

التحليل السردى لحكايات مختارة من قبل هانز كريستيان أندرسن

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Narrative Analysis of a Selected Fairytales by Hans Christian Andersen

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المخلص

يعد التحليل السردى أداة فعالة للبحث النوعي القادر على الكشف عن مشاعر ونوايا وسلوك الأفراد. يهتم التحليل بالقصص التي تعكس حياة الناس إما في الماضي أو الحاضر أو المستقبل. يحاول فهم كيفية تفسير الأفراد لتجاربهم في أشكال سردية حيث يقومون بتضمين أيديولوجياتهم الشخصية والثقافية والمجتمعية. ومن ثم ، فهي تسعى إلى فهم التجارب البشرية من خلال استخدام مناهج مختلفة. تبحث الدراسة الحالية في بعض القصص الخيالية المختارة من قبل هانز كريستيان أندرسن ، بتطبيق نموذج الهيكل السردى لابوف (1972) باستخدام منهجية البحث النوعي. تسعى الدراسة إلى الكشف عن العناصر الستة للقصة التي ذكرها لابوف (1972) وكيف تساهم في الحبكة الشاملة. يهدف البحث إلى تقديم إجابات على الاستفسارات التالية: ما هو اطار لابوف (1972)؟ كيف استخدم أندرسن نموذج لابوف (1972) في عملية سرده للقصص؟ توصلت الدراسة إلى استنتاجات مفادها أن نموذج لابوف بنيوي لانه يرى ان السرد مكون من عناصر قواعدية. لابوف طور نموذج على أساس الخطابات السردية المنطوقة التي يمكن تطبيقها على اشكال أخرى من الخطاب. لقد أدرك أن السرد الطبيعي مدعوم بستة

عناصر أساسية متكررة ، كل منها يجيب على سؤال واحد وله دور مميز في السرد. بالإضافة إلى ذلك ، يبدو أن أندرسن يستخدم هذه الوحدات في سرده ، وإن لم يكن بنفس الترتيب الذي ذكره لابوف ، لأن عنصري التقييم والتوجيه يتم استخدامهما طوال القصة من البداية حتى النهاية.

Abstract

Narrative analysis is a potent tool for a qualitative research which is capable of uncovering the emotions, intentions, and behavior of the individuals. It concerns itself with stories reflecting people's lives either to be past, present, or future. It attempts to understand how individuals interpret their experiences in narrative forms where they embed their personal, cultural, and societal ideologies. Hence, it aspires to comprehend human experiences deploying various approaches. The current study examines some selected fairytales by Hans Christian Andersen, applying Labov's (1972) narrative structure model using a qualitative research methodology. It seeks to disclose the six elements of a story listed by Labov (1972) and how they contribute to the overall plot. The paper aims to provide answers to the following queries: What is Labov's (1972) framework? How Andersen employs Labov's (1972) paradigm in his storytelling process? The study has come to the conclusions that Labov's model is structural in the sense it views narratives as a block with formal properties. He has developed his framework on the basis of spoken narratives, which likewise, can be applied to other forms of discourse. He has recognized that a fully formed natural narrative is supported by six fundamental recurring elements, each of these would answer a single Wh question and has a distinctive role in the narration. In addition, Andersen seems to use these units in his stories, albeit not with the same order listed by Labov, for evaluation and orientation elements are used throughout the story from the beginning till the end.

1. Literature Review

Narrative analysis is a type of qualitative research tool which enables researchers to get insight into people's thoughts by using the data they have collected, which can be of a variety of sources including newspapers, letters, stories, autobiographies, and conversations. The collected data are to be analyzed to reveal how people express themselves and what kind of narrative they use. According to Czarniawska (2004), a narrative research approach is a kind of qualitative methodology that is derived from oral or written texts that recount stories of events which are related chronologically (p.43). De Fina and Georgakopoulou (2012) state that whether narrative analysis is analyzing biographical life stories,





linguistic or discursive structures of stories, or different levels of positioning that narratives perform, it typically focuses on the meanings that participants generate (p.18). To Toolan (1988), “a narrative is an interpreted as a series of coherent, non-random events that usually involve humans, quasi-humans, or other sentient entities as experiencing agonist from whose experiences we learn” (p. 8). Both Clandinin & Rosiek,(2007) state that: “Narrative inquirers study individual experience in the world, an experience that is storied and can be studied by listening, observing, and living alongside another, besides writing and interpreting” (pp.42-43). Thus, narrative analysis studies writings that narrate stories about people's lives and analytically looks at how people use stories to construct their identities and place themselves in the world. Cortazzi (1993) explains that one of the most common types of discourse is the narrative. In the 1970s, it gained traction in disciplines like psychoanalysis, literature, history, and philosophy. In fact, personal experience stories are prevalent in everyday casual conversations, doctor-patient talks, psychotherapy sessions, and the social sciences. Narrative structures can be found in both fiction and non-fiction films and books. Narrative contributes to the shaping of culture and society. Currently, it is used profoundly in human sciences as a major approach to qualitative research (p.157). Labov (2006) demonstrates that: “a narrative begins when someone feels compelled to tell others something and share it with them” (p.1). Moreover, Labov (1997) states that narrative is, in essence, a complete form with a beginning, middle, and end (p.1). Josselson and Hammack (2021) clarify that narrative analysis is an inductive method that concentrates on the context to make sense in relation to the narrative in respect to the participants' social setting, the story as a whole, and its parts (p.7). Cortazzi (1993) argues that narrative analysis provides a prism through which we may examine how people depict and interact with their socio-cultural contexts (p.2). Labov and Waletzky (1967) argue that:” stories follow a chronological sequence where the order of events moves in a linear way through time, and the order cannot be changed without changing the inferred sequence of events in the original semantic interpretation” (p. 21). On this basis, Labov (1972) divides narratives into: minimal narratives which are clauses orderly sequenced, and fully developed narratives which are free clauses (orientation, evaluation, and abstract) (p.360). Mcleod (2024, pp.2-4), similarly, demonstrates that narrative analysis is a qualitative method that attempt to understand how people create stories based on their personal experiences. It emphasizes the importance of context to expose the impact of cultural, historical, and social factors on storytelling. It focuses not only on what is said

(content)but how it was said (the structure), and the context where the story is told (performance). He referred to the main approaches of narrative analysis including:

1. Thematic analysis: it views language as a tool to construct meaning. Riessman (2005) adds that this approach focuses on the content of a text, “what” is said more than “how” it is said, the “told” rather than the “telling” (p.2).

2. Structural analysis: here the researcher goes beyond the content for language is viewed as a tool for investigation. It assumes that the way the story is told is as important as the content of the story. It was developed by Labov (1972).

3. Interactional analysis: it examines the way narratives are composed and interpreted within the context in social interactions. It highlights the social context where the stories are presented, the audience's reactions, and the relationship between the storyteller and the listener. Riessman (2005) explains that the dialogic process between the teller and the listener is pinpointed here. Experience narratives arise in certain contexts, such medical, social service, and court situations, when the questioner and the storyteller engage in a shared discourse. Thus, it focuses on switches in storytelling as a co-construction process in which the storyteller and the audience cooperate in order to construct meaning (p.4).

4. Performance analysis: Here, the analysts will look at the plot's performative aspects, such as the language employed, the audience's participation, and non-verbal communications to reveal how the story was constructed and its impact. So, storytelling is viewed as a performance.

Furthermore, Mcleod (2024) demonstrates that there are two approaches a researcher could depend on to code the narrative block including: the deductive approach where the concentration is going to be the structure or the form of the story, and the inductive approach where the focus is going to be on the themes to construct meaning(pp.7-8).

Henceforth, narrative analysis is to be regarded as one of the significant tools while conducting a qualitative research. It emphasizes and concentrates on narratives of different types this could include any forms of literature and spoken language. For neatly conducting it, researchers need to be specific about the chosen models so to align with their aims and data. Narrative analysis exposes the implicit emotions and motivations that ideologically embedded between lines. It highlights the importance of texts and the contexts in which they occur in meaning construction.





1.2. Narrative Structure Model

The significance of this model lies in its emphasis on the form of the given stories. Thus, it focuses on its main elements to create meaning. It was first developed by the American sociolinguist William Labov (1972, pp.354-355) who analyzed a number of tape-recorded personal narratives by African American informants in South Harlem in the 1960s and 1970s to examine the vernacular language. He defines narratives as: "a method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events actually occurred". That is, any past experience can be revealed by examining the syntactic order of the occurring inferred events. According to him, a minimal narrative is a sequence of two clauses that are temporally ordered and linked by a temporal juncture; hence, any changing in the order will affect our interpretation. Only independent clauses can function narratively, unlike the free and subordinate clauses since switching their order will not affect the semantic meaning. Consider (pp.359-362):

a. I know a boy named Harry.

b. Another boy threw a bottle at him right in the head

c. And he had to get seven stitches

The narrative here contains three clauses, but only two are to be called narratives. Clause *a* is a free clause since placing it before or *b* or *c* will not affect the meaning or disturb the temporal order, for it is true that the narrator still knows someone named "*Harry*". This means that, free clauses are flexible and have no temporal juncture which Labov and Waletzky (1967) define as "the relation between before and after items which holds two independent clauses together and matches the order of events in time" (as cited in Labov 2008, p.1). While both *b* and *c* are minimal clauses since they are chronologically sequenced.

d. If you didn't bring her candy to school

She would punch you in the mouth.

Here, we have two events which, even though, are ordered, they cannot be regarded as narratives since the meaning is not affected if shifting the clause places. Labov was interested in the relation between language and society, language variation, and language change. He (Labov) (1966) demonstrates that we study individuals because they can provide data helping to expose and describe the community (p.6).

Squire (2008) states that Labov's using of examples from his African American informants showed the complexity and nuance of African American English during a period when the language was the subject of intense political and educational controversy (p.11). Labov and Waletzky

(1967) claim that the analysis here will be formal for it will concentrate upon the narrative's pattern from the clause level to complete simple narrative (p.12). According to Patterson (2008), this framework is text-based and pay little attention to the context (p.23) since the intended meaning is based on the order of events.

Regarding the structure (syntax) of the narratives, Labov (1972, pp.363-392) referred to six elements when conducting a research:

1.Abstract

It starts with one or two free clauses describing what the story is about. It summarizes the story's main idea. It answers the question: What the story is about? Hence, it sparks the audiences' attention.

2.Orientation

It consists of free clauses identifying the time, the person, the place, and the situation. It is marked by the employment of past progressive tense and the use of adverbs. It occurs usually at the beginning before the narrative clause. It forms the context of the story and usually answers the questions about: Who, When, What, Where?

3.Complicating action

The most important element in the narrative for it contains the narrative clauses. It begins from the first narrative clause and ends up with a result. in fact, it is characterized to have narrative clauses with verbs in the simple past or present that are chronologically organized. They embed the main clauses and lead to the climax. It is the backbone of the story and answer the question: What happened then?

4.Evaluation

These clauses describe the human consequences of the event. It is the reason why the story it told. It clarifies the point of the narrative and exposes the narrator's attitudes. It is of four types: External evaluation which is easily recognized when the storyteller pauses in the middle of narrating and turns to face the audience explaining the purpose of the story and why relating it; Embedded evaluation is when the narrator describes his sentiments as they occurred at the time of happening not time of telling, or attributing it to a third person who is functioning as an observer; Evaluative action which is when the narrator describes what people did than what they said. This includes actions that expose the actors' tension and feelings and is of four types: intensifiers, comparators, correlatives and explicatives; and Evaluation by suspense of action is when the narrator breaks off the story to call for attention to that part of the narrative.

5.Resolution or Result

It marks the end of the story and tells what finally happened.





6.Coda

It is the last two or three clauses that are required to have a complete narrative. According to McCarthy (1991), it is “a bridge between the story’s world and the moment of telling” (as cited in Ebrahim 2006, p. 40). Elliot (2005) states that this unit refers to the relevance of the story to every-day life (p.5).

Consequently, Labov's paradigm has made a significant contribution to the sociolinguistic field as well as other disciplines. According to Black (2006), he has enriched the literary and stylistic studies through his scheme which offers a useful framework for written texts (p.40). Similarly, Ebrahim (2006) makes evident that scholars from various fields of study investigated this model including: linguistics, psycholinguistics, cognitive psychology and education (p. 41). That is to say, although this approach is mostly effective with oral texts, it still works highly with written ones as well. It can be applied to different narrative forms as folktales, short stories, fairy tales, even epics. Consequently, the researcher will apply it to examine the selected fairytales by Hans Christen Andersen.

3. Fairytales and Narrative Analysis

People told stories to communicate and share knowledge and experience. Fairytales are but only a form of stories. They are a type of short fictions with distinctive figures and settings. They feature folkloric personae as giants, elves, fairies, goblins, mermaids, witches, and magic. To Kurtz (2014), stories consist of three dimensions: form (communicative structure and meaning), function (thoughts, decision, and action), and phenomenon (the story in relation to time and society) (p.15). Riessman (2005) adds that people establish their social and cultural identities through the storytelling process (p.23). As children, or adults, worldwide we have something in common- Fairytales. According to Zipes (2012), a fairy tale has a remarkable and alluring appeal to readers, listeners, and viewers of all ages worldwide. He adds that, it is impossible to pinpoint the precise historical origin and development of fairy tales, but we do know that people started telling stories as soon as they were capable of speaking (pp.1-20). Zipes (2012) emphasizes that fairy tales, whether oral or documented were essentially developed to help the world better accommodate human needs. Therefore, their main theme concentrates on using magic, powerful humans and animals that would allow the protagonists to alter both the outside world and themselves to live in harmony and contentment (p.96). Fairy tales are rooted in oral tradition before becoming a literary genre. Such as those written by the Brothers Grimm, Hans Christian Andersen, and Charles Perrault. They were never

titled nor existed as they do today (Zipes, 2012, p.96). Haase (2008) claims that there is a widespread disagreement over what constitutes a fairy tale. Some people consider it to be a specific kind of narrative, while others perceive it more like an umbrella that embraces other genres of literature. This phrase has been used in references to tales such as Lucky Hans, Little Red Riding Hood, Hans and Gretel, and Cinderella (p. 322). Fairy tales have captivated our minds throughout history; hence, passed through generations. Althubaiti (2023) claims that fairy tales evolved along with the world, expressing variations in the societal values, cultural traditions, and literary trends (p.44). Jacobs (1890) claims that the study of folktales and fairy tales had emerged as a legitimate field of study by 1878, when the Folk-Lore Society was founded in London. A fact resulted in the collection of folktales from around the world and publish them in English language. A fruitful period was the nineteenth and early twentieth centuries which was later known as the **"The Golden Age of Folk Tales Discoveries"** (p. ii). According to Gottshall (2013), fairy tales are "nature's innate story-telling device" that specializes in simulating human problems because their characters, roles, as well as plot patterns are hardwired into the human brain. He continues claiming that: "stories are embedded in our psych, and children are creatures of these stories which will innately occupy their beings" (pp.66, 6). Furthermore, Von Franz (1970) adds that the parallels in the openings of fairy tales are readily apparent while perusing through a collection of them. Frequently, in many fairy tales, the reader is introduced to an unknown place at the start. Quite often a fairytale starts with phrases as: "Once upon a time...", or "In times past there lived...", or "In times gone by there lived a king...". Fairy tales are almost universal in their portrayal of nowhere-ness, suggesting both timelessness and spacelessness (p. 2). Hence, fairytales are traditional stories with the reflection of identities, cultural and societal values, and moral attitudes. One of the most famous authors of fairy tales is the Danish Hans Christian Andersen (1805-1875). Doughty (2006) claims that the storytelling style of Hans Christian Andersen tends toward individualism. Born in Denmark, Andersen took inspiration from his own life experiences as well as the social and political milieu of his era. His stories reflect themes of social injustice and the challenges encountered by the poor, as he had experienced rejection and misfortune throughout his impoverished upbringing (as cited in Althubaiti, 2023, p.46). Antman (2008) states that the accomplishment of Hans Christian Andersen is particularly noteworthy as, in contrast to the Brothers Grimm, he did not primarily recount folktales passed down orally. He was formed and refined many of his



stories, fashioned his characters, and invented the settings (as cited in Althubaiti, 2023, p 44). To Sherwood (2022), Andersen's stories dissolved the boundaries between imagination and reality, promoting introspection and exploring universal themes of social justice, empathy, and personal growth (pp.3-19). In the following, an illustration of Andersen's selected stories will be examined and investigated following Labov's (1972) narrative structure model to expose his personal imagination through the given texts.

3.The Analysis of the Stories following Labov's Model

Based on Labov's (1972) framework, the researcher will examine the structure of three stories chosen from the complete collection of works by the renowned author Hans Christian Andersen. The findings will then determine how Andersen composed his stories and what moral lessons and values he was trying to convey through his style. Consider the stories below:

1.The Princess on The Pea

1.Abstract

The given title suggests that the story goes all about a princess. It summarizes what is to be discussed in a nutshell. If we consider the first free clause in the narrative which embeds the past tense (was, wanted):

a. There was once a Prince who wanted to marry a princess (Andersen, 2009, p.32)

We can plainly determine what the story is made of as readers and viewers. Additionally, the use of the adverb "**once**" denotes the starting point of the narrative and a reflection of past occurrences. Based on the title and clause provided, we can infer that the central theme of the narrative revolves around marriage, namely the commitment of a prince and a princess to one another.

2.Orientation

Considering the followed free clauses (Andersen, 2009, p.32):

b. So he travelled about,

c. all through the world,

d. to find a real one,

e. But everywhere there was something in the way.

f. So he came home again, and was quite sad.

In the given clauses, the narrator through the employment of the past tenses he is providing details about the ancient time where the events took place. The only subject involved here is the prince himself who is being referred back to through the personal pronoun "**he**" in **b** and **f** clauses. Through the adverb "**about**" in **b** and "**everywhere**" in **e** clauses, we are

being informed that the prince is on doors looking for a real princess. “**real**” here is used metaphorically, for it refers to the real attributes that a princess must possess. There is a sense of exaggeration for literary purposes and to drag readers’ empathy. In the free clause *f* there is a confirmation that the prince came back *home* hopeless and miserable. There is internal evaluation in clause *b* through the use of “*so*” which functions as an adverb here where the narrator explains to the readers the reason behind the prince’s travelling, and in clause *f* where he shows why he was home again. The quantifier “*all*” in clause *c* is an internal evaluation element. Furthermore, another internal evaluation is found in clause *f* where the intensifier “*quite*” is used with the adjective “*sad*” to show the extent of prince’s melancholy.

3. Complicating action

This element refers to the rising of actions and the climax of the story.

g. One evening a terrible storm came on.

h. It lightened and thundered.

i. Then there was knocking at a town gate,

j. and the old king went out to open it.

k. It was a princess who stood outside

l. But, mercy! How she looked,

m. the water ran down her hair and her clothes,

n. It ran in at the points of her shoes, and out at the heels;

o. and yet she declared that she was a real princess

The given narrative clauses (Andersen, 2009, p.32) in the past tense reflect the changing of events in the plot. This is indicated through the use of the anonymous pronoun “*One*” which reflects a turning point in the series of events. The clauses are chronologically ordered. Thus, they are independent clauses joined by temporal junctures where changing their order will influence the intended meaning. The use of the conjunction “*and*” and the punctuation mark “*comma*” at the end reflect that the events have occurred in order. It is here where the following events based. This unit shows the point of struggle in the plot where the narrator relates how in the midst of prince’s misery to find a real princess, on a windy and rainy night, a girl with a wrathful appearance and soiled clothes stepped up and claimed to be a true one. The progressive “**there was knocking**” indicates the climax is about to start. The descriptive language used in phrases *g*, *h*, and *i*, which describe the night as stormy; that is, blustery, damp and dark—allows us to observe how the narrative displays a sense of conflict: then, suddenly there was a girl claiming to be a princess, dressed in a wrath gown. There is internal evaluation employed through the use of the coordinating conjunction “*but*” in clause *l* to show contrast



of ideas and actions. The implication of the exclamation mark (!) in clause *l* indicates that the storyteller shares the king's bewilderment. Hence, indicating a shift in the theme; a conflict. One can notice the employment of clear direct evaluation elements is the use of the adjectives “*terrible*” in clause *g*, the adjectives “lightened” and “*thundered*” in clause *h* modifying the storm.

4. Evaluation

This unit is of special significance for it expresses the reason behind the plot. The narrator has clearly employed evaluation devices to demonstrate his point. Considering the following events (Andersen, 2009, p.32):

p. “Yes, we will soon find that out, thought the Old Queen.

q. But she said nothing,

r. Only went to the bedchamber,

s. took all the bedding off,

t. and put the pea on the bottom of the bedstead;

u. then she took twenty mattresses and laid them on the pea,

v. and then twenty eiderdown quilts upon the matrix.

w. On this the princess had to sleep.

It is evident that from the clauses *p* – *w* all the events have occurred in sequence showing how the actions took place. The first embedded evaluation is reflected in clause *p* through the employment of the simple future “*will*” referring to the following events and the direct speech where the talk is attributed to a first person, while the second device is used in clause *w* through the modal “*had to*” expressing an obligation, and the third one is reflected in clause *s* through the using of the quantifier “*all*” showing the amount of bedding the queen took off. Taking more examples into consideration to clarify narrator’s point (Andersen, 2009, p.32):

x. In the morning she was asked how she slept.

y. “Oh, miserably” said the princess.

z. “I scarcely closed my eyes all night long.

aa. Goodness knows what was in my bed.

bb. I lay upon something hard,

cc. So that I am black and blue all over.

dd. It is quite dreadful”.

One can plainly notice the employed of direct evaluation unit through the adjectives “*miserably*” in clause “*y*”, and “*dreadful*” in clause “*dd*” describing how terribly she had slept, and the internal evaluative devices including the intensifiers “*scarcely*” and the quantifier “*all*” in clause “*z*”, and the quantifiers “*twenty*” in clauses “*u*” and “*v*” so to strengthen the meaning of the linguistic expression. There is embedded evaluation as

well as through the direct speech where the talk is attributed to a first person in clauses *y* to *dd* to delve into character's psyche and emotions. The reason for doing so is to emphasize his point and indicate to what extent the girl was discomfort for not sleeping well due to the pea under all the bed linens. One may ask why the queen would behave in this way? Because the girl will only be seen to be a true princess if it is revealed that she is aware of the rough material hiding beneath her bed. And so it came to pass that she sustained a bruise and experienced discomfort throughout the entire night.

5.Resolution

This unit is all about what happened finally. It follows the evaluation. If considering these clauses (Andersen,2009, p.32):

ee.Now they saw that she was a real princess,

ff.for through the twenty mattresses and the twenty eiderdown quilts she had felt the pea.

gg.So, now the prince took her for a wife, (Andersen,2009, p.33)

hh.for he knew he had a true princess, (Andersen,2009, p.33)

So, eventually the girl's true identity was discovered. She was a real princess for she was so sensitive that she could feel the pea. There is enthusiasm in the narrator's language for being sensitive means the princess would be kind to her subjects and this is what the prince was looking for. Henceforth, she was taken as a wife for the young prince. And what we get from the entire narrative is not to be judgmental for appearance could be decisive. There is the employment of internal evaluation through the quantifier "*twenty*" in clause *ff*. There are orientation elements found in the use of the adverb "*now*" in clauses *ee* and *gg* which is used to reflect upon the past events. There is internal evaluation revealed through the use of the coordinated conjunction "*so*" which functions as an adverb here to express the final results in the plot. Also, the preposition "*for*" reveals the use of internal evaluation unit explaining the purpose behind the princess being the chosen wife.

6.Coda

This element provides a complete closure to the narrative where the lesson has been clarified. It is where the beginning and the ending of the story are blended together through the using of the present tense while referring to the past. All the five questions have been answered plainly through the devices and markers employed in the narrative. Considering these final clauses (Andersen,2009, p.33):

ii.and the pea was put in the museum,



**jj.and it is still to be seen there,
kk.unless somebody has carried it off.**

The narrator suggests that the story is a fact rather than fiction by pointing out that the pea is placed in the museum, thereby connecting the tale to our everyday lives.

2.Thumbelina

This is another fairytale reflecting upon a little girl named “Thumbelina” who struggles in her quest for happiness.

2.1Abstract

This unit provides a synopsis to the entire story. It functions as an introduction to what the plot will be discussing. The story, here, revolves, quite obviously, around Thumbelina, a tiny little girl. The title is both intriguing and appealing. It sparks our attention and curiosity to figure out who is Thumbelina and what her story is about. Readers typically pay most attention to the headings, therefore authors need to be careful to select the ones that are both appropriate and captivating.

2.2Orientation

Considering the given free clauses below (Andersen,1993, p.77):

ll.There was once a woman who had the greatest longing for a little tiny child,

mm.but she had no idea where to get one;

nn.so she went to an old witch and said to her, “I do long to have a little child, will you tell me where I can get one?”

oo.“oh, we shall be able to manage that”, said the witch.

pp.Here is a barely corn for you;

qq.it is not at all the same kind as that which grows in the peasant’s field,

rr.or witch chickens are fed,

ss.plant it in a flowerpot and you will see what will appeal.

On the basis of the above clauses and the simple past tense, ones infer that the story took place in the past time, a very long time ago. There is no reference to the setting where the narration happened or the actions occurred. The main characters involved here are “**the old woman**” and “**the old witch**”. The thing which the old witch provided the woman was a barely corn of a specific kind. The story goes on relating how immediately a plant of tulip like flower grow after watering where inside sat a little tiny girl named Thumbelina. There are, also, direct evaluation elements first found in the clause **ll** through the superlative adjective “**greatest**” with the noun “**longing**” exposing the old woman’s excessive desire to have a child. Furthermore, the internal evaluation is being

employed through the double attributive “*a little tiny*” with the noun “*girl*” modifying the girl’s characteristics, through the use of interrogative in clause *nn*, the use of simple future in clauses *nn*, *oo*, *ss* reflecting upon the coming events, and through the use of the coordinating conjunctions “*but*” in clause *mm* and “*so*” in clause *nn*, while the former (*but*) is employed to show the contrast between ideas, and the latter (*so*) to expose the reason behind the old woman’s visit to the witch. The quoted speech in clauses *nn-ss*, moreover, refers to embedded evaluation unit where the narration is attributed to the first person demonstrating intimacy between the reader and the narrator throughout the plot.

tt.It was a real tulip,

uu.you could see that;

vv.but right in the middle on the flower on the green stool sat a little tiny girl,

ww.most lovely and delicate;

xx.she was not more than an inch height,

yy.so she was called Thumbelina.

(Andersen,1993,

p.77)

Explicitly, from the above clauses, three characters are represented again in a spaceless spot in an ancient time: the woman, the witch, and Thumbelina. The simple past tense indicates how the events occurred at the beginning. The paragraph starts and ends up with free clauses relating the way events happened. The narrator has added internal evaluation elements through the double attributive “*a little tiny*”, and the use of direct evaluation through the intensifier “*most*” with the adjective “*lovely*” and “*delicate*” describing Thumbelina for being a teeny one in the size of human thumb finger.

3.Complicating actions

This unit implies the rising of events. It indicates what happened next after Thumbelina was born from a giant tulip like flower. Examining the narrative clauses below (Andersen,1993, p.77-78):

zz.One night as she lay in her pretty bed,

aaa.a great ugly toad hopped in at the window,

bbb.for there was a broken pane.

ccc.Ugh! hideous that great toad was,

ddd.It hopped right down on to the table where Thumbelina lay fast asleep,

eee.under the red rose-leaf.

fff.“Here is a lovely wife for my son”, said she,

ggg.and then she took up the walnut shell where Thumbelina slept and hopped away with it through the window,



hhh.down into the garden.

From the very start, precisely the noun phrase in the first narrative clause **“One night”** reflects changings in the plot. It indicates something did occur which would affect the entire narration. The simple present tense is used with the quoted speech referring to past actions. The narrator has employed internal evaluation through the adjective **“pretty”** in clause **zz** describing Thumbelina’s bed, along with the using of double attributive **“a great ugly”** with the noun **“toad”**, and the preposition **“for”** demonstrating how the toad could barge into the house and kidnap the little girl. Embedded evaluation elements are reflected through the given quoted speech in clause **fff** where the narration is shifted to a first person so to add sense of authenticity and immediacy to the story. Additionally, the narrator has used external evaluations in clause **ccc** where the he explicitly exposes his feelings about the toad defining it as being hideous and ugly. Consequently, the tiny Thumbelina was kidnaped and was taken as a wife for the ugly toad. The struggle starts at this point where she attempts escaping the wedding. Well, the crisis goes on when little fish in the water heard the discussions between the toad family members and decide supporting the little girl (Andersen,1993, pp.78-79):

ii. They flocked together down in the water round about the green stem which held the leaf she stood upon,
jj. and gnawed at it with their teeth till it floated away down the stream carrying Thumbelina away where the toad could not follow her.

These clauses are also narrative for the events are organized chronologically in sequence: first the fish flocked together then took Thumbelina away. Hence, the actions are ordered temporally. Meanwhile, after being saved finally, the climax goes on when Thumbelina travels from place to place, but is kidnaped once more by cockchafer who again wishes her for a wife (Andersen,1993, p.79):

kk. At this moment a big cockchafer came flying along;
ll. he caught sight of her
mm. and in an instant he fixed his claw round her slender waist
nn. and flew off with her, up into a tree

The adverb **“At this moment”** indicates the rising of a new action, a new problem, and the coming of new events. The adjectival phrase **“a big”** is used as direct evaluation element with reference to the cockchafer in clause **kk** modifying his attributes. So, little Thumbelina was kidnaped by a big cockchafer who desired her as a spouse. But, astonishingly, this time she was set free by the cockchafer himself admitting she is not as fair as the other chafers; thus, not a suitable female to be taken as a bride.

As a result, Thumbelina leaves and gets lost in the wild, marching alone for a long time. Eventually, exhausted, she takes shelter at a field-mouse house who provides her a home, but on the condition of spousing with her wealthy neighbor the old mole. It is at this moment where the events go so wildly. The poor lost little girl seems to be out of options, so she, miserably accepts the offer and works on her wedding garment. Lastly, the bride was ready for the ceremony (Andersen,1993, p.84):

oo. When autumn came all Thumbelina's outfit was ready.

pp." In four weeks you must be married", said the field-mouse to her.
qq. But Thumbelina cried and cried and said that she would not have the tiresome mole for a husband.

The adverbial clause exposes a new event to be taken place where the conflict is ascending. Just when Thumbelina was ready for her wedding, came the mole to fetch her. In clause *qq* one can sense the embedded evaluation when referring to Thumbelina's melancholy, also when attributing the talk to a first person in clause *pp* to allow the reader sharing their thoughts and emotions through the quoted speech. There are; moreover, internal evaluation units through using the quantifier "*all*" in clause *oo*, and the coordinating conjunction "*but*" in clause *qq* demonstrating the contrast between ideas. Furthermore, an element of orientation is found with the adverbial clause of time "*when autumn*" referring to the wedding date where Thumbelina is to be ready to spouse with the old mole. But events change again when her friend "swallow" showed up suddenly and offered to help her indicating the descending of actions (Andersen,1993, p.84):

rr. "the cold winter is coming", said the swallow,

ss. "and I am going to the warm countries".

tt. "Will you come with me"?

uu. You can sit on my back.

Thumbelina accepts the offer and flew away with the swallow whom she once helped when lost in the cold winter. She could make her choice, decided instantly with no consideration, and embarked on a new journey marking the end the climax in the narration. The simple present, and the progressive along with the past tense are used by the narrator reflecting upon the past events. The narrative clauses are joined by the conjunctions and punctuation marks. Thumbelina's struggle started when was first kidnapped by the ugly toad then followed when was taken by the cockchafer, and later by the mole. Evaluation is found through the use of the quoted speeches in clauses *rr-uu* where the narrator shifts the narration to the first person (swallow) to add sense of authenticity to the plot, and internal evaluation can be sensed within the future time



(interrogative, progressive, and simple) to expose the follow up actions and the point behind the events which will not end up here, for Thumbelina's happiness is yet to take place. The previous clauses signal that the tension in the story has begun to decreasing, and actions are falling towards the end.

4. Evaluation

This unit shows the point of the narration and the narrator's attitudes. After being rescued by the swallow, Thumbelina looks for a shelter among flowers (Andersen,1993, p.85):

vv. "Here is my house", said the swallow;

ww. "but if you will choose one of the gorgeous flowers growing down there,

xx."I will place you in it,

yy. "and you will live as happy as you can wish".

These are free clauses exposing the internal evaluation unit through the narrator's use of the simple future (comparator) in clauses *ww*, *xx*, and *vv* portraying the coming actions in the story. The quoted speeches signal embedded evaluation in clauses *vv-yy* where the narration is attributed to the first person so readers could share the character's emotions. There is, further, internal evaluation elements through the adjectives "*gorgeous*" and "*happy*" which are used as modifiers providing more details about the following nouns in clauses *ww* and *yy*, and through the coordinating conjunction "*but*" in clause *ww* indicating the contrast between actions.

zz."That would be delightful", said Thumbelina, and clapped her little hands. (Andersen,1993, p.85)

This free clause embeds external evaluation unit which is reflected through the sentiment Thumbelina shows. She seems extremely happy to clap her hands in reaction. Direct evaluation is sensed with the employment of the adjective "*delightful*" depicting Thumbelina's level of joy. Also, embedded evaluation is found when the narrator shares his sentiment with Thumbelina, and through the using of the quoted speech where the narration is attributed to the first person to maintain the "dramatic continuity".

Furthermore, when settled upon a broad leaf, Thumbelina, eventually found a little handsome man lying (Andersen,1993, pp.85-86):

aaa. He had a lovely golden crown on his head

bbb. and the most beautiful bright wings upon his shoulders;

ccc. He was no bigger than Thumbelina.

ddd. He was the angel of the flowers.

The above clauses, plainly have internal evaluation units which are exposed through the use of the double attributes “*a lovely golden crown*” (correlatives) in clause *aaa*, the double attributive “*most beautiful bright*” in clause *bbb* picturing the man’s wings, the repetitions “*he was*” in clauses *ccc* and *ddd* emphasizing the events, and the use of negation “*no*” in clause *ccc*. Besides, the qualifier “*bigger*” in clauses *ccc* is added providing more details concerning the little man’s appearance. These evaluation devices have been used to describe the events and spark reader’s attention.

5.Resolution

This unit is about what finally happened in the narration. So, what happened after Thumbelina found a handsome man...? How did the course of events go in the narration? Well, the used free clauses here are exposing the final events in the narrative. Thumbelina, apparently, had found happiness:

eee. He therefore took the golden crown off his head

fff. and placed it on hers,

ggg. and asked her name,

hhh. and if she would be his wife,

iii. and then she would be the queen of flowers (Andersen,1993, p.86):

The above temporal clauses show how finally the events happened. Thumbelina has found the perfect suitable spouse after struggling for so long. The narrator has used simple future in the past referring to the coming up actions. Apparently, Thumbelina had found the joy and pleasure after suffering throughout the entire narration.

jjj. So she accepted the beautiful prince,

kkk. and out of every flower stepped a little lady or gentleman so lovely that it was a pleasure to look at them.

lll. “You shall not be called Thumbelina”, said the angle of the flower to her; “that is such an ugly name, and you are so pretty, we will call you “May”. (Andersen,1993, p.86):

So, little Thumbelina married the handsome prince. There are various evaluation elements in the above clauses. First there is the internal evaluation through the use of the adjective “*beautiful*” in clause *jjj*, and the quantifier “*a little*” modifying the ladies and gentlemen that dwelt in the flowers, then the intensifier “*so*” describing how lovely those creatures were. Also, internal evaluation can be found in the using of negation, the using of the coordinating conjunction “*so*” which exposes the result of actions, and the simple future according to the given



paradigm. Furthermore, embedded evaluation is found through the attribution of the narration to a first person in clause *III* where the quoted speech is used so to delve into character's psyche and feelings.

A second resolution element is found with the bird swallow who felt lonely after losing his dear friend Thumbelina (Andersen,1993, p.86):

mmm. All was then delight and happiness,

nnn. but the swallow sat alone in his nest and sang to them as well as he could,

ooo. For his heart was heavy,

ppp,he was so fond of Thumbelina himself

qqq. and would have wished never to be part from her.

Hence, as basically with all the fairy tales, the plot is closed happily. Here ends the story of little tiny Thumbelina who faced different conflicts but eventually embraced an ever happiness. One can notice units of internal evaluation in the clause *mmm* through the quantifier "*all*", the adjectives "*delight*" and "*happiness*" where the narrator is expressing the happy ending of the story. Also, the quantifier "*so*" with the noun "*fond*" depicting to what extent the swallow did love Thumbelina, and the coordinating conjunction "*but*" are other markers of internal evaluation demonstrating contrastiveness. Apparently, the swallow felt lonely after his friend is married. So decides leaving to other warm countries.

6.Coda

This element is what binds the beginning and the end of the story where the narrator usually takes us back to the starting point through the mixture use of both tenses past and present. It is the part where the narrator relates the story to our lives. Consider (Andersen,1993, p.86):

rrr. "Goodbye, goodbye", said the swallow,

sss. and flew away again to the warm countries,

ttt. faraway back to Denmark;

uuu. There he had a little nest above the window where the man lived who wrote this story,

vvv. and he sang his "tweet, tweet" to the man,

www. And so we have the whole story.

So does the narration of Thumbelina end with the swallow flying back to where the author settles. Here, there is another orientation element being referred to, precisely where the swallow flew to, "*Denmark*". Embedded evaluation is also found in the use of quoted speech in the first clause, where the narration is shifted to the first person. Clearly, the narrator is relating the story to our lives. He is creating a story in the story and relates it to us. The mixture of tenses is plainly employed in the final free

clauses to bind the sequences of events from the beginning till the end. What we learn from this story is the significance of kindness for it always pays off. Thumbelina, the victim of circumstances helped the swallow out of sympathy, and received the favor when the bird helped her escaping from the old mole, then living in joy and happiness after finding her true love.

3.The Emperor's New Clothes

This is another lovely story by Andersen where the narration reflects the importance of being trustworthy and honest. It embraces the elements of narrative structure everywhere throughout the narration.

1.Abstract

This element is a succinct summary that marks the start of the narrative and aims to capture the audience's interest. From the given title one can assume that the entire story revolves around an emperor and his new attire. The title sounds appealing and captivating. The suspenseful heading, which foreshadows an exciting beginning, is an attempt by the storyteller to draw the listener's attention.

2.Orientation

The second element in Labov's paradigm which concentrates on the given setting. It embraces free clauses. In the given story, the plot begins with an adverbial clause with reference to an ancient time and place where the events occurred with no reference to the exact name of the place. This unit includes more references to who, what, and when found in the narrative from the start to the end of the plot:

xxx. Many years ago there lived an emperor,
yyy. who cared so enormously for beautiful new clothes that he spent all his money on them,
zzz. that he might be very fine. (Andersen,2009, p.101)

Plainly, the events start and end with free clauses. There can be noticed internal evaluation units through the intensifier "*so*" with the adjective "*enormously*" in clause yyy, the quantifier "*all*", besides the use the double attributive "*beautiful new*" in clause yyy to modify the specific type of clothes that the emperor prefers, and the intensifier "*very*" with the adjective "*fine*" in clause zzz exposing the degree of intensity; that is, the extent of emperor's interest in clothes. The empire seems fond of attires and styles; a fact reflects his obsession with fashion in his time. This is depicted in the following clauses:

aaaa. He had a coat for every hour of the day;
bbbb. and just as they say of a king "He is in council",



cccc. one always said of him: “The emperor is in the wardrobe”.
(Andersen,2009, p.101)

There is the employment of both the past and present tenses where the latter is used with quoted speeches in relation to the past events. There are the embedded evaluative elements in clauses **bbbb** and **cccc** through the employment of quotations where the author is being sarcastic. The narrator is reflecting his negative perspective considering the emperor's obsession. He is, in the deploying of the adjective “**every**” with the noun “**hour**”, attempting to demonstrate that the emperor's fascination with new apparels is a bad daily habit he used to practice.

3.Conmplicating actions

This element includes the narrative clauses; hence, clauses which are chronologically ordered. It is where the actions rise and fall to reach the final outcomes. The emperor's story progresses gradually, but essentially begins with the indefinite pronoun “**one**” followed by the noun “**day**” marking new conflicts:

dddd. One day two cheats came:

eeee. they gave themselves as weavers,

ffff. and declared that they could weave the finest stuff anyone could imagine. (Andersen,2009, p.101)

These temporal juncture clauses function as the backbone of the story since all the coming actions in the plot are the conclusion of the cheaters coming to the city. Blankly, two new characters have been mentioned, namely “**cheaters**”. The noun phrase “**one day**” exposes a sudden unexpected event took place. This is an indication of the rising of actions. There is internal evaluation element through the superlative adjective “**finest**” manifesting the newcomers' talent. These clauses signify the beginning of the conflict in the plot; an indication of a way towards the climax. The strife truly continues when the emperor heard about the miraculous fabric that the scammers claim to make, and desired one for himself as it seems to be invisible to anyone who is not suitable for their position. Consequently, this apparel will enable him to govern the nation more effectively:

gggg. Not only were their color and patterns,

hhhh. they said,

iiii. uncommonly beautiful,

jjjj.but the clothes made of the stuff possessed the wonderful quality that they became invisible to anyone who was unfit for the office he held,

kkkk. Or was incorrigibly stupid.
(Andersen,2009, p.101)

The descriptive language is used by the narrator to provide more details about the magical fabric and to add the theme of suspension to spark audience's attention and interest. Internal evaluative elements can be sensed here as well through the use of the intensifier "*only*" when reflecting upon the limitedness of the fabric, demonstrating that it is not only about the way it looks which they identified as to be colorful, but about the way it worked since it was invisible to the stupid and unqualified minds. Internal evaluation can also be seen in the use of the intensifier "*uncommonly*" with the adjective "*beautiful*" in clause *iiii*, the adjective "*wonderful*" in clause *jjjj* to modify the kind of the cloth, the coordinating conjunction "*but*" in clause *jjjj*, the negation "not" in clause *gggg*, and the double attributive adjective "*incorrigibly stupid*" in clause *kkkk* accentuating the uniqueness of the fabric. More profoundly, the conflict persists when the emperor sent two of his statesmen including his old minister to see how matters stood. Both, when went to the weavers saw no fabric for there were already none. But, they were to believe either to be not sufficient for their position at the court or immensely stupid since they saw nothing on the loom. Hence, they dare not to show this, but pretended they have seen the most beautiful fabric one can think of:

lll. "Do you say nothing to it? Said one of the weavers.

mmm. "Oh, it is charming, quite enchanting!", answered the old minister.

nnnn. "What a fine pattern, and what colors. Yes, I shall tell the emperor that I am very pleased with it".
(Andersen, 2009, p.102)

Once more, there is internal evaluative element in these minimal clauses through the use of interrogative in clause *lll*, double attributive in "*charming, quite enchanting*" in clause *mmm*, and the future time along with the intensifier "*very*" in clause *nnnn* demonstrating the cloth's distinctiveness. The shift in the narration in clauses *nnnn*, *mmm*, and *lll* mark the existence of embedded evaluation where there are quoted speeches. Later, the actions reached the peak when the emperor himself went to the weavers to check out how their work was completed and was conceived to try the new outfit:

oooo. So the emperor went in procession under the rich canopy,
pppp. and everyone in the street said," How incomparable are the emperor's new clothes!

qqqq. "But he has nothing on", cried a little child out last.
(Andersen, 2009, p.106)



The coordinating conjunction “so” is an internal evaluation unit used to show and express what happened next. At this point the climax reach to its summit. Eventually, the actions started to decline when a among the crowd a child cried out that: **the emperor is naked!** Since he seemed sufficiently innocent, everyone agreed with him and declared that the emperor wears no attire on. Then use of coordinating conjunction “**but**” is another evaluation unit demonstrating the contrast between two ideas and actions in clause *qqqq* There is, further, embedded evaluation element in the use of quoted speeches in clauses *pppp* and *qqqq* where the narration is attributed to the first person. The use of the prepositional adverb “**at last**” signals that the plot's challenges have come to a conclusion. This puts a closure to the struggles in the narrative, when the emperor and his subjects were fooled into thinking that there was a magical fabric invisible to stupid ones, a new character is introduced who reveals the truth and asserts that the emperor is not wearing such attire, but appears more nude to be dressed on.

.5. Resolution

This element exposes what finally took place in the narration, how the plot ended, and what happened to the characters. Considering the following free clauses (Andersen, 2009, p.106):

rrrr. “But he has nothing on!”, said the whole people at length.
ssss. And the emperor shivered,
tttt. for it seemed to him that they were right;
uuuu. but he thought within himself” I must go through with the procession”.

A new orientation element is being presented here; that is, the noun phrase “**the whole people**” as new subjects. There are embedded evaluation elements through the use of quoted speeches in clauses **rrrr** and **uuuu** when the talk is attributed to a first person to develop an engaging dialogue so to capture reader’s interest to delve into character’s mind. Moreover, internal evaluation can be noticed through using coordinating conjunction “**but**” in clauses **rrrr** and **uuuu**, and the preposition “**for**” in clause **tttt**. Consequently, the emperor was fooled by two swindlers who claimed to be finest weavers. No one in the entire city dare saying that he could not see the magical attire for doing so would proof their highest level of stupidity and their unqualified intellect to be in their royal offices. Only for a little innocent child who dare speaking the truth. So, everyone laughed at the emperor because they anticipated to see him in an elegant garment, but instead they he was seen naked. Even though the emperor knew so, he continued to march in the procession

more proudly, in denial of everything, so people would not think of him as stupid.

6.Coda

This unit exposes the end of the entire story. It embraces the final clauses in the narrative and typically conveys the epilogue:

vvvv. And so he carried himself most proudly,
www. and the chamberlains held on tighter than ever,
xxxx. and carried the train which did not exist at all.
 (Andersen, 2009, p.106)

Thereby, the emperor persisted in feigning to wear and possess a miraculous garment. He walked through the throng with confidence, as though everything had gone according to plan and all ended happily as his heart wished for. To avoid being labeled as idiots, even his chamberlain persisted in acting as though they were hauling a train that never existed. Internal evaluation elements can be sensed in clause **vvvv** through the adverb “**proudly**”, in clause **www** through the comparative adjective “**tighter**”, and through the quantifiers “**all**” in clause **xxxx** which have been used to provide more details about the occurrences. Furthermore, orientation element is found with the reference to new characters; that is, “**the chamberlains**” in clause **www**. The coordinated conjunction “so” is an internal evaluation being used to express the final results in the plot. And, so ends the story of the emperor who was duped with two cheaters as a result of his obsession with clothes and wardrobes. The moral lesson we conclude from the plot is to be trustworthy and honest no matter how things would end. The impostors could manipulate people’s mind and made them believing in something which was almost impossible. They were smart enough to convince the whole city with something they only pretended to be making; hence, they used a persuasive discourse which in itself has a hegemonic reflection which is how Media works today.

Evidently, the selected fairytales have revealed that Andersen basically focuses on romance and comedy narratives where the former is a story in which the protagonist goes through struggles he has to overcome so to reach his goal as with “The Princess on The Pea” and “Thumbelina”, while the latter includes discourses that tend to include humor and indirect moral lessons as with “The Emperor’s New Clothes”. From the given samples of Andersen's writing, one can infer that his style tends to be plain and straightforward incorporating both humor, satire, and irony.



4. Conclusion

The study has come to the conclusions that narrative analysis is an approach to discourse analysis. It is an analytical tool attempts to understand how people create stories from their own experience. It is basically concerned with the way the story is told than what is being told. Its data can be of any types either spoken or written including fairytales. It incorporates a variety of approaches, the most prominent of which is “narrative structure” by Labov (1972). This model examines stories from a formal standpoint and pinpoints its six components (Abstract, orientation, complicating action, evaluation, result, and coda) which altogether serve for the coherence of the plot. Applying it to examine Andersen’s selected fairytales has exposed his singularity in story writing. He seems to apply all the mentioned elements referred to by Labov (1972) even though in different manners since both evaluation and orientation units are found everywhere throughout the story. In fact, Andersen’s tales are most of delight to adults as much for children for the influencing and implied images and messages that he conveys through his narration.

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