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**Discursive strategies of shaping moral emotions in English author's fairy tales
of the 19th century**

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Introduction

Fairy tales are one of the most powerful elements of culture, an element that is often underestimated, but it is in many ways decisive for the formation of worldview and moral position in society. According to the positions of many scientists, fairy tales have always been an important part of our cultural heritage, acting as a bearer of moral lessons and ethical values. The stories revealed to us in fairy tales are extremely rich and varied but one thing remains unchanged – their potential to influence the formation of moral emotions and values in people. If we consider fairy tales as an important tool that helps society adopt and transmit its ideas about justice, morality and dignity, then they become a research area for studying their influence on the formation of moral emotions in people.

The **object** of the paper is discursive strategies of shaping moral emotions in English author's fairy tales of the 19th century.

The **subject** of the study is pragmatics of discursive strategies for shaping moral emotions in English author's fairy tales of the 19th century.

The **aim** of the research is to analyze and categorize discursive strategies for shaping moral emotions in English author's fairy tales of the 19th century.

To achieve the goal of the study the following **objectives** are set:

- to analyze the discursive organization of English author's fairy tales of the 19th century;
- to define the phenomena of author's fairy tales;
- to provide an inventory of target moral emotions in English author's fairy tales of the 19th century;
- to outline the key features of emotional communication;
- to outline the types of discursive strategies for shaping moral emotions in English author's fairy tales of the 19th century;
- to consider the most efficient discursive strategies of rendering the emotion.

The structure of the work is determined by its aim and objectives. The study consists of the introduction, two chapters, conclusions and references.

The material of the research is fairy tales rewritten by the most popular English writer of fairy tales Joseph Jacobs.

The topicality of the research lies in the need to analyze the discursive strategies of expressing moral emotions based on the analysis of the English fairy tale discourse of the 19th century.

The theoretical value of the master's thesis lies in the fact that it is one of the few attempts to research discursive strategies of the manifestation of emotions in the English author's fairy-tale discourse of the 19th century.

The practical value of the results obtained in the study lies in their contribution to raising public awareness of the development of emotional strategies on the example of English fairy tales of the 19th century, which are still an important part of the linguistic and cultural space of the English-speaking world.

The novelty of the research lies in the in-depth analysis of discursive strategies used to represent emotions in the 19th-century English author's fairy tales.

CHAPTER 1

DISCURSIVE ORGANIZATION OF FAIRY TALES

1.1. Discursive strategy as a methodological device for qualitative linguistic analysis

The study of discourse as we know it now appeared in 1970, however, before that, there were plenty of attempts to introduce the discipline. For instance, more than two thousand years ago writers formed structural models for poems to discern the whole pattern of the text (Van Dijk and Kintsch, 1983, p. 1). Moreover, in the late 1960s anthropologists and ethnologists provided qualitative structural analyses of a variety of verbal art, such as myths or folktales, since that was an integral part of studies not only of the grammatical part of the text but also of the entire framework of communicative events in various cultures (Van Dijk and Kintsch, 1983, p. 2).

Although linguists have dedicated considerable time to developing and studying the theory of discourse, there is still no universally accepted definition for this concept. It is approached from various perspectives, including as a communicative process, a text, a system, and a communicative event. Modern discourse studies emphasize the priority of cognitive and communicative factors in the analysis of language and speech, explaining them by the linkage between verbal and social communication of an individual. Through this approach, researchers try to identify the relation between the cognitive, communicative, and verbal features of interaction among individuals as social interaction (Frolova, 2009, p. 246).

A Ukrainian linguist I. Frolova identifies the organizing component of discursive formation as a pragmatic aspect of discourse (Frolova, 2009, p. 242).

Accordingly, the strategy is the main category of pragma-oriented research in identifying the macro-intention of discourse participants (Frolova, 2009, p. 242). The Norwegian psychologist R. M. Blakar (1979) argued that “language is a tool of social power” (p. 133) and defined speech acts as inherently strategic, because in any act of verbal communication, communicants have certain non-communicative

goals that govern their activities, and any statement indicates the presence of a certain strategy (Blakar, 1979, p. 167). The American scientific researcher in the field of sociolinguistics R. Lakoff claims (1990), “We all manipulate language and we do it all the time” (p. 11). A German researcher K. Wesson stated that even when communicants do not consciously organize their speech actions into a certain strategy, a high degree of their socialization ensures the strategic origin of these actions even in the absence of a conscious strategic intention (Frolova, 2009, p. 244). As a result, discourse participants directly affect the conversation through the strategies they prefer to select. For linguists, the concept of strategy is to find out how efficient speech items are in the achievement of non-communicative goals.

Shevchenko stated that such focusing on discourse strategy could be called discursive revolution and provides a new definition of discourse as a cognitive-communicative paradigm, an integral phenomenon, a thought-communicative activity that is a combination of process and result and includes both extra-lingual and actually linguistic aspects (Shevchenko, 2006, p. 152). Therefore, discourse is determined as a linguistic device to express mentality and ideology.

According to Fairclough, who is well-known in the field of critical discourse analysis (CDA), discourse can be seen as a type of social activity (Fairclough, 1989, p. 17). He highlights the importance of language not as a way of conveying information, but also as a means of expressing ideology and power. The link between language, power, and ideology is implicit, so the goal of discourse analysis should be to make this connection visible and to uncover the hidden forces in the system of social relations and their implicit impact on the system (Zuo, 2019, p. 996). A broader definition of discourse is suggested by Foucault. The French philosopher emphasizes a socio-historical component of discourse and specifies it as a way of presenting social practice, as a type of knowledge – it is a limited number of people’s statements about their social practice, which helps to establish a group of conditions of their existence; discourse is a fragment of history (Foucault, 1972, p. 117).

Zuo X. identifies six categories of action processes in discourse analysis: physical actions, cognitive actions, relational actions, behavioral actions, verbal

actions, and existential actions (Zuo, 2019, p. 998). Each process is unique and significant in social practices since they complement each other in understanding the phenomenon. As an example, the author mentions one of Trump's lines from his verbose political speeches: "*The Bible tells us how good and pleasant it is when God's people live together in unity*" (Zuo, 2019, p. 999). This illustration showcases the compound of verbal, mental, relational, and behavioral processes because as soon as the expression reaches the recipient it will launch perception, deliberation, response, and action, which are inseparable processes of human cognitive performance. Therefore, the sender of the message has the ability to influence the sensitivity of the addressee through the discourse policies.

An outstanding figure in the field of sociolinguistics of the 20th century, John J. Gumperz, contributed to the study of discourse analysis. His method was based on ethnographic research that helped him to detect, compare, and interpret the linguistic peculiarities of speakers from three continents (Gal, 2013, 118). The goal of Gumperz was to elucidate speakers' perceptions of the information, so he involved them in the collaboration, where they were supposed to listen to the recordings of their own interactions to explicate, elaborate, and guess about their own and others' interpretations (Gal S., 2013, 118). His study on the phenomenon of miscommunication displayed that even if speakers use the "same" language, different social backgrounds determine the outcome of the conversation (Gal, 2013, p. 118).

J. Gumperz aimed to create a model of effective communication, where the orator could operate a set of goal-oriented procedures to come to a tentative conclusion regarding the conversational actions and intentions of others (Gal, 2013, p. 124). Gumperz took into consideration even the smallest signs (prosody, voice quality, rhythm, gaze, formulaic expressions, contrasting lexical and syntactic formulations), that affect discourse coherence because these linguistic features can act as indicators of contextual presuppositions, a process known as conversational inference (Gal, 2013, p. 124). As a result, we get a model, where cues are signals that help people understand what is being said and how it should be interpreted.

Analyzing these signals listeners make assumptions about the context of the statement and decide how to respond to it accurately. J. Gumperz identified this algorithm as a metacommunicative process (Gal, 2013, p. 124), which is an inseparable part of a sociolinguistic theory (Wald, 1985, p. 81).

Wodak (2015) specified five types of discursive strategies: referential or nomination, predication, argumentation, perspectivization, and intensification (p. 8).

Referential or nomination strategy names a discursive structure of actors or objects as well as processes and actions. To designate them, devices like deictic expressions, anthroponyms, metonymies, metaphors, synecdoches, etc. are used.

- *“So married they were, and the whole kingdom was filled with joy at the wedding”* (Jacobs, 2005, p. 25).
- *“Well, she was that frightened, she’d always been such a gatless girl, that she didn’t so much as know how to spin, and what was she to do to-morrow with no one to come nigh her to help her? She sat down on a stool in the kitchen, and law! how she did cry!”* (Jacobs, 2005, p. 10)
- *“Well, what should there be but the funniest little black thing you ever set eyes on. And what was that doing, but that had a little spinning-wheel, and that was spinning wonderful fast, and twirling that’s tail. And as that span that sang: “Nimmy nimmy not // My name’s Tom Tit Tot”* (Jacobs, 2005, p. 12).
- *“IN THE DAYS of the great Prince Arthur, there lived a mighty magician, called Merlin, the most learned and skilful enchanter the world has ever seen”* (Jacobs, 2005, p. 89).
- *“Merlin was much pleased with the kindness of the ploughman and his wife; but he could not help noticing that though everything was neat and comfortable in the cottage, they seemed both to be very unhappy. He therefore asked them why they were so melancholy, and learned that they were miserable because they had no children”* (Jacobs, 2005, p. 89).

The predication strategy is used to characterize actors, objects, processes, and actions. This strategy tends to stereotype common phenomena, giving them radically negative or positive traits. A wide range of devices is required from epithets to

rhetorical figures (metonymies, hyperboles, litotes, euphemisms). It is important to note, that this type of discursive strategy is extensively used in fairy tales to emphasize the border between good and evil.

- *“He was brisk and of a ready lively wit, so that nobody or nothing could worst him”* (Jacobs, 2005, p. 63).
- *“In those days the Mount of Cornwall was kept by a huge giant named Cormoran. He was eighteen feet in height, and about three yards round the waist, of a fierce and grim countenance, the terror of all the neighbouring towns and villages”* (Jacobs, 2005, p. 63).
- *“Well, when the girl heard this, she felt as if she could have jumped out of her skin for joy, but she didn’t say a word”* (Jacobs, 2005, p. 12).
- *“Then that looks at her with that’s eyes like a coal o’ fire, and that says: “Woman, there’s only to-morrow night, and then you’ll be mine!” And away it flew. Well, she felt that horrid”* (Jacobs, 2005, p. 12).
- *“And her stepmother hated her because she was more beautiful than herself, and she was very cruel to her. ... and said to her: “Go, fill it at the Well of the World’s End and bring it home to me full, or woe betide you”* (Jacobs, 2005, p. 134).
- *“There was no time to waste words; so the farmer mounted his horse and rode off after Jack Hannaford”* (Jacobs, 2005, p. 31).
- *“So she hated her sister for taking away Sir William’s love, and day by day her hate grew upon her, and she plotted and she planned how to get rid of her”* (Jacobs, 2005, p. 32).
- *“But Jack hadn’t half finished these when thump! thump! thump! the whole house began to tremble with the noise of someone coming”* (Jacobs, 2005, p. 42).
- *“So they lived on the bag of gold for some time, but at last they came to the end of that so Jack made up his mind to try his luck once more up at the top of the beanstalk”* (Jacobs, 2005, p. 42).

Argumentation strategy is employed in the text to emphasize the truth of the plot's development, whether it has already occurred or is yet to happen. Here the cause-and-effect relationship plays a significant role.

- *“Everybody at his approach ran out of their houses, while he seized on their cattle, making nothing of carrying half-a-dozen oxen on his back at a time; and as for their sheep and hogs, he would tie them round his waist like a bunch of tallow-dips. He had done this for many years, so that all Cornwall was in despair”* (Jacobs, 2005, p. 63).
- *“Well, she backed a step or two, and she looked at it, and then she laughed out, and says she, pointing her finger at it: “NIMMY NIMMY NOT, YOUR NAME’S TOM TIT TOT!” Well, when that heard her, that gave an awful shriek and away that flew into the dark, and she never saw it any more”* (Jacobs, 2005, p. 13).
- *“That night they were all gathered in the castle hall to hear the great harper—king and queen, their daughter and son, Sir William and all their Court. And first the harper sang to his old harp, making them joy and be glad or sorrow and weep just as he liked”* (Jacobs, 2005, p. 33).
- *“The news of Jack’s victory soon spread over all the West of England, so that another giant, named Blunderbore, hearing of it, vowed to be revenged on Jack, if ever he should light on him. This giant was the lord of an enchanted castle situated in the midst of a lonesome wood”* (Jacobs, 2005, p. 64).
- *“Jack made the best of his way by travelling as fast as he could, but lost his road, and was benighted, and could find any habitation until, coming into a narrow valley, he found a large house, and in order to get shelter took courage to knock at the gate. But what was his surprise when there came forth a monstrous giant with two heads; yet he did not appear so fiery as the others were, for he was a Welsh giant, and what he did was by private and secret malice under the false show of friendship”* (Jacobs, 2005, p. 65).

Perspectivization discursive strategy is commonly used in monologues or characters' interaction to express their viewpoint. The usage of this strategy is traced in conversations through direct or indirect speech, quotation marks, etc.

- *“What’s my name?” that says, as that gave her the skeins.
“Is that Solomon?” she says, pretending to be afeard.
“Noo, t’ain’t,” that says, and that came further into the room.
“Well, is that Zebedee?” says she again.
“Noo, t’ain’t,” says the impet. And then that laughed and twirled that’s tail till you couldn’t hardly see it.
“Take time, woman,” that says; “next guess, and you’re mine.” And that stretched out that’s black hands at her” (Jacobs, 2005, p. 13).*
- *“And he said, “I see nothing at all here but great trees around me; and if I stay here, maybe I shall go mad before I see anything.” The young man’s father was out all this time, when this talk was going on between him and his poor old mother” (Jacobs, 2005, p. 52).*
- *“Oh, but,” quoth Jack, “here’s the king’s son a-coming with a thousand men in armour to kill you and destroy all that you have!” (Jacobs, 2005, p. 67).*
- *“Just at that moment they heard the noise of some one approaching, and a loud voice was heard saying: “Fee, fi, fo, fum, I smell the blood of a Christian man, Be he dead, be he living, with my brand, I’ll dash his brains from his brain-pan” (Jacobs, 2005, p. 79).*

Intensification or mitigation strategy is used to adjust the power of the expression. The range of devices embraces verbs of saying or feeling, hesitations, tag questions, hyperboles, litotes, etc.

- *“You can, can you?” yelped the fox, and he snapped up the Johnny-cake in his sharp teeth in the twinkling of an eye” (Jacobs, 2005, p. 100).*
- *“Then that looks at her with that’s eyes like a coal o’ fire, and that says: “Woman, there’s only to-morrow night, and then you’ll be mine!” And away it flew” (Jacobs, 2005, p. 12).*

- *“Oh! please mum, do give me something to eat, mum. I’ve had nothing to eat since yesterday morning, really and truly, mum,” says Jack. “I may as well be broiled, as die of hunger”* (Jacobs, 2005, p. 42).
- *“Goodness gracious me! It’s my old man,” said the ogre’s wife, “what on earth shall I do? Here, come quick and jump in here.” And she bundled Jack into the oven just as the ogre came in”* (Jacobs, 2005, p. 42).
- *“... and a dreadful voice said: “Fee, fie, fo, fum, I smell the blood of some earthly one. Who have you there wife?”* (Jacobs, 2005, p. 81).
- *“The king jumped so high at the joy which the news gave him, that his turban dropped off his head. “Bring this creature to me,” says he; “vermin are dreadful in a court, and if she will perform what you say, I will load your ship with gold and jewels in exchange for her”* (Jacobs, 2005, p. 109).
- *“One of the king’s knights who had escorted the new queen, cried out in admiration: “Surely this northern Princess is the loveliest of her kind.” At that the new queen flushed up and cried out: “At least your courtesy might have excepted me,” and then she muttered below her breath: “I’ll soon put an end to her beauty”* (Jacobs, 2005, p. 115).
- *“Well, then Madge Magpie took some feathers and stuff and lined the nest very comfortably with it. “That suits me,” cried the starling, and off it flew; and very comfortable nests have starlings”* (Jacobs, 2005, p. 123).

R. Wodak also represents the universal questionnaire to identify the type of discursive strategies (2015, p. 13):

1. In terms of linguistic expression, how do we name and refer to individuals, objects, events, processes, and actions?
2. What specific traits and attributes are associated with social actors, objects, events, and processes?
3. What types of arguments are used in the discourse?
4. From which viewpoint are these names, attributes, and arguments expressed?
5. Are these statements explicitly stated or expressed in a more intense or softened manner?

In conclusion, a discursive strategy refers to a set of actions and verbal exchanges intended to accomplish a particular linguistic objective. In the realm of Critical Discourse Studies, the investigation of language use is extended past the sentence level, while also taking into account other signifiers of meaning, such as visual and auditory components. Language is not a strong source on its own, but rather a tool to acquire and sustain power by powerful individuals. This power is an unbalanced relationship between actors taking up different roles or belonging to different social groups.

1.2. Author's fairy tales of the 19th century as an object of linguistic research

In the English fairy tale discourse two terms are distinguished to designate a fictional story: “folk tale” and “fairy tale” (Миркович, 2017, p. 86). The folk tale was the first initial form of a story that existed in oral tradition through word of mouth. These types of stories were unstructured, characters, places or chronology could have been substituted depending on the speaker, region, or time period. In the course of time, the folk tradition expanded and gradually became necessary to be tracked down as the national heritage. Oral tales were adjusted in order to existent literary standards and recorded by writers. According to Zipes (1988):

“The fairy tale is only one type of appropriation of a particular oral storytelling tradition: the wonder folk tale, often called the Zaubemärchen or the magic tale. As more and more wonder tales were written down in the fifteenth, sixteenth, and seventeenth centuries, they constituted the genre of the literary fairy tale that began establishing its own conventions, motifs, topoi, characters, and plots, based to a large extent on those developed in the oral tradition but altered to address a reading public formed by the aristocracy and the middle classes” (pp. 7-8).

This implies that the first creators and narrators of the European tales were ordinary people, peasants, who pursued various goals: from entertainment to commemorating their community (Zipes, 1988, p. 13). Despite the fact that first folk tales were violent, vulgar, and erotic enough, children still were not left out of the audience when tales were shared (Zipes, 1988, p. 14). According to Tatar (2010),

“Fairy tales have long created potent cocktails of beauty, horror, marvels, violence, and magic, drawing in audiences of all generations over the course of centuries” (p. 55).

American professor Zipes (1988) stated that all fairy tales rewritten by Renaissance authors were designed for adults, so they expanded plots and employed new ideas to make dated stories as pleasant as possible to satisfy upper-class interests (pp. 14-15). From then on, fairy tales gained a new function and became the manual of manners and politeness in society. It should be noted that in the 17th century, theologian Fénelon created some didactic tales for children to make education more fascinating for the young generation (Zipes, 1988, p. 15). However, these stories did not become popular among children since only aristocrats could allow such kind of privilege and fairy tales for adults remained a part of children’s culture. As stated by psychologist Bettelheim B. (1976), fairy tales are an essential part of children’s upbringing because they contain significant messages that reach various levels of the human mind, such as the conscious, preconscious, and unconscious. They tackle common human issues, particularly those involving children, and assist in shaping their personality while also easing unconscious stress (p. 15).

Based on the most ancient archetypes, the author’s fairy tale is focused not only on the genres of folk tales, but also on the assimilation of elements of the previous cultural tradition (Горлова, 2015, p. 12). Literary or author’s fairy tales consist of mythological elements, traditional folklore fairy tales, as well as legends, short stories since authors are free to reference any sources implying their own views.

An author’s fairy tale is far from the folklore source. It is a completely independent work of art with a unique aesthetic concept but it draws figurative material from literary or other folklore sources. In the 18th century first author’s legends and adaptations of folklore tales were introduced to the readership. Though, the literary fairy tale originated and turned into an independent genre in the 19th century (Горлова, 2015, p. 14).

The American researcher of folklore Tatar M. studied the transformation of fairy tales and the main figures who established author's fairy tales in the 19th century in her work *Why Fairy Tales Matter: The Performative and the Transformative*. As Tatar M. stated in her article (2010), famous German brothers, Grimm Jacob and William, collected local German folklore and converted it "into a global archive" (p. 56). Jacobs J. (1986), who gathered and recorded the traditional tales and beliefs of Britain and Ireland, was struck with the Brothers Grimms' compilation: "What Perrault began the Grimms completed. Tom Tit Tot gave way to Rumpelstiltschen, the three Sillies to Hansel and Grethel, and the English Fairy Tale became a *mélange confus* of Perrault and the Grimms" (Jacobs, 1986, p. 289). Tatar M. (2010) remarked that despite the efforts of Jacobs' the German folk narratives migrated into English folklore and gained the dominant position, while Perrault's "Cinderella" with magician godmother displaced the Grimms' cruel "Ashenputtel" and Grimms' "Rotkäppchen" rose in popularity over their French and British equivalents (p. 56). These facts leads to three main conclusions:

- 1) the archetype of each author's fairy tale is unknown;
- 2) the person, who collected folk tales, interpreted them and conveyed in his individual manner;
- 3) the wandering plot was common for many European countries, due to which similar storylines with their own peculiarities can be found in different regions.

The Ukrainian researcher Horlova O. (2015) argued that a literary fairy tale is a genre of individual, not collective creativity and the genre unity of folk tales is opposed to the individual diversity of the author's tales (p. 15). The author implies his own worldview and emphasizes moral and philosophical principles relevant to his period of time. Moreover, the creator may include biographical data. For instance, Lewis Carroll chose a teacher from the college and his daughters as characters in his fairy tales; Milne A. implied conversations with his son into his works (Горлова, 2015, p. 15).

For a long time, the fairy tale has been the main field of scientific interest of historians, folklorists, and cultural anthropologists. Linguists find fairy tales a valuable subject of research as they provide valuable perceptions of language usage, structure, and evolution. As Bagasheva-Koleva M. (2013) stated, “Studying differences registered in the language of texts addressed to the audience is supposed to give clues for further understanding the nature of human culture thus adding to its further general modeling” (p. 52-53). Fairy tales provide essential data for researchers to study how language has been used over time and how it has evolved. Fairy tales are of particular interest to linguistic experts as they have been orally transmitted across generations, which gives an opportunity to understand the process of language acquisition and how language use differs across cultures and regions. Here are some examples of investigated problems of fairy tales: semiolinguistics (Мосъпан, 2011), lexical-semantic and stylistic devices (Сайко, 2018; Кіщенко, 2019; Reshytko, 2020), gender studies (Романенко, 2013; Романенко, 2014), pragmatics (Кузнєцова & Кузнєцова, 2014).

Outstanding research of English author’s fairy tales of the 19th century, which partly refers to our study, belongs to Soloshchuk and Chebotarova. (2022). The Ukrainian linguists devoted their article to the kinesic means of communication in the English fairy tale. In the authors’ opinion, fairy-tale discourse contributes to the creation and memorization of kinesic means of communication peculiar to a certain ethnocultural environment, the patterns of their use and decoding features, because fairy-tale characters are trusted by both children and adults (Солощук & Чеботарьова, 2022, p. 66).

Furthermore, they analyzed the most used non-verbal communicative means, such as a look, a smile, gestures, and graded their use in direct correlation with discursive situations. Especially valuable, in our opinion, is the fact that the researchers analyzed the gender factor of the heroes of English fairy tales of the 19th century in connection with various communication strategies and functions. We consider this area of research to be particularly promising in terms of the great interest in interdisciplinary gender studies in the 21st century.

To conclude, the author's fairy tale is a type of literary fairy tale written by one author and exists only in one version. It is known for its various plots that reflect real-life situations. Key features of this genre include the use of folklore traditions, the presence of the author's worldview, and a combination of reality and fantasy.

1.3. Morality and moral emotions as discursive constructs of normality in author's fairy tales

It is well known that moral lessons are an essential part of most fairy tales – regardless of the plot, origin or time of creation.

Morality occupies a key place in the list of important functions of fairy tales. Through morality, the author conveys educational instructions for the readers, according to the author, a correct view of such dichotomous categories as “good” and “evil”, “truth” and “lies”, “right” and “wrong”. Guroian (1998) argued that fairy tales and fantasy stories are effective in conveying moral values by portraying the conflict between good and evil. These stories often feature characters who face tough decisions and must choose between what is right and wrong (p. 37). He stated that fiction stories serve as mediators in developing readers' imagination to perceive moral lessons (Guroian, 1998, p. 155). According to Guroian (1998), “A good moral education addresses both the cognitive and affective dimensions of human nature” (p. 156).

The means of conveying moral emotions and morality in fairy tales are characterized by their diversity. According to J. Haidt's (Haidt, 2003) classification of moral emotions, it is possible to divide them into four main emotion families:

- 1) the other-condemning emotions: contempt, anger, and disgust;
- 2) the self-conscious emotions: shame, embarrassment, and guilt;
- 3) the other-suffering family: compassion;
- 4) the other-praising family: gratitude, awe and elevation.

Let us take a closer look at the family of the other-condemning emotions. The first common negative emotion to feel and express is anger. Anger is the feeling of dissatisfaction combined with a desire to engage in actions that eliminate or cause

harm to the person who provoked it (Frijda, 1988, p. 351). This feeling is incurred not only by the direct impact of someone or something, but also when the person is the third party analyzing the conflict and is interested in restoration of justice. This case is really rife for the reader of the fairy tale:

(1) *“Then the stepmother hated her more for the beauty of her hair; so she said to her, “I cannot part your hair on my knee, fetch a billet of wood.” So she fetched it. Then said the stepmother, “I cannot part your hair with a comb, fetch me an axe.” So she fetched it. “Now,” said the wicked woman, “lay your head down on the billet whilst I part your hair.” Well! she laid down her little golden head without fear; and whist! down came the axe, and it was off. So the mother wiped the axe and laughed”* (Jacobs, 2005, p. 13).

The excerpt demonstrates the compound of two types of anger: direct (the character of the fairy tale) and indirect (the reader). Indirect participant is not satisfied with the situation in which the villain went unpunished and it provokes the palette of feeling, where anger, contempt and revenge take the primacy.

Such negative emotion as disgust “is a response both to physical objects and to social violations” (Haidt, 2003). However, according to Curtis (2011, p. 3486) unravelling the role that disgust plays in the moral quandary is a major task for researchers. It could provide useful insights into how we should construct social regulations.

(2) *“Well, they began to wonder upstairs how it was that she was so long drawing the beer, and her mother went down to see after her, and she found her sitting on the settle crying, and the beer running over the floor. “Why, whatever is the matter?” said her mother. “Oh, mother!” says she, “look at that horrid mallet! Suppose we was to be married, and was to have a son, and he was to grow up, and was to come down to the cellar to draw the beer, and the mallet was to fall on his head and kill him, what a dreadful thing it would be!” “Dear, dear! what a dreadful thing it would be!” said the mother, and she sat her down aside of the daughter and started a-crying too”* (Jacobs, 2005, p. 14).

In here the triggering object is real but the causation of the feeling is prompted by the character's imagination. Haidt says that for many cultures disgust is a marker that is used to separate two subjects or groups when one of them prevails over the other (2003). In this case disgust as a negative emotion provides a positive signifier for individuals to stay away from potential threats.

Contempt is a compound of anger and disgust. A subject or object who evokes such feelings is always a target of low position in terms of worth. This type of regard involves seeing the other as being beneath the relevant standard of interpersonal relations. This form of regard is usually accompanied by a strong emotion: we feel distress in the presence of the person and subsequently they become a source of disgust for us (Mason, 2003, p. 241).

(3) *“As he drew near to the wood where he had left his wife, he heard a parrot on a tree calling out his name: “Mr. Vinegar, you foolish man, you blockhead, you simpleton; you went to the fair, and laid out all your money in buying a cow. Not content with that, you changed it for bagpipes, on which you could not play, and which were not worth one-tenth of the money. You fool, you—you had no sooner got the bagpipes than you changed them for the gloves, which were not worth one-quarter of the money; and when you had got the gloves, you changed them for a poor miserable stick; and now for your forty guineas, cow, bagpipes, and gloves, you have nothing to show but that poor miserable stick, which you might have cut in any hedge”* (Jacobs, 2005, p. 25).

The passage shows how the main character faces the disrespect for his extravagance, which means he violated common moral law and deserves moral punishment to be humiliated for making such a misstep.

The self-conscious group of emotions and other-condemning emotions are interrelated: they both deal with the irritant. In the first group the certain group of emotions are evoked by the irritant but in the second group the irritant is the individual who incurs feelings. Although, in some cases the self-conscious emotions may be experienced as a reaction to the inconvenience. In our example, the reader is faced with a fictional event and becomes involved in it by their feelings.

Haidt (2003) describes a blending of shame and embarrassment as the self-awareness response to an action or behaviour that is not in accordance with the accepted customs of society and has been displayed in the presence of others. Tangney J.P., Miller S.R., Flicker L. and Hill-Barlow D. provide a difference between two emotions which depends on the intensity of them (1996, p. 1257). It was proposed that shame is evoked by more significant mistakes and moral wrongdoings, while embarrassment is usually the result of minor social misbehaviors or awkward exchanges (Tangney, Miller, Flicker & Hill-Barlow, 1996, p. 1257).

Shame is significant to higher degree in comparison to embarrassment since it leads to the reputational loss and the next passage demonstrates the experience of shame as a sizable mistake made in front of the higher-class representative:

(4) *“Well, the woman she was done, and she took her spinning to the door to spin, and as she span she sang: “My darter ha’ ate five, five pies to-day. My darter ha’ ate five, five pies to-day.” The king was coming down the street, and he heard her sing, but what she sang he couldn’t hear, so he stopped and said: “What was that you were singing, my good woman?” The woman was ashamed to let him hear what her daughter had been doing, so she sang, instead of that: “My darter ha’ spun five, five skeins to-day. My darter ha’ spun five, five skeins to-day”* (Jacobs, 2005, p. 9).

The aforementioned researchers have concluded that guilt and shame serve an important purpose in regulating moral conduct. The difference between the two emotions is that shame is a public emotion, whereas guilt is a private one (Tangney, Miller, Flicker & Hill-Barlow, 1996, p. 1256). When an individual has done something wrong that is exposed and disapproved of in public, shame can be the emotional consequence. On the other hand, guilt may be experienced when an individual fails to live up to their own expectations:

(5) *“Now, one day, when Mr. Vinegar was from home, Mrs. Vinegar, **who was a very good housewife**, was busily sweeping her house, when an unlucky thump of the broom brought the whole house clitter-clatter, clitter-clatter, about her ears. ...*

“Oh, Mr. Vinegar, Mr. Vinegar, we are ruined, I have knocked the house down, and it is all to pieces!” (Jacobs, 2005, p. 23)

The other-suffering family of emotions is represented by compassion. Our sense of compassion enables us to understand the suffering of another and encourages us to help relieve and support them through the difficult time (Reich, 1989, p. 84). Reich describes the process of compassion in three stages. The first phase starts with silent empathy and turns into silent compassion after a while. The second stage is called “expressive compassion”, when the caregiver does their first steps in helping sufferers. The last phase of the final point of the interaction, where a compassionate person experiences the suffering of others (Reich, 1989, pp. 93-99). In our opinion, compassion is one of the most significant moral emotions incurred by the suffering of the character and directly experienced to them. This sensation means that the reader is fully immersed into the fictional story and follows the story alongside the protagonist.

The next excerpt shows the episode of compassion from the character to the character but the tools of the language are aimed to evoke the same feelings in a recipient:

(6) *“Then she took the heart and liver of the little girl, and she stewed them and brought them into the house for supper. The husband tasted them and shook his head. He said they tasted very strangely. She gave some to the little boy, but he would not eat. She tried to force him, but he refused, and ran out into the garden, and took up his little sister, and put her in a box, and buried the box under a rose-tree; and every day he went to the tree and wept, till his tears ran down on the box”* (Jacobs, 2005, p. 17).

The last group of emotion is called other-praising family and it is deservedly the strongest positive emotion tree. In the research paper Haidt provides the definition of *gratitude*: “Gratitude is defined as “the state of being grateful; warm and friendly feeling toward a benefactor prompting one to repay a favor” (Haidt, 2003). In contrast to it, *awe* is a complicated emotional state that may be a negative blend of terror and admiration (Lazarus, 1991). However, *awe* could also be characterized as

“a heterogenous set of experiences, the largest of which are experiences of natural beauty, artistic beauty, and exemplary or exceptional human actions or abilities” (Haidt, 2003).

The highest sensation of the group belongs to *elevation*. Moral beauty can conjure up strong emotions: displays of charity, kindness, loyalty, and self-sacrifice possess the power to evoke a feeling of elevation. The inclination for prosocial behavior, which is one of the factors considered in moral emotions, involves the recipient’s desire to show friendliness and appreciation towards the person who has directly helped them or to feel a sense of warmth and affection towards someone who exhibits admirable behavior that evokes feelings of elevation (Pinich, 2018, p. 98). Experience of such feeling can be traced at the end of the fairy tale where the protagonist usually reaches their aim, justice triumphs, and “everyone lives happily ever after”:

(7) *“The king and the queen heard this, and came to the bonny young lady, and she said: “I cannot get Nix Nought Nothing to speak to me for all that I can do.”*

Then they ran to him and kissed him and called him their own dear son; so they called for the gardener’s daughter and made her sing her charm, and he wakened, and told them all that the giant’s daughter had done for him, and of all her kindness. Then they took her in their arms and kissed her, and said she should now be their daughter, for their son should marry her” (Jacobs, 2005, p. 29).

The difference between gratitude and awe is markedly shown in two next passages. The first one describes a sincere appreciation of one’s kindness, but the second excerpt is full of emotionally charged vocabulary of mitigation strategy:

(8) *“Oh dear,” he says, “I do think trousers are the most awkwardest kind of clothes that ever were. I can’t think who could have invented such things. It takes me the best part of an hour to get into mine every morning, and I get so hot! How do you manage yours?” So the gentleman burst out a-laughing, and showed him how to put them on; and he was very much obliged to him, and said he never should have thought of doing it that way”* (Jacobs, 2005, p. 15).

(9) “He then scrambled out of the tree, and went to lift up the door. What did he see but a number of golden guineas. “Come down, Mrs. Vinegar,” he cried; “come down, I say; our fortune’s made, our fortune’s made! Come down, I say” (Jacobs, 2005, p. 24).

To broaden this field it is important to refer to several scientific articles of the study of morality and moral emotions based on the English fairy tale of the 19th century.

One of the articles is written by Moss (1988) and it analyzes the image of morality in Victorian fairy tales. The author demonstrated the moral sides of the main fictional characters through the duality of their personality. For instance, in *The Beauty and Beast* the Beast was portrayed as a terrifying creature but it turned out that deep down he was a gentle and kind human (p. 51). The other moral lesson is provided in *Cinderella* where the main character overcame all challenges thanks to her kindness and generosity (Moss, 1988, p. 52).

Vélez and Ostrosky-Solís represent the next noteworthy research (2006) which focuses on the relationship between morality and moral emotions. They claim that the development of moral emotions shapes morality (Vélez & Ostrosky-Solís, 2006, p. 349). In the view of the authors, moral emotions are not simply an outcome of moral circumstances, but an essential aspect of moral judgement (Vélez & Ostrosky-Solís, 2006, p. 349). In the article the basic moral emotions, like empathy, guilt, shame, and disgust were analyzed. Vélez and Ostrosky-Solís (2006) stated that empathy helps individuals to comprehend and empathize with others, whereas guilt and shame inspire people to rectify their moral missteps (p. 352). Additionally, the authors explore how culture shapes moral emotions, contending that cultural norms and beliefs determine which emotions are regarded as ethical or unethical, and that individuals from diverse cultures may react differently to moral situations (Vélez & Ostrosky-Solís, 2006, p. 353).

The Ukrainian linguist Pikalova (2012) devoted her article to the study of the features of the emotion representation in English fairy tales, referring to the analysis of lexical material. In the analyzed illustrative material (author’s fairy tales by O.

Wilde), the researcher identified the main emotive concepts, which are more often verbalized due to the predicative use of adjectives and adverbs in combination with verbs denoting the emotional state of the main characters of fairy tales (Pikalova, 2012, pp. 175-176). The researcher employed a quantitative calculation of the use of various moral emotions in the author's fairy tales, determining their gradation: from the most (happiness, joy, fear, sadness) to the least used (anger, indignation, indifference).

Pinich I. (2022) provides a broad classification of mental experience in fictional texts:

1. expression/signaling of internal experiences with the help of

- using affectives, which are words that directly express emotional experiences and have an exclamatory nature. These words possess an emotional quality:

(10) *“Deary me!” exclaimed the woman. “Didn’t he send a message to me?”* (Jacobs, 2005, p. 30);

- lexical and syntactic techniques (emotional talk). These techniques include the use of intensifiers, expletives, and vocabulary that carries emotional or evaluative connotations. Additionally, diminutive-affectionate words and expressive language means such as connotatives and potentials are utilized to evoke an emotional response from the listener:

(11) *“Can you see him still?”* (Jacobs, 2005, p. 31);

(12) *“You are a bigger fool than I am,” said the wife; “for I did only one foolish thing, and you have done two”* (Jacobs, 2005, p. 31);

(13) *“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”* (Jacobs, 2005, p. 31);

2. thematization of emotional experiences, their description

- by direct nomination of experience, specifying emotional experience (emotion talk) using:

- various basic categories of different types of emotional experiences, such as joy, satisfaction, embarrassment, anxiety, and rage:

(14) *“Mr. Vinegar joyfully agrees, takes the money, and off he goes to the fair”* (Jacobs, 2005, p. 24);

(15) *“The poor woman said, with tears in her eyes: “I should be the happiest creature in the world if I had a son; although he was no bigger than my husband’s thumb, I would be satisfied”* (Jacobs, 2005, p. 24);

(16) *“But they wouldn’t listen to him, and abused him shamefully, and he got away as quick as he could”* (Jacobs, 2005, p. 24);

- subcategories of the basic terms. For instance, the semantic field of happiness includes next subcategories: excitement, amusement, optimism, gratitude, enthusiasm etc.:

(17) *“Thank you kindly, sir,” said the man; and he went in and brought out the lass and gave her to the Baron, who mounted his horse and rode away with her”* (Jacobs, 2005, p. 24);

(18) *“Merlin was so much amused with the idea of a boy no bigger than a man’s thumb, that he determined to grant the poor woman’s wish”* (Jacobs, 2005, p. 89);

- in a figurative sense, employing metaphorical or metonymic language:

(19) *“Well, when the girl heard this, she felt as if she could have jumped out of her skin for joy, but she didn’t say a word”* (Jacobs, 2005, p. 24);

- in a discursive manner by the portrayal of non-verbal actions and expression of inner emotions:

(20) *“Where are you, Tommy, my dear Tommy?” said his mother. “Here, mother,” replied he... His mother began to cry*

and wring her hands... ” (Jacobs, 2005, p. 24);

- by describing or naming the events and circumstances that have an impact to one’s experience:

(21) “The batter filled Tom’s mouth, and prevented him from crying; but, on feeling the hot water, he kicked and struggled so much in the pot, that his mother thought that the pudding was bewitched, and, pulling it out of the pot, she threw it outside the door” (Jacobs, 2005, p. 90);

- through illustrating the contextual circumstances surrounding experiences with a broader framework:

(22) “King Arthur one day asked Tom about his parents, wishing to know if they were as small as he was, and whether they were well off. Tom told the king that his father and mother were as tall as anybody about the court, but in rather poor circumstances. On hearing this, the king carried Tom to his treasury, the place where he kept all his money, and told him to take as much money as he could carry home to his parents, which made the poor little fellow caper with joy” (Jacobs, 2005, p. 90).

Jones (2006) emphasized the importance of the narrative technique which focuses on the description of the emotional life of a character: “the phenomenon of the body becoming a canvas for inner emotional and psychological experience” (p. 19). This approach focuses on the depiction of the character’s emotional life through their physical actions, the expression of which depends on the narration. The researcher highlighted the value of the dramatic emotional experience of the protagonists:

“Sensitivity is further associated with intelligence and goodness such that the capacity to recover quickly from a difficult emotional experience can be a sign of depravity; good characters are prone to emotional outbursts, physical incapacity due to sorrow, and bouts of uncontrollable crying” (Jones, 2006, p. 20).

Readers, as the participants, tend to empathize with the main characters and this sympathy means a meaningful immersion into a fictional world leading to evoking moral emotions. By observing physical responses of them, we gain insight into characters' emotional state, allowing us to perceive them as real people with a genuine inner life. Although it may be challenging and disastrous for us to discern, the fairy tale emphasizes the importance of freely expressing one's emotions in shaping ideas of heroism and morality. Through this approach, the character becomes more relatable and authentic to readers.

CONCLUSIONS TO CHAPTER 1

Discursive strategies allow studying ways of structuring and expressing thoughts, interests and beliefs in texts of various genres. Studies have shown that discursive strategies play a key role in the formation of meaning and promote mutual understanding in communicative processes. Five main discursive strategies used in fairy tales were established: referential, predication, argumentation, perspectivization, and intensification. Each of the strategies indicates the nature and emotionality of the interaction of the characters, helps to establish connections between the characters and their goals in communication.

Various literary devices for expressing discursive strategies, such as metaphors, allegories, irony, etc. have been found in texts. These tools help create imagery, deepen meaning, and have an emotional impact on the readership.

Varieties of author's and folk tales are considered as an important part of literary heritage. The author's fairy tale is often characterized by greater individuality, and creative freedom of the author and expresses his unique ideas and style. On the other hand, a folk tale is marked by the age-old transmission of traditions and collective authorship.

Literary fairy tales, also known as author's fairy tales, incorporate elements from mythology, traditional folklore fairy tales, legends, and short stories. In these types of tales, authors have the freedom to draw inspiration from various sources and express their own perspectives. The specific archetype for each author's fairy

tale remains a mystery. These stories were collected by individuals who interpreted them in their unique ways. The plotlines often traveled across different countries, resulting in similar storylines found in various European regions.

It is studied how morality is formed through literary devices in fairy tales. It is indicated that fairy tales can convey the value of both individual moral choices and social norms. Through examples of characters and events, fairy tales often encourage reflection and teach to live according to certain ethical principles. The means of conveying moral emotions and morality in fairy tales are divided into four main emotion families: the other-condemning emotions (contempt, anger, and disgust), the self-conscious emotions (shame, embarrassment, and guilt), the other-suffering family (compassion) and the other-praising family (gratitude, awe and elevation).

In summary, it is worth emphasizing the importance of researching discursive strategies, literary devices, types of fairy tales and the moral component in literature and culture in general. Such studies contribute to a better understanding of the essence of texts and the impact of literary works on society and individuals.

Chapter 2

DISCURSIVE STRATEGIES FOR CULTIVATING MORAL EMOTIONS IN FAIRY TALES

2.1. Condemnation and ridicule as methods for shaping moral emotions

Condemnation is categorized as a unit of verbal communication. A speech act is an intentionally and situationally dependent statement that is organized grammatically and semantically. It is accompanied by appropriate actions from the speaker, with the purpose of influencing the addressee's reaction (Черняк, 2015, p. 151). Condemnation involves the author's negative assessment about what is "good and bad", influenced by their moral and ethical beliefs. It is possible that the subject being condemned does not hold the same views on what constitutes "good" and "bad". Illocutionary aim of the condemnation is not obvious; recognizing the action the speaker informs the actor about its adverse effect. Cherniak highlights the significance of the condemnation, its moral and ethical base where the recipient provides their own rating scale of moral judgement (Черняк, 2007, p. 89). Condemnation arises when the recipient breaches social and speech etiquette, conventions, and norms governing communication behavior, as well as when their actions fail to meet the speaker's expectations. Therefore, four strategies of condemnation regulation can be distinguished:

- interaction controlling;
- modification of the recipient's behavior;
- impulse to action;
- alteration of the recipient's emotional state (Черняк, 2015, p. 151).

American professor of psychology Lamb enumerates the type of needs to express condemnation (Lamb, 2003, pp. 931-934):

- 1) The Social Need to Express Condemnation;
- 2) The Personal Need to Express Condemnation;
- 3) The Unconscious Need to Express Condemnation.

Each of these needs has its own basis of creation, which directly affects the formation of a further emotional response to an immoral act. The experience gained on the basis of social practices acts as a propulsive force to establish a social ethical balance between the subjects of interaction. Condemnation is also connected with the emergence of internal and external fears of a potential threat from the trigger of emotional dissatisfaction:

- internal fears related to one's self, emotions, and potential for action. An internal fear could be the belief that one is incapable of controlling their anger and expressing it would cause harm to others;
- external fears are about outer harm or danger. These fears can have a basis in reality, but they can also stem from a defensive reaction against an internal fear (Lamb, 2003, p. 938).

In certain situations, condemnation can provide a sanctioned validation for the open expression of anger, even vengeful emotions (more related to *prosecution*), and a sense of moral superiority. These are feelings that are typically concealed in ordinary social interactions. In the researched fairy tales of Jacobs, which became the basis for the discovery of the strategy of condemnation, the emotion of anger became the most vividly expressed.

The main semantic characteristic of the ridicule is a sharply negative assessment of special features, especially intellectual and professional. Public mockery sharply reduces the status of the addressee in the public eye (Чеберяк, 2011, p. 222).

In literature, negative ridicule can be attributed to satire. Stinson E. provides a historical perspective to the definition of satire and points to its polysemous definition: "satire is the most problematic mode to the taxonomist, since it appears never to have corresponded to any one kind. It can take almost any form, and has clearly been doing so for a very long time" (Stinson, 2019). Satire relies on a social context, even when it highlights the shortcomings or flaws of individuals. Its objective is to persuade as many readers as possible that the current state of society is inadequate compared to what it could be. "One of the main characteristics of satire

is that it identifies the disease while usually only hinting at the remedy”, stated J. Weisgerber in his article (Weisgerber, 1973, p. 160). Satire encompasses various types of literature that mock vices or foolishness. It is a broad term that often focuses on highlighting the flaws rather than criticizing the individuals themselves. Typically, satire carries a moral judgment and aims to correct behavior (Singh, 2012, p. 65).

Since irony is the basis of satire, it means that satire absorbed such a key pragmatic characteristic of irony as implicitness – a discrepancy between the expression itself and the conveyed meaning, the true intentions of the satirist are expressed not literally, but by implicature (Юрчишин, 2021, p. 236). Detection of these implicatures in satirical statements depends on: “firstly, recognition of the statement, as a repetition of a certain thought (echo of the statement); secondly, from the identification of the echo source expression; and thirdly, the identification of the dissociative attitude of the speaker towards this echo statement” (Simpson, 2003, p. 240)

Professor Simpson P. (2003) dedicated his research to the discourse of satire. Simpson stated that discourse of satire consists of three components: the satirist (the author of the satirical text), the recipient satire (the reader) and the object of satire (the object critics). Important thing to note is the character of the strategy, which directly refers to the readers and implies their significance. The satirist and the recipient of the satire are authorized participants in the discursive interaction, while the object of satire, even though it is the root of the discourse, is an unwanted participant in discursive interaction. The result of successful satire is a rapprochement between the satirist and the recipient satires, as well as their simultaneous distancing from the object of satire (Simpson, 2003, p. 8). The object of satire is broad enough:

- an individual;
- a certain group of people;
- a certain social institution;
- stable social phenomena such as norms of behavior.

It is commonly accepted to criticize a specific object highlighting stereotypical traits of character or style behavior of the whole society.

P. Simpson has explored the significance of irony in satirical discourse, categorizing it into two types: standard irony and irony as an echo-expression. In doing so, he has incorporated this pragmatic tool into the concept *prime* and *dialectic* satire elements (Simpson, 2003, p. 88). Prime triggers refer to past hypothetical or actual occurrences that might be manifested as a distinct declaration, written composition, alternative genre, or particular style of communication. A prime is associated with a specific realm of discourse and encompasses the mediated intertext. It is an echo-like aspect that supplies satire with the parody effect and makes it “intertextual mediation” (Юрчишин, 2021, p. 234).

In contrast to the prime, which serves as an intertextual element in satires, the dialectical element, as stated by P. Simpson, is an internal component of the text (Simpson, 2003, p. 88). Embracing the concept of incongruity from a broader humorous perspective, the dialectical element functions as a means to deceive expectations within discourse (Simpson, 2003, pp. 90-94). This particular aspect helps the recipient of satire recognize the satirist’s antithetical attitude towards their subject and generates a humorous effect.

Both the prime and dialectical elements play crucial roles in organizing textual discourse while they are two polar segments that rely on each other for coherence. Identifying and understanding the presence of a dialectical element is essential because it provides a foundation for confirming whether or not there is also a prime element present (Юрчишин, 2021, p. 237).

Therefore, condemnation and ridicule are distinct ways of demonstrating an unfavorable stance towards one’s action or behaviour. Both types of critique may be either beneficial or harmful. Constructive feedback entails offering precise guidance or directives on how to enhance the circumstances or rectify errors. Destructive remarks manifest as pessimistic declarations lacking specific suggestions. Both can hold significance in refining general skills and capabilities and can evoke both negative and positive sentiments.

2.2. Strategy of condemnation

After conducting a thorough research, we have identified three distinct approaches for delivering condemnations. The common feature of them is a trigger that causes a response. The first category includes direct condemnation for improper act or behaviour within intercultural interaction at the same social level. For example:

(23) *“So that was another big silly. Then the gentleman went on his travels again; and he came to a village, and outside the village there was a pond, and round the pond was a crowd of people. And they had got rakes, and brooms, and pitchforks, reaching into the pond; and the gentleman asked what was the matter. “Why,” they say, “matter enough! Moon’s tumbled into the pond, and we can’t rake her out anyhow!” So the gentleman burst out a laughing, and told them to look up into the sky, and that it was only the shadow in the water. But they wouldn’t listen to him, and abused him shamefully, and he got away as quick as he could”* (Jacobs, 2005, p. 14).

(24) *“Presently the farmer came home and asked for his money. The wife told him that she had sent it by a soldier to her former husband in Paradise, to buy him leather for cobbling the shoes of the saints and angels of Heaven. The farmer was very angry, and he swore that he had never met with such a fool as his wife. But the wife said that her husband was a greater fool for letting her have the money”* (Jacobs, 2005, p. 31).

In the given examples, the objects of condemnation are characters whose actions were considered by the other party as socially incorrect within the limits of personal moral assessment. Both actions led to the provocation of a negative emotion, anger, on the part of the recipient. However, the fact that the object that provoked a negative emotion also resorted to condemning its moralizer remains interesting. Thus, both the speaker and the receiver resorted to the use of a condemnation strategy in the course of their interaction. However, each of them had different goals: condemnation as anger, condemnation as self-defense. The goal of

the strategy was achieved by directly naming the category of emotional experience (“angry”) and expressive language (“abused him shamefully”, “bigger fool”).

The second strategy of condemnation is represented by objects occupying different social positions, and the strategy itself is supposed to be used only by one side. In our case, the strategy of condemnation is applied by a party of lower social status in relation to a high-ranking person. However, it is worth noting that this strategy can also be directed in the opposite direction. The example:

(25) *“And he went on towards the lights of the castle, and on the way he came to the cottage of the hen-wife whose boy had had his brains dashed out by the giant. Now she knew Nix Nought Nothing in a moment, and hated him because he was the cause of her son’s death. So when he asked his way to the castle she put a spell upon him, and when he got to the castle, no sooner was he let in than he fell down dead asleep upon a bench in the hall”* (Jacobs, 2005, p. 29).

This episode shows that the condemnation strategy leads to negative emotions from the other-condemning family, such as anger and contempt (“hated him because he was the cause of her son’s death”). The emotional experience becomes more understandable by providing extra details about the preceding events, which act as a framework for the situation. Moreover, the metaphorical language plays a role here (“fell down dead asleep”).

The third case of implementation of the condemnation strategy is also possible in a chain variation: the stimulus object, when interacting with the recipient, provokes them to a negative emotion, and the recipient causes condemnation with his emotional experience. It should be noted that in this scheme, the recipient is mostly an antagonist, whose actions are already aimed at developing in the reader such moral emotions as anger, disgust, and indignation. An example of this is the excerpt from the fairy tale, where the strategy of condemnation was implied on the basis of ideologically marked vocabulary. The mention of the social status like “stepmother” suggests the malicious nature of the image. As a result, the reader is compelled to feel compassion for the protagonist and condemn her perpetrator:

(26) *“She went again to the grocer’s, and she got a third bunch; and just the same happened. Then she came to her stepmother crying, for she had spent all the money and had lost three bunches of candles. The stepmother was angry, but she pretended not to mind the loss”* (Jacobs, 2005, p. 16).

The next episode of the fairy tale fully reveals the sinister image of the stepmother due to the complexity of the expression of emotions, expressed in the use of non-verbal actions (“the mother wiped the axe and laughed”, “the mother wiped the axe and laughed”), aesthetical modality (“little golden head”), emotion triggers (“the stepmother hated her more for the beauty of her hair”):

(27) *“Then the stepmother hated her more for the beauty of her hair; so she said to her, “I cannot part your hair on my knee, fetch a billet of wood.” So she fetched it. Then said the stepmother, “I cannot part your hair with a comb, fetch me an axe.” So she fetched it.*

“Now,” said the wicked woman, “lay your head down on the billet whilst I part your hair.”

Well! she laid down her little golden head without fear; and whist! down came the axe, and it was off. So the mother wiped the axe and laughed” (Jacobs, 2005, p. 17).

The condemnation strategy is demonstrated in the next given example using a vocabulary that highlights ethical modality in combination with intensifiers (“right wild”, “a terrible temper”, “dashed his brains”, “dashed the boy’s head”). The giant character represents everything that is considered wrong. By including social ranking (“gardener’s boy”, “king”, “queen”, “giant”, “hen-wife”), the text reveals how this strategy aims to condemn certain behaviors or individuals to the reader:

(28) *“So he went back in a tower of a temper and this time they gave him the gardener’s boy. He went off with him on his back till they got to the stone again when the giant sat down to rest. And he said: “Hidge, Hodge, on my back, what time of day do you make that?” The gardener’s boy said: “Sure it’s the time that my mother takes up the vegetables for the queen’s dinner.” Then the giant was right wild and dashed his brains out on the stone. Then the giant went back to the king’s*

house in a terrible temper and said he would destroy them all if they did not give him Nix Nought Nothing this time” (Jacobs, 2005, p. 25).

(29) “He said: “What have I done? I promised to give the giant who carried me over the river on his back, Nix Nought Nothing.” The king and the queen were sad and sorry, but they said: “When the giant comes we will give him the hen-wife’s boy; he will never know the difference.” The next day the giant came to claim the king’s promise, and he sent for the hen-wife’s boy; and the giant went away with the boy on his back. He travelled till he came to a big stone, and there he sat down to rest. He said, “Hidge, Hodge, on my back, what time of day is that?” The poor little boy said: “It is the time that my mother, the hen-wife, takes up the eggs for the queen’s breakfast.” The Giant was very angry, and dashed the boy’s head on the stone and killed him” (Jacobs, 2005, p. 26).

Similarly, the strategy of condemnation is used in the fairy tale “Binnorie” rewritten by Joseph Jacobs. The combination of aesthetic elements and emotional stimuli gives rise to a sense of disapproval and evokes feelings of empathy within the reader. We can assert that an image of evil in the example of one character is an integral part of the strategy of condemnation, which is capable of evoking the emotion of sympathy in the readership:

(30) “Once upon a time there were two king’s daughters lived in a bower near the bonny mill-dams of Binnorie. And Sir William came wooing the eldest and won her love and plighted troth with glove and with ring. But after a time he looked upon the youngest, with her cherry cheeks and golden hair, and his love grew towards her till he cared no longer for the eldest one. So she hated her sister for taking away Sir William’s love, and day by day her hate grew upon her, and she plotted and she planned how to get rid of her” (Jacobs, 2005, p. 32).

It is worth noting that for readers to make a value judgment, a brief emotional portrait of the character is enough. A negative effect can be fully achieved by a pair of emotionally charged lexemes, usually recognized as sharply negative. Considering that fairy tales have become the main reading material for children, one

can assume that this approach worked successfully. The metaphorical language is also placed in the fictional literature:

(31) *“At last it came to the last day but one. The impet came at night along with the five skeins, and that said,*

“What, ain’t you got my name yet?”

“Is that Nicodemus?” says she.

“Noo, t’ain’t,” that says.

“Is that Sammlle?” says she.

“Noo, t’ain’t,” that says.

“A-well, is that Methusalem?” says she.

“Noo, t’ain’t that neither,” that says.

Then that looks at her with that’s eyes like a coal o’ fire, and that says:

“Woman, there’s only to-morrow night, and then you’ll be mine!” (Jacobs, 2005, p. 12).

The aforementioned instances showcase the activation of the ethical sentiment of condemnation by employing a straightforward depiction of the character by direct reference to personal mental experience, particularly emotional encounters: “stepmother was angry”, “the king and the queen were sad and sorry”, “the poor little boy said”, “the giant ... in a terrible temper”, “the Giant was very angry”, “the stepmother hated her more for the beauty of her hair”, “she hated her sister for taking away Sir William’s love”.

The other way of strategy delivery is employed by referencing to non-verbal actions: “she came to her stepmother crying”, “the giant was right wild and dashed his brains out on the stone”, “the giant ... dashed the boy’s head on the stone and killed him”, “the mother wiped the axe and laughed”, “she plotted and she planned how to get rid of her”.

The strategy of condemnation influences the emergence of contempt, which is also part of the other-condemning emotions. A distinctive feature of this emotion is verbally emphasized rudeness of speech, increasing by expressive manifestation

of intensifiers, expletives, and vocabulary which carries emotional or evaluative connotations. Illustrative materials:

(32) *“As he drew near to the wood where he had left his wife, he heard a parrot on a tree calling out his name: “Mr. Vinegar, you foolish man, you blockhead, you simpleton; you went to the fair, and laid out all your money in buying a cow... You fool, you — you had no sooner got the bagpipes than you changed them for the gloves, which were not worth one-quarter of the money; and when you had got the gloves, you changed them for a poor miserable stick; and now for your forty guineas, cow, bagpipes, and gloves, you have nothing to show but that poor miserable stick, which you might have cut in any hedge.”*

On this the bird laughed and laughed, and Mr. Vinegar, falling into a violent rage, threw the stick at its head. The stick lodged in the tree, and he returned to his wife without money, cow, bagpipes, gloves, or stick, and she instantly gave him such a sound cudgelling that she almost broke every bone in his skin” (Jacobs, 2005, p. 25).

(33) *“So one evening she had gone down to draw the beer, and she happened to look up at the ceiling while she was drawing, and she saw a mallet stuck in one of the beams. It must have been there a long, long time, but somehow or other she had never noticed it before, and she began a-thinking. And she thought it was very dangerous to have that mallet there, for she said to herself: “Suppose him and me was to be married, and we was to have a son, and he was to grow up to be a man, and come down into the cellar to draw the beer, like as I’m doing now, and the mallet was to fall on his head and kill him, what a dreadful thing it would be!” And she put down the candle and the jug, and sat herself down and began a-crying”* (Jacobs, 2005, p. 13).

In the above examples, we see a source of condemnation with an emotional connotation of contempt and is characterized by clearly defined circumstances of the appearance of such an emotional experience. Unlike previous examples of the manifestation of the emotion of anger in the context of the strategy of condemnation, for the emotion of contempt the prerequisites for its appearance are necessary. The

emotional response of the recipient of condemnation varies: one of them shows a non-verbal manifestation of rage (“Mr. Vinegar, falling into a violent rage, threw the stick at its head”), while the other resorts to self-defense through sympathy for his own plight (“she put down the candle and the jug, and sat herself down and began a-crying”). This example demonstrates the heterogeneity of the characters’ emotional experience based on their own moral assessment of the situation.

The strategy of condemnation strategy evokes *disgust*. The difference between anger and disgust is that the object of our aggressive behavior is not always obvious. For example, in fairy tales, triggers of aggressive behavior most often appear to be characters who have resorted to intercultural interaction for the first time and who have violated the boundaries of another participant in a nonverbal or verbal act. It is particularly in rewritten fairy tales by J. Jacobs “Nix Nought Nothing” and “Jack Hannaford” (Jacobs, 2005, pp. 26, 27, 29, 31). However, disgust can be caused by an already known object or subject that has received a low moral assessment within a social group. We are naturally inclined to avoid things that disgust us. The strong motivation to steer clear of them is what makes disgust an effective tool. Its negative motivational power gives it significant value (Knapp, 2003, p. 253). In the following example, the idea that the familiarity with the object of disgust is discussed. The emotionality of the passage is emphasized by exclamations, amplifiers, non-verbal reactions and the contextual circumstances:

(34) *“Well, they began to wonder upstairs how it was that she was so long drawing the beer, and her mother went down to see after her, and she found her sitting on the settle crying, and the beer running over the floor. “Why, whatever is the matter?” said her mother. “Oh, mother!” says she, “look at that horrid mallet! Suppose we was to be married, and was to have a son, and he was to grow up, and was to come down to the cellar to draw the beer, and the mallet was to fall on his head and kill him, what a dreadful thing it would be!” “Dear, dear! what a dreadful thing it would be!” said the mother, and she sat her down aside of the daughter and started a-crying too”* (Jacobs, 2005, p. 14).

The strategy of condemnation is also the cause of the evoking of the self-conscious emotions, such as shame, embarrassment and guilt. This group of emotions is a unique one because it heavily involves the individual “to form stable self-representations, to focus attention on those representations, and to put it altogether to generate a self-evaluation, based on one’s own and others’ standards” (Robins & Schriber, 2009, p. 887). The passage is interesting for analysis, because in it, according to the strategy of condemnation, the subject himself does not experience shame. Instead, the subject is suffering from sadness and apathy, which can be traced via contextual description of the course of the plot. The speaker tries to evoke the emotion of shame in the process of a speech act aimed at condemning the recipient’s actions:

(35) *“The giant’s daughter went out next morning with the lad’s breakfast, and found him in a terrible state, for always as he cleaned out a bit, it just fell in again. The giant’s daughter said she would help him, and she cried all the beasts in the field, and all the fowls of the air, and in a minute they all came, and carried away everything that was in the stable and made it all clean before the giant came home. He said: “Shame on the wit that helped you; but I have a worse job for you tomorrow”* (Jacobs, 2005, p. 27).

The emotional heightening of the episode is achieved through the emotional talk used in it: “terrible state”, “shame”, and “worse”. It allows readers to identify their own emotions and personal encounters within the characters, which makes fictional stories more meaningful and relatable for the readership. Emotional talk provides the basis for the formation of a moral assessment of the characters. Hence, readers distinguish the antagonist and the protagonist and it forms the foundation for a subjective evaluation. In some cases, such a scheme would be incorrect concerning the general worldview. However, for fairy tales, such a strategy is the basis for the formation of a generalized image of “good” and “evil”.

Lamb S. (2003) emphasizes that shame is considered a moral emotion, and there may be beneficial to be ashamed for some wrongdoings but causing shame in someone else is a completely another matter. The researcher stated: “externally

produced shame ... comes from a feeling that one has done something that is so wrong one feels embarrassed, humiliated and deeply and profoundly bad” (Lamb, 2003, p. 953). Therefore, we believe that the feeling of embarrassment is a moral emotion formed from the outside as a result of the interaction of two or more persons, which leads to internal shock and sadness. Potentially, the final stage of it can be the following solutions: one’s internal disappearance and or the desire to justify oneself in order to cover their socially unacceptable act. Let us look at the example, where the embarrassed character not willing to admit a mistake leans towards the second solution to the situation, in favor of their own ego:

(36) *“Well, the woman she was done, and she took her spinning to the door to spin, and as she span she sang:*

“My darter ha’ ate five, five pies to-day.

My darter ha’ ate five, five pies to-day.”

The king was coming down the street, and he heard her sing, but what she sang he couldn’t hear, so he stopped and said:

“What was that you were singing, my good woman?”

The woman was ashamed to let him hear what her daughter had been doing, so she sang, instead of that:

“My darter ha’ spun five, five skeins to-day.

My darter ha’ spun five, five skeins to-day”

(Jacobs, 2005, p. 9)

Taking this passage as an example, it is worth noting the difference in social ranks of the participants in the speech act, which is also reflected in the nature of the conflict resolution of the situation: the higher the agent of speech in terms of social status, the stronger the reaction of embarrassment on the part of the receiver. Accordingly, in order to preserve his reputation in the eyes of the stronger party, the receiver resorts to lying in favor of his own status.

The reader becomes aware of the situation only through the nominative description of the character’s reaction (“the woman was ashamed”) and

ideologically marked vocabulary (“king”), since the previous descriptive context is not sufficient to determine the nature of the event.

One more emotion of the self-conscious family is guilt. There are multiple types of guilt, such as anticipatory, existential, and reactive guilt. People often experience guilt when they believe they have done something wrong or failed to meet their own moral standards. This feeling of guilt demonstrates an awareness of others’ experiences and a desire to address any perceived shortcomings in interpersonal relationships (Meque, Hussain, Sidorov & Gelbukh, 2023).

The next examples show the reactive guilt, which is triggered by unmet expectations. The guilt is showcased via direct nomination of the experience by emotive language and circumstances that have shaped the studied situation:

(37) *“Jack hitched the table on his back, and away he went with it till he came to the inn. “Well, host,” shouted he, “my dinner to-day, and that of the best.”*

“Very sorry, but there is nothing in the house but ham and eggs.”

“Ham and eggs for me!” exclaimed Jack. “I can do better than that.—Come, my table, be covered!” (Jacobs, 2005, p. 130);

(38) *“I promised to give the giant who carried me over the river on his back, Nix Nought Nothing.” The king and the queen were sad and sorry, but they said: “When the giant comes we will give him the hen-wife’s boy; he will never know the difference”* (Jacobs, 2005, p. 26).

The following two episodes are of particular interest for analysis, as recipients demonstrate the emotional sense of experiencing guilt through physical manifestations. Because of the condemnation strategy, they experienced guilt, as a result of their wrongdoings:

(39) *“What!” says Jack’s mother, “have you been such a fool, such a dolt, such an idiot, as to give away my Milky-white, the best milker in the parish, and prime beef to boot, for a set of paltry beans. Take that! Take that! Take that! And as for your precious beans here they go out of the window. And now off with you to bed. Not a sup shall you drink, and not a bit shall you swallow this very night.”*

So Jack went upstairs to his little room in the attic, and sad and sorry he was, to be sure, as much for his mother's sake, as for the loss of his supper” (Jacobs, 2005, p. 41).

(40) “The batter filled Tom's mouth, and prevented him from crying; but, on feeling the hot water, he kicked and struggled so much in the pot, that his mother thought that the pudding was bewitched, and, pulling it out of the pot, she threw it outside the door. A poor tinker, who was passing by, lifted up the pudding, and, putting it into his budget, he then walked off. As Tom had now got his mouth cleared of the batter, he then began to cry aloud, which so frightened the tinker that he flung down the pudding and ran away. The pudding being broke to pieces by the fall, Tom crept out covered all over with the batter, and walked home. His mother, who was very sorry to see her darling in such a woeful state, put him into a teacup, and soon washed off the batter; after which she kissed him, and laid him in bed” (Jacobs, 2005, p. 90)

An important point is that in each passage, guilt is defined through emotional vocabulary (“very sorry”, “sad and sorry”) but the current circumstances and physical actions demonstrate the acuteness of the experience. Thus, we can say that in cases 39 and 40 the recipient deeply admits his guilt, demonstrating its manifestations at a non-verbal level.

2.3. Strategy of ridicule

In the English author's fairy tales, satirical discourse with the final result of ridicule is also demonstrated through P. Simpson's classic scheme: the satirist - the recipient of satire - the object of ridicule. The direct implementation of the strategy of ridicule is evident in the subsequent instance:

(41) “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... By-and-by the robbers saw it was all dark and they sent one man back to the house to look after their money... “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. "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" (Jacobs, 2005, pp. 22-23).

However, the next example indicates a frame strategy of ridicule, where the author begins the story, demonstrates the object of ridicule and criticizes him at the end:

(42) *"The wife of the farmer was a very foolish woman, who had been a widow when he married her; the farmer was foolish enough, too, and it is hard to say which of the two was the more foolish. When you've heard my tale you may decide"* (Jacobs, 2005, p. 30).

It is worth noting that the emotional experiences are better conveyed in passage 41 thanks to the direct speech of the character, but the effect of mockery is achieved thanks to the final words of the author. In excerpt 42 the author immediately identifies the object of ridicule, reinforcing the effect with repetition ("a very foolish woman", "he farmer was foolish enough", "which of the two was the more foolish"). It can be stated that the author systematically critiques social vices, addressing each one individually.

If in example 41 the ridicule occurs through a contextual description, where the author only summarizes comical plot, in example 42 the narrator gives his own characterization of main characters, which is already a preliminary basis for the formation of the viewer's moral emotion. Compared to passage 41, where the reader himself finalizes the discursive strategy of ridicule, in episode 42 the author already gives us the basis for evoking this emotion. However, the author still gives the reader the opportunity to independently evaluate the situation: *"When you've heard my tale you may decide"*.

In the following passage, the moral defect of the individual is ridiculed as a universal human defect. The author emphasizes this with indirect speech, addressing the reader. This episode is ambiguous from the point of view of determining the strategy, since there is simultaneously an element of condemnation and ridicule, but

given the comic nature of the analyzed tale, one can lean towards the strategy of ridicule:

(43) *“Now before the farmer goes to market says he to his wife: “Here is ten pounds all in gold, take care of it till I come home.” If the man had not been a fool he would never have given the money to his wife to keep”* (Jacobs, 2005, p. 30).

Excerpt shows an indirect strategy of ridicule, in which the author indicates the strategy of ridicule through a descriptive method. Both characters serve as opposites: common sense and recklessness. The lively dialogue of the characters actively influences the evaluative moral emotion in the reader, who is a free observer with the right to judge.

(44) *“Can you see him still?”*

“Yes, I can.”

“Where?”

“Get off your horse and lie down.”

“If you will hold the horse.”

Jack did so readily.

“I cannot see him,” said the farmer.

“Shade your eyes with your hand, and you’ll soon see a man flying away from you”.

Sure enough he did so, for Jack leaped on the horse, and rode away with it. The farmer walked home without his horse” (Jacobs, 2005, p. 31).

In fairy tales, the discursive strategy of ridicule is also based on absurdity. Absurdity is senselessness, a violation of the logical law of contradiction. Absurdity is the reverse side of coherence, its transformed form (ЄЩЕНКО, 2013, p. 353). Doronkina highlighted such varieties of comic absurdity as estimable (a rethink of values) and logical. The following models of comic logical absurdity are distinguished (Доронкіна, 2021, p. 54):

- the next thesis cannot be deduced from the previous thesis;
- the next action is not derived from the previous action;
- the following action cannot be deduced from the previous thesis.

Most often, the strategy of ridicule in the author's fairy tale was conveyed through a combination of absurdity and comedy. We found seven examples of such symbiosis: two of which show examples of the incoherent causal relationship (45, 46) and five of them indicate the incoherence of the revelation of the plot (47, 48, 49, 50, 51).

(45) *"Oh!" says the father, "look at that horrid mallet! Suppose you and our daughter was to be married, and was to have a son, and he was to grow up, and was to come down into the cellar to draw the beer, and the mallet was to fall on his head and kill him!" And then they all started a-crying worse than before. But the gentleman burst out a-laughing, and reached up and pulled out the mallet, and then he said: "I've travelled many miles, and I never met three such big sillies as you three before; and now I shall start out on my travels again, and when I can find three bigger sillies than you three, then I'll come back and marry your daughter." So he wished them good-bye, and started off on his travels, and left them all crying because the girl had lost her sweetheart"* (Jacobs, 2005, p. 14).

The passage mentioned above presents an intriguing example that incorporates both a direct approach of ridicule and absurdity in the text. The lack of logical consistency is illustrated through plot twists where one action does not logically follow from another. Non-verbal actions performed by the characters ("started a crying worse than before", "burst out a-laughing", "left them all crying") and their exclamations ("Oh!", "look") serve to highlight this illogicality. Through the interaction between the characters, which is simultaneously complementary and contradictory, the scene takes on elements of tragicomedy, where suffering is accompanied by laughter. In our view, this particular scene has the ability to awaken in viewers not only reflective impulses but also evokes feelings of shame and embarrassment for the characters.

(46) *"Well, he set out, and he travelled a long way, and at last he came to a woman's cottage that had some grass growing on the roof. And the woman was trying to get her cow to go up a ladder to the grass, and the poor thing durst not go. So the gentleman asked the woman what she was doing. "Why, lookye," she said,*

“look at all that beautiful grass. I’m going to get the cow on to the roof to eat it. She’ll be quite safe, for I shall tie a string round her neck, and pass it down the chimney, and tie it to my wrist as I go about the house, so she can’t fall off without my knowing it.” “Oh, you poor silly!” said the gentleman, “you should cut the grass and throw it down to the cow!” (Jacobs, 2005, pp. 14-15).

In this passage, the focus is on a woman who compiles a list of contradictory items in her pursuit of an ultimate objective. Unlike the previous example where the protagonists only envisaged negative future scenarios, this female protagonist successfully executes her plan in real-time. The main character, representing rationality, observes and remarks on what he witnesses, suggesting that the preceding situation was not as absurd by comparison.

The provided excerpts demonstrate the author’s use of an indirect approach to ridicule, employing a descriptive method to convey this strategy. It could be argued that the passages distinctly showcase a strategy of ridicule because include an enumeration of mental experience: connotative to evoke an emotional response from the reader (“such big sillies”, “the girl had lost her sweetheart”, “the poor thing”, “the poor thing”), the description of non-verbal actions (“started a-crying worse than before”, “left them all crying”), portraying the occurrences and contextual circumstances that influence an individual’s experience (“I’ve travelled many miles”, “the woman was trying to get her cow to go up a ladder to the grass”).

The following analyzed passages are examples of the strategy of ridicule with an overwhelming predominance of absurdity. This is manifested in the irrationality of the unfolding of events: the thesis contradicts the action, the previous action is not connected with the next one and lack of contextuality.

A discursive strategy of ridicule is showcased by bringing the situation to the point of absurdity, in which the object of satire is ridiculed for retardation. The aim of the strategy is reached by providing a broader framework of the contextual circumstances thanks to which the effect of ridicule is enhanced:

(47) *“... the gentleman was surprised to see the other hang his trousers on the knobs of the chest of drawers and run across the room and try to jump into them,*

and he tried over and over again, and couldn't manage it; and the gentleman wondered whatever he was doing it for. At last he stopped and wiped his face with his handkerchief. "Oh dear," he says, "I do think trousers are the most awkwardest kind of clothes that ever were. I can't think who could have invented such things. It takes me the best part of an hour to get into mine every morning, and I get so hot! How do you manage yours?" So the gentleman burst out a-laughing, and showed him how to put them on; and he was very much obliged to him, and said he never should have thought of doing it that way" (Jacobs, 2005, pp. 14-15).

The mentioned instance also displays the moral emotion of gratitude in combination with elevation, wherein the recipient feels thankful towards their supporter for relieving his hardships in the pursuit of their objective. This is evident through the impactful non-verbal gestures exhibited by the first: "he tried over and over again, and couldn't manage it", "he stopped and wiped his face with his handkerchief" and by the direct nomination of one's emotional experience: "I do think trousers are the most awkwardest kind of clothes that ever were".

Furthermore, through the use of ridicule, the satirist effectively highlights and rectifies the misguided actions of the subject. This demonstrates that the satirist not only identifies social wrongdoing but also possesses the authority to correct it. We believe that this showcases the intricate nature of using ridicule as a strategy compared to condemnation, as it allows for both criticism and correction from the same source.

The other two excerpts provide a discursive strategy of calling for autonomy and self-sufficiency. Personification is used to mirror society, where people are unable to realize themselves as rulers of their lives and own decisions. We believe that the irony and absurdity of the below-mentioned passages are intended to evoke a moral emotion of shame in the reader and encourage self-reflection:

(48) *"As soon as the cat had lapped up the milk, the cat began to kill the rat; the rat began to gnaw the rope; the rope began to hang the butcher; the butcher began to kill the ox; the ox began to drink the water; the water began to quench the fire; the fire began to burn the stick; the stick began to beat the dog; the dog began*

to bite the pig; the little pig in a fright jumped over the stile, and so the old woman got home that night” (Jacobs, 2005, pp. 20-21).

(49) *“Then the baker gave mouse bread, and mouse gave butcher bread, and butcher gave mouse meat, and mouse gave farmer meat, and farmer gave mouse hay, and mouse gave cow hay, and cow gave mouse milk, and mouse gave cat milk, and cat gave mouse her own tail again!”* (Jacobs, 2005, p. 119)

The literalization of a moral instruction is another embodiment of the strategy of ridicule, where the object of ridicule is an example of miscommunication and shows an anti-example of behavior in the embodiment of a communicative strategy:

(50) *“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”* (Jacobs, 2005, p. 97).

The employment of affectives and evaluative connotation strengthen the effect of the strategy on the reader: “Dear me!”, “You stupid boy”. Thanks to the emotionality, the readership realizes the sharply negative meaning of violating the norms of behavior.

The final passage of the strategy of calling for moral communication also serves as a counter-example of interpersonal interaction. At the level of fiction, we see the importance of finding common ground in everyday interactions and the need not to be mean:

(51) *“And what would you call this?” pointing to his bed. “Bed or couch, or whatever you please, sir.” No, that’s my ‘barnacle.’ And what do you call these?” said he pointing to his pantaloons. “Breeches or trousers, or whatever you please, sir.” “You must call them ‘squibs and crackers.’ That very night the servant woke her master up in a fright and said: “Master of all masters, get out of your barnacle*

and put on your squibs and crackers. For white-faced simminy has got a spark of hot cockalorum on its tail, and unless you get some pondalorum high topper mountain will be all on hot cockalorum.” That’s all” (Jacobs, 2005, p. 137).

The comedy of this episode is created thanks to the emotional talk, which includes the vocabulary of social labelling (“master of all masters”, “servant”), situational circumstances of an experience, and verbal labelling of emotions (“in a fright”). Allegorical expressions play into the strategy of mockery, indicating the audacity and arrogance of the antagonist. Thus, the author of the work ridicules these traits of the individual, reflecting them on the whole society.

CONCLUSIONS TO CHAPTER 2

After analyzing the fairy tales, it became evident that two primary strategies are implied in the discourse: condemnation and ridicule. These strategies are used to show one party’s discontent with the actions of another. By employing these techniques, the characters aim to influence and shape their ongoing interactions, whether directly or indirectly.

Condemnation occurs when the receiver violates social and speech protocols, traditions, and standards that govern communication conduct. It also happens when their behavior does not meet the speaker’s anticipated outcomes.

Ridicule is a harsh disapproval of certain qualities, especially those associated with intelligence and professionalism. In literature, satire can be seen as a form of negative ridicule. The main feature of it is to emphasize flaws rather than directly criticize individuals. Satire often carries a moral message to encourage better behaviour.

Three types of condemnation strategy were discovered:

- direct condemnation for improper act or behaviour within intercultural interaction at the same social level;
- direct condemnation involves objects that hold varying social statuses;

- a chain variation, where the stimulus item triggers a negative emotional response in the individual it interacts with, leading to condemnation based on their emotional experience.

The strategy of condemnation evokes other-condemning and self-conscious emotions in the readership. A number of descriptive means are used to represent these emotions: verbal labeling of emotions and their intensity, expressions, evaluative connotations, naming the events and circumstances that trigger one's experience, showcasing the surrounding conditions to experience the certain type of emotion.

The strategy of ridicule is present in a fairy tale, when the fairy tale itself is built in a comic manner. Open ridicule becomes the basis for creating a humorous effect, which not only entertains the reader, but also provides a moral purpose in the form of visualizing people's flaws. However, it is worth noting that the singularity of ridicule is rarely found in the texts of fairy tales of the 19th century. Comic elements are more often included in the general structure of the story or in the behavior of the characters than they exist in isolation.

During the research, we made an unexpected discovery: even though fairy tales of the 19th century are considered somewhat serious and moral literature, they contain a lot of absurd situations and events. This finding underscores the importance of analyzing comedy in literature, regardless of genre.

It can be determined that emotional communication includes complex processes of expression and perception of emotions, which are important for understanding and interaction between people. The main purpose of emotional communication is the transmission and perception of feelings and states of a person or a group of persons. The main aspects and mechanisms underlying emotional communication are revealed:

- a) social factor: interaction of two characters of the same social level or interaction of characters of different social backgrounds;
- b) educational factor: moral guidance or criticism of one's flaws or behaviour;

- c) demonstration of emotional experience: emotions of condemnation (contempt, anger, disgust), emotions of self-awareness (shame, embarrassment, guilt), emotions of empathy (compassion), emotions of gratitude.

Together, these elements offer a deeper comprehension of emotional communication in general and unveil the characteristics of the fictional discourse used in a fairy tale.

This work provided information on the types of discursive strategies for the formation of moral emotions in fairy tales by English authors of the 19th century. The task of analyzing the types of discursive strategies for the formation of moral feelings in English fairy tales of the authors of the 19th century allows us to understand that these works were an important tool for raising children and transmitting moral values. Among the strategies used, it is possible to single out the use of positive and negative characters, the use of symbols and metaphors to reinforce certain moral lessons.

Various approaches to the creation of images and plots, which affect the perception and emotional state of readers, have been revealed. Our work helps better understand how moral emotions affected the readers of that time and what techniques were used to achieve this goal. Research has shown that literary works can influence readers by prompting them to certain moral responses, and this information can be useful for studying the influence of literature on the formation of values.

In the context of the third task, which concerns effective discursive strategies for expressing emotions, it can be noted that in English fairy tales of the 19th century, authors successfully used various linguistic and structural means to convey the emotions of characters and readers. The process involves categorizing emotions verbally along with their intensity levels and expressions while also assigning evaluative meanings to them. It includes naming specific events and circumstances that trigger one's emotional experiences as well as highlighting the surrounding conditions necessary for experiencing certain types of emotions. The use of literary

devices is traced in both approaches: allegory, hyperbole, personification. Irony and satire are inherent strategies of condemnation.

The research examined the most effective discursive strategies for expressing emotions: ridicule and condemnation. The approaches and techniques that best convey the emotional load of the text were revealed.

Discursive strategies of ridicule in English author's fairy tales of the 19th century were classified by us as direct (clearly indicated in the text), indirect (expressed through a system of artistic means, in particular allusions), and circular (narrator evaluates the object of ridicule on their own). This classification allows for a better understanding of different ways of creating ridicule in the literature of the 19th century and their relationship with discursive elements in the text.

All these findings help reveal the complexity of the comic in the English author's fairy tales of the 19th century and improve our understanding of how these strategies were introduced into the works of the period.

GENERAL CONCLUSIONS

Fairy tales remain an important part of modern society, serving not only as a source of education and entertainment but also as an important part of cultural heritage. Fairy tales acquire a new life thanks to various author's rewrites, adaptations, and the spread of tradition. For linguists, fairy tales become a source for studying the evolution of language, since dialectics, archaisms, literary techniques, and the socio-cultural environment that influenced the formation of artistic heritage can be studied with one literary work.

Fairy tales, reflecting the social institutions of the past, create discourse on an interpersonal level, where the interaction of characters can convey emotions, experiences, and moral values of an individual or a group of people.

Readers usually form a connection with the main characters. This emotional bond allows them to fully immerse themselves in the fictional world and experience moral emotions. By observing the characters' reactions, readers are able to understand their emotional state and view them as genuine individuals with complex inner world. The narrative emphasizes how expressing emotions freely contributes to our understanding of heroism and morality. Through this approach, the character becomes more relatable and genuine for the readers.

An English author's fairy tale is an independent unique work that should not be confused with a folk tale. The author's fairy tales often exemplify a greater degree of individuality, creative freedom, and the unique stylistic imprint of the writer. They serve as a canvas for authors to express their ideas and perspectives, resulting in a body of work that reflects their inner world. In contrast, folk tales stand out by their collective authorship and the transmission of age-old traditions through generations. This duality in storytelling traditions adds depth to the literary landscape and showcases the multiplicity of human creativity.

The world of literary fairy tales, particularly author's fairy tales, is a fascinating realm where authors draw inspiration from an array of sources, blending elements from mythology, traditional folklore, legends, and short stories. These tales offer authors the freedom to create their narratives, often without the constraints of

a predefined archetype. The mystery surrounding the specific archetype for each author's fairy tale contributes to the allure and uniqueness of these stories. As these tales journeyed across different countries, they underwent interpretation and adaptation by individuals, resulting in similar storylines that can be found in various European regions. This interconnectedness underscores the enduring power of these narratives to transcend cultural boundaries.

The composition of English author's fairy tales is represented by a traditional scheme: exposition, beginning, action development, climax, resolution, and final part. English fairy tales have a single plot and are characterized by a closed type of ending. The supernatural element is preserved in the functions of wizards. The English author's fairy tale provides a realistic plot, where the heroes are ordinary people of different social classes. The events of the fairy tale develop logically, one after another.

To conduct a scientific study, we decided to utilize a compilation of fairy tales rewritten by the English ethnographer J. Jacobs. This selection was made due to the author's significant impact on the genre of fairy tales throughout English literature history, thereby showcasing all the key trends and characteristics associated with it.

We have established a clear definition for what constitutes a discursive strategy. A discursive strategy refers to a specific approach or method employed in speech or text to achieve particular communicative or rhetorical objectives. This concept is widely utilized in fields such as linguistics and literary theory for examining linguistic expression and assessing how authors or speakers endeavor to influence their audience.

Discursive strategies allow studying ways of structuring and expressing thoughts, interests, and beliefs in texts of various genres. Studies have shown that discursive strategies play a key role in the formation of meaning and promote mutual understanding in communicative processes.

In fictional discourse, five basic discursive strategies are implied referential or nomination, predication, argumentation, perspectivization, and intensification. Each of them characterizes a specific part of the interaction process: names a

discursive structure of actors or objects, stereotypes common phenomena, emphasizes the cause-and-effect relationship, expresses one's worldview, and adjusts the power of the expression. These strategies are aimed to comprehensively unveil the type and peculiarities of fictional discourse.

The examination of discursive strategies within literary texts has revealed a wide range of literary devices that authors employ to express these strategies effectively. These devices encompass a wide range of literary devices, including metaphors, allegories, irony, and more. By using these tools, authors can infuse their narratives with vivid imagery and evoke powerful emotional responses among readers. The interplay between discursive strategies and these literary devices highlights the author's unique skill of storytelling, enhancing the overall impact of the narrative. A number of descriptive means are used to represent moral emotions: verbal labeling of emotions and their intensity, expressions, evaluative connotations, naming the events and circumstances that trigger one's experience, and showcasing the surrounding conditions to experience the certain type of emotion.

The study of the formation of morality in fairy tales reveals significant aspects of the narrative. The analysis of literary devices in fairy tales demonstrates that tales convey the values of both individual moral choices and social norms. Characters and events within fairy tales often serve as examples that encourage reflection and convey ethical principles to the readers. The moral component in fairy tales is a dynamic force that promotes the development of a variety of moral emotions and categorizes them into four main groups of emotions:

- the other-condemning emotions (including contempt, anger, and disgust);
- the self-conscious emotions (such as shame, embarrassment, and guilt);
- the other-suffering family (embodied by compassion);
- the other-praising family (comprising gratitude, awe, and elevation).

This intricate pattern of moral emotions and their expression in fairy tales highlights the depth of moral philosophy embedded in stories.

In the context of the study of English author's fairy tales rewritten by J. Jacobs, two main categories of discursive strategies were considered: the strategy of condemnation and the strategy of ridicule. Both of these strategies are aimed at determining the violation of the boundary between "normal behavior" and "wrong action".

Condemnation involves the author's negative assessment of "good" and "bad" under the influence of his moral and ethical beliefs. It is possible that the subject being judged does not receive the same views of what is "good" and "bad". The illocutionary purpose of the condemnation is not obvious; recognizing an action, language informs the actor of its adverse effect.

Condemnation occurs when the receiver violates social norms, traditions, and standards that govern communication conduct. Three types of condemnation strategy were discovered in English author's fairy tales of the 19th century:

- direct condemnation of inappropriate actions during intercultural interactions, when individuals of the same social statuses are involved;
- direct disapproval towards inappropriate behaviour during intercultural interactions, when individuals of different social positions are involved;
- a chain reaction where negative emotions triggered by a stimulus item lead to condemnation based on the individual's emotional experience.

The strategy of condemnation is aimed to evoke other-condemning and self-conscious emotions in the readership. It elicits contempt, which is enhanced by the expressive manifestation of intensifiers, swear words, and vocabulary that carries an emotional or evaluative connotation. The strategy affects disgust as well. The difference between anger and disgust is that the object of our aggressive behavior is not always obvious. For example, in fairy tales, aggressive behaviour is mostly triggered by characters who violate the boundaries of another participant at the beginning of the interaction.

The condemnation strategy also causes self-conscious emotions such as shame, embarrassment, and guilt. This set of emotions is distinct because it

predominantly encompasses the individual's development of self-worth according to personal criteria and social norms.

Ridicule is a form of criticism that harshly disapproves of certain qualities, particularly those connected to intelligence and professionalism. In literature, satire takes on the role of negative ridicule, focusing on highlighting flaws rather than directly criticizing individuals. Its primary aim is to convey a moral message that promotes improved behavior. In English author's fairy tales of the 19th century, the strategy of ridicule is demonstrated the next scheme: the satirist — the addressee of satire — the object of ridicule.

In fairy tales, the discursive strategy of ridicule is also based on absurdity. Absurdity is a violation of the logical law. Mostly, the strategy of ridicule in the author's fairy tale was conveyed through a combination of absurdity and comedy. The goal of the strategy is achieved by providing a broader framework of contextual circumstances that enhance the effect of mockery.

In a fairy tale, the use of the strategy of ridicule is evident when the story itself is constructed in a humorous manner. The purpose of this open mockery is to create a comedic effect that not only entertains readers but also serves a moral function by exposing people's flaws visually. However, it should be noted that direct ridicule is uncommon in 19th-century fairy tales. Instead, comic elements are often integrated into the overall structure of the narrative or manifested through the behaviors of the characters.

Therefore, condemnation and ridicule are fast ways of demonstrating an unfavorable attitude towards one's behavior. Both types of criticism can be both helpful and harmful. Constructive feedback provides precise guidance or direction on how to improve conditions or correct mistakes. Destructive remarks appear as pessimistic statements without specific proposals. Both can be important for improving general skills and abilities and can manifest both negative and positive attitudes.

The expression and interpretation of emotions are integral to emotional communication, playing a crucial role in fostering understanding and facilitating

interaction among individuals. Emotional communication primarily aims to convey and comprehend the various feelings and states experienced by an individual or a collective. This form of communication encompasses several key elements and mechanisms that underpin its effectiveness:

- social factor: interaction of two characters of the same social level or interaction of characters of different social backgrounds;
- educational factor: moral guidance or criticism of one's flaws or behaviour;
- demonstration of emotional experience: emotions of condemnation (contempt, anger, disgust), emotions of self-awareness (shame, embarrassment, guilt), emotions of empathy (compassion), emotions of gratitude.

These studies emphasize the importance of fairy tales as a tool of cultural transmission, as well as their role in language learning and the reflection of social norms and values in past and present society.

This comprehensive exploration underscores the paramount of studying discursive strategies, literary devices, types of fairy tales, and the moral dimension in literature and culture as a whole. Such studies enrich our understanding of the essence of texts and the profound impact of literary works on both society and individuals. The intricate interplay of language, culture, and ethics within the world of literature offers an invaluable lens through which we can explore the complexities of human thought, emotion, and interaction, contributing to a more profound appreciation of the role of storytelling in our lives.

The discursive strategies discussed in this research provide valuable information about how thoughts, interests, and beliefs are structured and expressed in texts of different genres. The conducted research emphasized the key role played by discursive strategies in forming the meaning of the text and promoting mutual understanding. In addition, these strategies significantly contribute to the establishment of connections between characters and their respective goals in the communication process.

In conclusion, this study sheds light on the multifaceted nature of discursive strategies in 19th-century English fairy tales. An analysis of these strategies reveals their importance in conveying emotions, values, and perspectives in fairy tales, which enriches our understanding of the literary and communicative aspects of stories.

RESUME

Дослідження присвячене вивченню дискурсивних стратегій формування моральних емоцій у англійськомовній авторській казці 19 ст.

Наукова новизна дослідження полягає в поглибленому аналізі репрезентативних дискурсивних стратегій формування моральних емоцій на основі аналізу англійськомовних авторських казок 19 ст.

Метою дипломної роботи є аналіз та категоризація дискурсивних стратегій формування моральних емоцій у англійськомовній авторській казці 19 ст.

Об'єктом роботи є дискурсивні стратегії формування моральних емоцій в англійськомовній авторській казці 19 ст.

Предметом дослідження є прагматика дискурсивних стратегій формування моральних емоцій в англійськомовній авторській казці 19 ст.

Теоретична цінність магістерської роботи полягає в тому, що вона є однією з небагатьох спроб дослідження дискурсивних стратегій прояву емоцій у англійськомовному авторському казковому дискурсі 19 ст.

Практична цінність отриманих у дослідженні результатів полягає в їхньому внеску у підвищення обізнаності суспільства про розвиток емоційних стратегій на прикладі англійськомовних казок 19 ст., які й досі є важливою складовою лінгвокультурного простору англійськомовного світу.

Структура роботи визначається її метою та завданнями. Дослідження складається зі вступу, двох розділів, висновків та літератури.

Матеріалом дослідження є казки найвідомішого англійського казкаря Джозефа Джейкобса.

У вступній частині репрезентуються основні аспекти дослідницької роботи пов'язані з актуальністю, метою, формулюванням основних завдань й теоретичною і практичною цінністю.

Розділ I містить три теоретичних підпункти, які присвячені видам дискурсивних стратегій, особливостям авторської казки, категоризації моральних емоцій у англійськомовній авторській казці.

Розділ II складається з двох підпунктів, які розкривають найвживаніші дискурсивні стратегії у англійськомовному казковому дискурсі: стратегії осуду та висміювання.

У результаті дослідження встановлено, що англійськомовна авторська казка – є унікальним лінгвістичним джерелом для вивчення дискурсивних стратегій завдяки активній взаємодії персонажів на рівні обміну емоційним досвідом та емоційними переживаннями. Дискурсивні стратегії осуду та висміювання, що були застосовані у англійськомовній авторській казці 19 ст., впливають на формування моральної оцінки читача як реципієнта дискурсу.

Ключові слова: емоції, дискурс, стратегія, англійськомовна авторська казка, викликання емоцій.

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