to give him a cream cheese for his services. In the evening Jack took the cheese, and went home with it on his head. By the time he got home the cheese was all spoilt, part of it being lost, and part matted with his hair. "You stupid lout," said his mother, "you should have carried it very carefully in your hands." "I'll do so another time," replied Jack.

On Friday, Lazy Jack again went out, and hired himself to a baker, who would give him nothing for his work but a large tom-cat. Jack took the cat, and began

carrying it very carefully in his hands, but in a short time pussy scratched him so much that he was compelled to let it go. When he got home, his mother said to him, “You silly fellow, you should have tied it with a string, and dragged it along after you.” “I’ll do so another time,” said Jack.

So on Saturday, Jack hired himself to a butcher, who rewarded him by the handsome present of a shoulder of mutton. Jack took the mutton, tied it to a string, and trailed it along after him in the dirt, so that by the time he had got home the meat was completely spoilt. His mother was this time quite out of patience with him, for the next day was Sunday, and she was obliged to make do with cabbage for her dinner. “You ninney-hammer,” said she to her son; “you should have carried it on your shoulder.” “I’ll do so another time,” replied Jack.

On the next Monday, Lazy Jack went once more, and hired himself to a cattle-keeper, who gave him a donkey for his trouble. Jack found it hard to hoist the donkey on his shoulders, but at last he did it, and began walking slowly home with his prize. Now it happened that in the course of his journey there lived a rich man with his only daughter, a beautiful girl, but deaf and dumb. Now she had never laughed in her life, and the doctors said she would never speak till somebody made her laugh. This young lady happened to be looking out of the window when Jack was passing with the donkey on his shoulders, with the legs sticking up in the air, and the sight was so comical and strange that she burst out into a great fit of laughter, and immediately recovered her speech and hearing. Her father was overjoyed, and fulfilled his promise by marrying her to Lazy Jack, who was thus made a rich gentleman. They lived in a large house, and Jack’s mother lived with them in great happiness until she died.

Appendix 4

THE STORY OF THE THREE LITTLE PIGS

Once upon a time when pigs spoke rhyme
And monkeys chewed tobacco,
And hens took snuff to make them tough,
And ducks went quack, quack, quack, O!

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

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

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

“Little pig, little pig, let me come in.”

To which the pig answered:

“No, no, by the hair of my chiny chin chin.”

The wolf then answered to that:

“Then I’ll huff, and I’ll puff, and I’ll blow your house in.”

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

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

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

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

“Little pig, little pig, let me come in.”

“No, no, by the hair of my chiny chin chin.”

“Then I’ll puff, and I’ll huff, and I’ll blow your house in.”

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

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

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

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

“Little pig, little pig, let me come in.”

“No, no, by the hair of my chiny chin chin.”

“Then I’ll huff, and I’ll puff, and I’ll blow your house in.”

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

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

“Where?” said the little pig.

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

“Very well,” said the little pig, “I will be ready. What time do you mean to go?”

“Oh, at six o’clock.”

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

“Little Pig, are you ready?”

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

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

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

“Where?” said the pig.

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

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

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

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

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

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

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

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

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

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

Appendix 5

HOW JACK WENT TO SEEK HIS FORTUNE

Once on a time there was a boy named Jack, and one morning he started to go and seek his fortune.

He hadn’t gone very far before he met a cat.

“Where are you going, Jack?” said the cat.

“I am going to seek my fortune.”

“May I go with you?”

“Yes,” said Jack, “the more the merrier.”

So on they went, jiggelty-jolt, jiggelty-jolt.

They went a little further and they met a dog.

“Where are you going, Jack?” said the dog.

“I am going to seek my fortune.”

“May I go with you?”

“Yes,” said Jack, “the more the merrier.”

So on they went, jiggelty-jolt, jiggelty-jolt. They went a little further and they met a goat.

“Where are you going, Jack?” said the goat.

“I am going to seek my fortune.”

“May I go with you?”

“Yes,” said Jack, “the more the merrier.”

So on they went, jiggelty-jolt, jiggelty-jolt.

They went a little further and they met a bull.

“Where are you going, Jack?” said the bull.

“I am going to seek my fortune.”

“May I go with you?”

“Yes,” said Jack, “the more the merrier.”

So on they went, jiggelty-jolt, jiggelty-jolt.

They went a little further and they met a rooster.

“Where are you going, Jack?” said the rooster.

“I am going to seek my fortune.”

“May I go with you?”

“Yes,” said Jack, “the more the merrier.”

So on they went, jiggelty-jolt, jiggelty-jolt.

Well, they went on till it was about dark, and they began to think of some place where they could spend the night. About this time they came in sight of a house, and Jack told them to keep still while he went up and looked in through the window. And there were some robbers counting over their money. Then Jack went back and told them to wait till he gave the word, and then to make all the noise they could. So when they were all ready Jack gave the word, and the cat mewed, and the dog barked, and the goat bleated, and the bull bellowed, and the rooster crowed, and all together they made such a dreadful noise that it frightened the robbers all away.

And then they went in and took possession of the house. Jack was afraid the robbers would come back in the night, and so when it came time to go to bed he put the cat in the rocking-chair, and he put the dog under the table, and he put the goat upstairs, and he put the bull down cellar, and the rooster flew up on to the roof, and Jack went to bed.

By-and-by the robbers saw it was all dark and they sent one man back to the house to look after their money. Before long he came back in a great fright and told them his story.

“I went back to the house,” said he, “and went in and tried to sit down in the rocking-chair, and there was an old woman knitting, and she stuck her knitting-needles into me.” That was the cat, you know.

“I went to the table to look after the money and there was a shoemaker under the table, and he stuck his awl into me.” That was the dog, you know.

“I started to go upstairs, and there was a man up there threshing, and he knocked me down with his flail.” That was the goat, you know.

“I started to go down cellar, and there was a man down there chopping wood, and he knocked me up with his axe.” That was the bull, you know.

“But I shouldn't have minded all that if it hadn't been for that little fellow on top of the house, who kept a-hollering, ‘Chuck him up to me-e! Chuck him up to me-e!’” Of course that was the cock-a-doodle-do.

SUMMARY

Ключові слова у британських казках. – Кваліфікаційна робота, манускрипт.

Магістерська робота підготована для ступеню «Магістр» програми 035.041 Філологія – Сучасна англomовна комунікація та переклад і дві західноєвропейські мови. – Київський Національний університет імені Тараса Шевченка – Київ, 2024. – 85 ст.

Ця магістерська робота зосереджена на дослідженні поняття казки та ключових слів і фраз у британських казках на основі п'ятьох, обраних із колекції Джосефа Джейкобса.

Актуальність роботи полягає у тому, що у ній визначаються ключові слова та фрази, які використовують оповідачі для створення сюжетів своїх казок, а саме британських історій; ми намагалися ідентифікувати їх у кожній окремій казці та визначити частоту їх появи в інших історіях, а також охарактеризувати символіку, що стоїть за ними, і значення, яке вони мають у соціокультурному аспекті британського суспільства.

Для того, щоб досягти поставленої мети, було визначено наступні завдання: окреслити поняття казки у глобальному контексті, її історію та ідентифікацію як окремого жанру сторітелінгу; ознайомитися із британськими казками, записами про першу появу та зібраннями, складеними різними колекціонерами; продемонструвати вплив казок на нові медіа та їхні жанри, особливо на фільми, комікси, відеоігри та інші; визначити ключові слова та фрази у підбірці ілюстративного матеріалу дослідження; з'ясувати символізм виявлених ключових понять та визначити їхню конотацію, де це можливо; зробити порівняльний аналіз визначених ключових слів із такими ж, вжитими у казках з інших країн; окреслити соціальний аспект британського життя, зображений у казках й особливо виражений з'ясованими ключовими персонажами та поняттями; визначити культурне значення вибраних ключових слів у британському суспільстві.

Об'єктом дослідження є британські казки, а саме вибірка представлена із п'яти історій із колекції Джозефа Джейкобса «Англійські казки».

Предмет дослідження – ключові слова та фрази, поняття й предмети в обраних казках, їхнє значення та у соціально-культурному просторі британського життя.

Виконавши поставлені перед собою завдання, по-перше, ми ознайомилися із дослідженнями про історію появи казок, а також спробували дати їй означення та окреслити притаманні їй ознаки, виокремивши це поняття серед інших. Ми розглянули доступні джерела, які вивчають саме британські казки, історію їх передавання із минулого та зібрання в антології, серед яких одна із найвідоміших – колекція Джозефа Джейкобса «Англійські казки». До ХІХ століття вони були «забуті» британським суспільством, яке на той час досліджувало інші жанри літератури. Випущені в Англії «Німецькі популярні оповідання» братів Грімм і «Казки Ганса Крістіана Андерсена» викликали новий інтерес до казок, і лише у 1882 році англійські казки були нарешті опубліковані в антології Джозефа Джейкобса.

Дослідження казок у всьому світі показали, що, незважаючи на країну чи культурне походження, історії мають багато спільних тем і їх можна розділити на категорії. Класифікаційна система Арне-Томпсона-Утера, також відома як індекс АТУ, була створена для класифікації народних казок на основі їх мотивів, тем і наративних структур.

Ми також спробували відобразити вплив казок на сучасні медіа, їхні інтерпретації у фільмах, коміксах, елементи у відео- та настільних іграх, використовуючи приклади кіностудії Disney, яка здобула успіх завдяки анімаційним екранізаціям класичних казок, твори письменників Ніла Геймана та Анджея Сапковського, тощо.

У практичній частині дослідження ми визначили ключові слова та фрази у вибраних казках із колекції Дж. Джейкобса, а також спробували дослідити спільні та відмінні елементи і теми, що прослідковуються і в інших історіях, посилення на які також згадані у роботі. Результати аналізу показали, що

деякі британські казки містять у собі кроки розвитку подій, визначені Проппом у його структурі літературної казки. Ключові слова, які найчастіше зустрічаються в таких історіях: перстень, меч, велетень, персонаж Джек, домашні тварини, такі як коти, собаки, свині, багатство, король, заможний джентльмен, тощо.

Ми розглянули ці ключові поняття як символи у контексті казок і фольклору загалом, а також порівняли їх із казками інших народів світу, щоб побачити закономірність їхньої появи у різних версіях. Ми виявили, що незважаючи на однакову структуру сюжету, версії однієї історії в різних культурах не мають багато спільних ключових понять або сюжетних ліній, що залежить від особливостей їхнього походження.

Щодо символіки та конотації, то юний герой завжди має позитивні риси характеру, тоді як зло в історії представлено кимось негативним, небезпечним або страшним, наприклад, велетнем, вовком чи розбійниками. Домашні істоти також зображують корисних і добрих персонажів, тоді як дикі звірі становлять загрозу для звичайних людей.

Зрештою, ми спробували окреслити соціально-культурний бік казок, а особливо їх ключових елементів, у британському соціумі і виявили, що такі теми, як сімейні стосунки, шукання молодої людини, або ж такі предмети, як кільце (або обручка) чи меч, є універсальними і можуть бути віднайдені і в інших версіях історій, однак вони мають особливе значення в британській історії та культурі. Головний герой майже завжди представляє демографічну групу молодшого віку, оскільки вони недосвідчені та готові вирушити у подорож. Серед соціальних прошарків, зображених у казках, ми зазвичай зустрічаємо звичайних людей, від бідних до багатих родин і навіть королівських осіб. Відхилення від суспільних норм зображують негативні персонажі, наприклад, розбійники.