

Emotions in the brother Grimm's fairy tales

Jularić, Ana

Master's thesis / Diplomski rad

2020

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **University of Zagreb, Faculty of Teacher Education / Sveučilište u Zagrebu, Učiteljski fakultet**

Permanent link / Trajna poveznica: <https://um.nsk.hr/um:nbn:hr:147:794159>

Rights / Prava: [In copyright](#)/[Zaštićeno autorskim pravom.](#)

Download date / Datum preuzimanja: **2024-12-27**

Repository / Repozitorij:

[University of Zagreb Faculty of Teacher Education - Digital repository](#)



**SVEUČILIŠTE U ZAGREBU
UČITELJSKI FAKULTET
ODSJEK ZA UČITELJSKE STUDIJE**

**ANA JULARIĆ
DIPLOMSKI RAD**

**EMOTIONS IN THE BROTHERS
GRIMM'S FAIRY TALES**

Zagreb, srpanj 2020.

SVEUČILIŠTE U ZAGREBU
UČITELJSKI FAKULTET
ODSJEK ZA UČITELJSKE STUDIJE
(Zagreb)

DIPLOMSKI RAD

Ime i prezime pristupnice: Ana Jularić

TEMA DIPLOMSKOG RADA: Emotions in the Brothers Grimm's Fairy Tales

MENTORICA: doc.dr.sc. Marina Gabelica

SUMENTORICA: Nada Kujundžić, predavač

Zagreb, srpanj 2020.

TABLE OF CONTENTS

TABLE OF CONTENTS	3
Sažetak	4
Summary	5
1. INTRODUCTION	6
2. FAIRY TALES	7
2.1. THE BROTHERS GRIMM	9
3. EMOTIONS	11
3.1. EMOTIONS IN FAIRY TALES	11
4. EMOTIONS IN THE BROTHERS GRIMM'S FAIRY TALES	13
4.1. DIRECT WAYS OF EXPRESSING EMOTIONS.....	13
4.2. INDIRECT WAYS OF EXPRESSING EMOTIONS	14
4.2.1. EMOTIONAL ACTIONS.....	15
4.2.2. SIDE WORDS	15
4.2.3. CONTEXT	15
4.2.4. STATING THE EMOTION AND EMOTIONAL ACTION	16
4. CONCLUSION	17
REFERENCES.....	18
APPENDIX	21
Izjava o samostalnoj izradi rada	67
Izjava o trajnoj pohrani rada	68

SAŽETAK

Bajke su jedan od najčitaniji i najpopularniji književnih oblika među dječjim i odraslim čitateljima. Tradicionalne definicije sugeriraju da se radi o jezično i pripovjedno ekonomičnom žanru koji izbjegava sve što izravno ne pridonosi razvoju radnje, kao što su opisi ili složena karakterizacija likova, koja uključuje i emocije. Međutim, novija istraživanja ovu tezu – da emocijama nema mjesta u bajkama – dovode u pitanje. Kroz analizu bajki braće Grimm, ovaj diplomski rad postavlja pitanje jesu li emocije prisutne u bajkama te na koji se način izražavaju.

Rad donosi kratak povijesni pregled razvoja žanra bajke, te predstavlja zbirku bajki *Dječje i kućne bajke (Kinder- und Hausmärchen, 1857)* i njihove autore Jacoba Ludwiga Karla Grimma i Wilhelma Carla Grimma, poznatije pod nazivom braća Grimm. Braća Grimm su uvelike pridonijeli prikupljanju i suvremenom razumijevanju žanra bajke. Rad potom donosi definiciju emocija, opisuje glavne tipove emocija i prikazuje postojeću znanstvenu literaturu o emocijama u bajkama. Glavni dio diplomskog rada donosi analizu engleskog prijevoda Grimmovih bajki i proučava na koji se način u njima prikazuju emocije. U radu se razmatraju dvije glavne vrste strategija izražavanja emocija u bajkama: izravne (direktne) i neizravne (indirektne). Izravne strategije uključuju eksplicitno izražene uputnice na emocije koje su jasno vidljive u tekstu. Neizravne strategije obuhvaćaju slučajeve u kojima emocije nisu izravno izražene, već se daju iščitati iz radnji, pridjeva koji prate imenice, te šireg konteksta priče, odnosno iskustva samih čitatelja. U manjem broju primjera javljaju se obje strategije, pa tako jasno izravnu uputnicu na emocije slijedi radnja koja sugerira emociju.

Ključne riječi: bajke, braća Grimm, emocije, izravni načini izražavanja emocija, neizravni načini izražavanja emocija

SUMMARY

Fairy tales are one of the most popular and most read literary genre, enjoyed by both child and adult readers. Traditional definitions describe them as a linguistically and narratively economical genre that avoids anything that does not directly contribute to the plot, such as descriptions in-depth characterization, which includes emotions. However, recent research brings the idea that emotions are absent from fairy tales into question. By analysing the Grimms' fairy tales, this diploma thesis asks whether emotions are presents in fairy tales and how they are expressed.

The thesis begins with a brief historical overview of the fairy-tale genre, and presents the collection of stories *Children's and Household Tales (Kinder- und Hausmärchen, 1857)* and its authors Jacob Ludwig Karl Grimm and Wilhelm Carl Grimm, known as the Brothers Grimm. It then provides a definition of emotions, describes the main types of emotions, and gives an overview of scholarly literature on emotions in fairy tales. The main part of the thesis analyses the English translation of the Grimms' fairy tales and examines how they express emotions. It discusses two main types of strategies used to express emotions: direct and indirect. Direct strategies include explicit statements of emotions, which are clearly visible in the text. Indirect strategies include cases in which emotions are not explicitly stated, but can be interpreted from the actions, adjectives accompanying nouns, and the context of the story or readers' experience. A smaller number of examples includes both strategies, so that direct references to emotions are followed by actions which express the emotion.

Key words: fairy tales, Brothers Grimm, emotions, indirect ways of expressing emotions, direct ways of expressing emotions

1. INTRODUCTION

Childhood is often regarded as the most valued period of human existence. Fairy tales are an almost inevitable part of growing up and most children encounter them either at home or at school. Nowadays, encountering fairy tales is enhanced due to technological development. For instance, children can watch adaptations of fairy tales on television or social media such as YouTube. This makes them even more available now than they were in the past. Due to their popularity and global spread, fairy tales have been the subject of various research.

Traditional definitions of the fairy tale typically do not consider emotions. Instead, fairy tales are defined as a linguistically and narratively economical genre that avoids anything that does not contribute to the development of the action, such as descriptions, or in-depth characterization, which includes characters' emotions (Lüthi, 1986, p. 21). In this diploma thesis, I will show that emotions in fairy tales do exist and examine the strategies used to express them. The thesis analyses fairy tales published in Jacob and Wilhelm Grimm's famous collection *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1857) in order to explore how they portray emotions and to what extent do references to emotions contribute to the plot. Specifically, it analyses the English translation of the Grimms' tales, which means that some references to emotions may have been added or removed by the translator. Emotions in fairy tales is a topic which has so far not been thoroughly researched, but deserves our attention. Since fairy tales have a long and rich history and are still popular today, it is interesting to research them from different point of views to see why they became part of our rich heritage.

The thesis consists of five chapters. Following the Introduction, the second chapter discusses the genre of fairy tales, its definition and historical development. It also presents the Brothers Grimm and their collection, and explains which of the stories from their collection were used in the analyses. Chapter three discusses emotions in general and introduces the idea of emotions in fairy tales. It also provides a short overview of existing research on this topic. Chapter four includes the analyses of the Grimms' texts and identifies the main strategies for expressing fairy tales, which can be categorized as either direct or indirect. Direct ways of expressing emotions include explicitly stating the emotion, while indirect ways

include context, emotional action, and side words. The chapter also discusses a category which combines direct and indirect strategies by both explicitly stating the emotion and referring to an emotional action. Chapter five concludes the thesis and provides a summary of the main findings. The thesis also includes an Appendix, which lists all the Grimms' fairy tales used in this research and the examples of the different strategies used to express emotions they contain.

2. FAIRY TALES

The first mention of the term “fairy tales” came from the French writer Madame d’Aulnoy. She coined the term *contes de fées* (literally, tales about fairies), which she used to describe her works. Later, that term became the name for a whole genre, now known as fairy tales. “In English the term was first used in 1749, casually by Horace Walpole, and with self-conscious purpose when Sarah Fielding called a story embedded in her children’s novel *The Governess* ‘The Princess Hebe: A Fairy Tale’” (Tatar, 2019, p. 9). There are numerous factors that closely describe fairy tales. One of the most common characteristics is magic or enchantments. Magic in fairy tales can be seen as transformation, metamorphoses, or other events that cannot happen in the real world, such as turning a pumpkin into a golden carriage, as in one of the most famous fairy tales, “Cinderella”. This feature distinguishes fairy tales from legends, myths, and other narrative forms (ibid., p.10). In fairy tales, human characters can easily stumble upon unusual creatures such as dwarfs, dragons, giants, elves, or fairies. Fairy tales create secondary, supernatural worlds which are products of the imagination. The character from the human, real world sets off on a journey. In other words, s/he leaves his/her home, the world that s/he is familiar with. The character comes into contact with the supernatural world or a magical event; however, s/he is not frightened or surprised by that encounter (Lüthi, 1986). Also, fairy tales have formulaic beginnings and endings such as “once upon a time” or “happily ever after”, which set the story in an indefinite time and space. Not all fairy tales contain all these characteristics; some can have only one or two of them. Moreover, the characters are usually flat and their positive/negative qualities are reflected in their external appearance. Furthermore, fairy tales do not contain deep characterisation or descriptions, but are interested in the plot and action. Fairy tales are usually rather short, but this depends on the story (see Warner, 2014).

Fairy tales originated from oral storytelling. Individual stories were adapted and changed by various cultures around the world, so that today they exist in various different versions or variants. Folklorists organize stories based on *tale types*, which are classified by number and name.

The original classification system developed by Antti Aarne in 1910 was revised and enlarged by Stith Thompson in 1961. That revised classification was thoroughly overhauled by Hans-Jörg Uther in 2004. Additional tale-type catalogues for specific

cultures have been developed, but they usually build on the Aarne-Thompson or the Aarne-Thompson-Uther classifications. (Haase, 2008, p. xxi)

Tale types exist in many of different versions, each of which has its own unique characteristics. For instance, a plant mentioned in one version of a fairy tale may in a different version be replaced with another plant better known in that culture.

One particularly influential scholar, the Russian folklorist Vladimir Propp (1968), identified 31 functions and 7 spheres of action in fairy tales. Propp defines functions as “stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale” (1968, p. 21). In this way, he showed that the building blocks of all fairy tales remain constant and helped us understand the predictability of fairy-tale plots. The seven spheres of action are: the villain, the donor, the helper, the princess and her father, the dispatcher, the hero, and the false hero (ibid., pp. 79-80).

It is interesting that fairy tales have remained popular until today. They did not just remain in written form, but also “escaped” and moved to our screens and stages. They are read not only by children but also by adults. Animated movie adaptations of fairy tales produced by the Walt Disney Studio have had a strong impact on generations of fairy tale lovers and the genre itself. It can even be said that Disney connected the written and digital forms of fairy tales. The digital works often ignore cultural differences (e.g. the rich history of “Cinderella”) and prefer to use the motifs, characters, and even story lines created by Disney movies (Gabelica, 2014, p. 53).

2.1. The Brothers Grimm

Jacob Ludwig Karl Grimm and Wilhelm Carl Grimm, also known as the Brothers Grimm, were German authors, cultural researchers, and lexicographers. They were active in the 19th century, during a period in literature known as Romanticism. They were among the first to collect German and other European folk tales, and are nowadays best known for their story collection *Children's and Household Tales* (originally *Kinder- und Hausmärchen*). According to Jack Zipes, the Grimms invited storytellers – mostly middle-class or aristocratic women – to their home and wrote down their stories (2007, p. 73). However – with some

exceptions, such as Dorothea Viehmann (ibid., p. 74) – they did not mention the narrators by name, keeping the stories anonymous in order to create a sense of authenticity and oral tradition. They just made comments connected to geographical areas, such as shortened place names. By doing this, “Wilhelm conflated narrative and narrator, teller and author, content and subject, and in so doing he and Jacob conceptualized a theory from which to create a history of folk and fairy tales” (Bottigheimer, 2009, p. 35).

The collection that made the Brothers famous went through seven editions. The first volume of the first edition of *Children's and Household Tales* was published in 1812 and contained 86 stories. The second volume was published in 1815 with 70 stories. The two volumes were united in 1819. Published in 1822, the third edition already had 170 tales. Stories were added or removed in the following editions: the fourth edition published in 1840, the fifth edition in 1843, and the sixth edition in 1850. The seventh and final volume published in 1857 contained 210 tales (Zipes, 2014, p. xlii). It is interesting that the first edition was considered unsuitable for children due to scenes of violence and cruelty, and the inclusion of evil mothers (turned into stepmothers in later editions). The Grimms tried to make the fairy tales more appropriate for children in later editions. The collection has been translated into more than 70 languages around the world. It is clear that the Brothers Grimm had a great influence on German literature and literature in general, and contributed immensely to the contemporary notion of fairy tales.

For the purposes of this thesis, I read the English translation of the Grimms' *Kinder- und Hausmärchen – Grimm's Complete Fairy Tales* (translated by H.G. Wells), which contains 210 stories. The Grimm's collection does not just include fairy tales, but other genres as well, such as animal tales, religious tales, humorous tales, cautionary tales, and riddles (Bottigheimer, 2009, p. 8). Out of the 210 stories, I chose only fairy tales for the purposes of this research. For a story to be labelled as a fairy tale, it has to include the moment in which the supernatural and human world come into contact or magical events occur. Those two were key elements for me. The supernatural world includes giants, elves, fairies, dwarfs, and other imaginary characters. From the 210 stories, I marked 118 stories as fairy tales.

3. EMOTIONS

Defined as “discrete, automatic responses to universally shared, culture-specific and individual-specific events” (Ekman, Cordaro, 2011, p. 364), emotions are part of every human being. They are awakened inside us by some kind of situation, a relationship with another person, our inner thoughts, or memories. Many researchers tried to explain what emotions are and how they are manifested. One of the most influential is the American psychologist Paul Ekman, who developed an interactive Atlas of Emotions (*Atlas of Emotions*, [s.a.]). He explains that emotions are not fully under our control and can occur in a matter of seconds: “One can not simply elect when to have which emotion” (1992, p. 189).

According to Ekman (1999), there are six basic emotions: anger, happiness, disgust, fear, sadness, and surprise. Emotions are basic, fundamental if they can be recognised across cultures in non-verbal facial expressions. Unlike complex emotions, which consists of two or more basic emotions, they are less complicated and easier to understand (Ekman, 1999, pp. 45-60). Secondary or complex emotions are created from basic emotions, but cannot be separated into basic emotions. Some researchers used the terms primary (for basic) and secondary (for complex) emotions. For example, W. Gerrod Parrott (2001) divides emotions into three categories: primary, secondary, and tertiary emotions. This thesis follows Ekman’s theory and classification.

Emotions have even found their way into different art forms, including literature. Many authors give their characters emotions in order to create a realistic image that can be transferred to real life human.

3.1. Emotions in fairy tales

The famous fairy-tale scholar Max Lüthi claimed that fairy tales lack in-depth characterization, which is why the characters do not experience real emotions (1986, p. 21). Maria Nikolajeva shares this opinion and states that “fairy-tale characters are not endowed with rich internal life” (2019, p.104). However, recent research brings this traditional view into question and shows that emotions are not absent from fairy tales.

Saif Mohammad (2011) identified emotions in the Grimms' fairy tales and divided them according to their positivity, negativity or neutrality using an emotion analyser. Sabine Geck (2014) concluded that emotional scenes are constituent part of the Grimms' collection and present extended narrative elements. She calls the Grimms' fairy tales *eine Schule der Emotionen* (a school of emotions), which emphasizes their didactic quality and shows that they consist of prototypical emotional scenes (Geck, 2014, p.186). By studying three versions of "Cinderella" (by G. Basile, C. Perrault, and the Brothers Grimm), Hansjörg Hohn (2000) examined how fairy tales deal with socio-emotional challenges children face during the process of socialisation. He concluded that "the fairy tale offers the child a powerful medium for the perception and reflection of emotions" (Hohn, 2000, p.102). A group of German researchers conducted an experiment using an emotional analyser "which aims to simulate the actual human emotional perception of text" (Volkova, Mohler, Meurers, Gerdemann and Bühlhoff, 2010, p. 105). Their participants, all German native speakers, were divided into two groups. Each of them worked on five Grimms' fairy tales written in Standard German. The researchers divided emotions into two categories: negative and positive. The participants were asked to note down the emotions in the texts and explain whether they were expressed through facial expressions or just the tone of the text. The results show that the participants recognized more positive than negative emotions.

All the previously mentioned research confirms that emotions do exist in fairy tales. However, unlike this diploma thesis, existing research does not study the ways in which those emotions are expressed. This is what sets my research apart from others. Since fairy tales appear in a lot of different media, such as movies, plays, comics, picturebooks or video games, it is important to consider that each medium has its own way of expressing emotions.

4. EMOTIONS IN THE BROTHERS GRIMM'S FAIRY TALES

According to traditional definitions, fairy tales are a genre that avoids anything that does not contribute to the action or plot of the story, for example descriptions or the psychological, deeper characterization of the characters, which includes their emotions (Lüthi, 1986). However, this chapter claims that emotions can be found in fairy tales, and explains how they are manifested and expressed in the Grimms' fairy tales. The first part deals with direct ways of expressing emotions, such as explicitly stating the emotion that the character feels. The second part focuses on the indirect means of expressing emotions, which are connected to characters' actions, side words which express characters' mental states or evoke emotions in the reader, the context of the story, and readers' experience (see Table 1.). A list of all the analysed fairy tales, including all the examples of direct and indirect ways of expressing emotions can be found in the Appendix. As I have already mentioned, it needs to be considered that the analysis is based on the English translation of the Grimms' tales. This is important because some references to emotions may have been added by the translator.

4.1. Direct means of expressing emotions

This section discusses the direct means of expressing emotions in fairy tales. In the Grimms' tales, emotions are usually directly stated in the text. The secondary emotions appear in the text as a possibility, but not as a real emotion that the characters are experiencing. It is simple and easy to notice the basic emotions. For example, the sentence "Now the King grew angry with her" (Grimm, 1900, "The Frog Prince", p. 3) explicitly names the emotion of anger. The sentence "They were terribly frightened" (Grimm, 1900, "The Gallant Tailor", p.7) clearly mentions the emotion of fear. In this way, the reader can precisely detect how the character feels and see what emotion is stated. I have noticed that this way of *explicitly stating the emotion* is only connected to basic emotions, such as joy, sadness, anger, disgust, surprise, and fear (Ekman 1993).

I did not come across any examples in complex emotions were directly expressed. When they are explicitly mentioned, they express a possible, not actual emotional state of the character. For example: "Now, faithful Henry had suffered such

care and pain when his master was turned into a frog, that he had been obliged to wear three iron bands over his heart, to keep it from breaking with trouble and anxiety” (Grimm, 1900, “The Frog Prince”, pp.3-4). In this sentence, the three iron bands which faithful Henry wears over his heart keep him from feeling anxiety. So, faithful Henry does not actually suffer from anxiety: thereference to the emotion does not express the character’s actual mental state, only its possibility.

It is interesting that the same emotions are not always stated using the same words. For instance, happiness is expressed using different words, such as happy or merry. In the sentence “she made especially merry over a good King who was very tall” (Grimm, 1900, “King Thrusbeard”, p.43), the word *merry* represents the primary emotion of happiness. Also, in “The Frog Prince”, the princess “felt beside herself with rage” (Grimm, 1900, p. 3), a phrase used to express anger. However, the use of synonyms to express the same emotion may be the work of the translation.

As I concluded, the direct ways of expressing emotions in fairy tales are used only to express basic emotions. This is, perhaps, because fairy tales are generally considered to be part of children’s literature and children are still learning how to express their emotions. Expressing basic emotions in direct ways therefore eases their process of reading and understanding of how the characters feel. So, if “The Frog Prince” tells us that “the King’s daughter was overjoyed to see her pretty plaything again” (Grimm, 1900, p. 2), we can understand that she is happy because she has her golden ball again. The important information – in this case, the emotion – is transmitted to the reader in a direct way.

4.2. Indirect ways of expressing emotions

Indirect ways of expressing emotions include instances in which the emotion is not explicitly stated in the text. The focus is on the action that the character is performing and not on the emotional state alone. There are three strategies for indirectly expressing emotions: emotional actions, context, and side words. and stating the emotion and emotional action. In some cases, direct expressions of emotions can be followed by references to emotional actions. This is an example of combining both direct and indirect strategies to express characters’ emotions.

4.2.1. Emotional actions

The most common way of indirectly expressing emotions in the Grimms' fairy tales is through references to characters' actions. For example, in "Hansel and Gretel", the tears flowing down Gretel's face (Grimm, 1900, p.105) express the sadness she is feeling. In the sentence "Ferdinand the Faithful went into the stable to his white horse and complained and lamented" (Grimm, 1900, "Ferdinand the Faithful and Ferdinand the Unfaithful", p. 326), the character is expressing his emotion by complaining, an action that can be connected to dissatisfaction, while lamenting can be connected to sadness or despair.

We can call these actions used to express characters' emotions *emotional actions*. They are used to indirectly state emotions. The reader relies on the context and his/her own experience to identify the emotion. Emotional actions can be used to express both basic and complex emotions.

4.2.2. Side words

In some examples from the Grimms' fairy tales, emotions are indicated by different *side words*. These are usually adjectives accompanying nouns. For example, in the sentence "Dear father, I know not, I have been asleep" (Grimm, 1900, "The Skilful Huntsman", p. 73), the Princess speaks to her father in a positive tone. The adjective *dear* is used to express the love the Princess feels for the King. This side word is therefore connected to the secondary emotion of love. In the sentence "Then she turned her back on poor Cinderella" (Grimm, 1900, "Cinderella", p. 81) the side word "poor" is mentioned. This is also an adjective that awakens empathy in the reader. In some cases, the adjective "poor" does not only evoke empathy in the reader but also in other characters. In "Snow-White and Rose-Red" the mother refers to the bear as "poor" (Grimm, 1900, p. 258) and in this way shows her empathy.

4.2.3. Context

The previous example from "The Skilful Huntsman" (Grimm, 1900, p. 73) brings us to the last category of expressing emotions in indirect ways. If someone just read the sentence "Dear father, I know not, I have been asleep" without *the context*,

they might draw different conclusions. They might say that the father is a good, faithful person. They might also think that the speaking character is being sarcastic and that the father is not good or “dear” at all. Finally, they might say that the speaking character is in awe of the father. Without the context, this sentence reveals almost nothing specific. Sometimes it is necessary to understand the whole situation in order to conclude what the character is feeling.

Interpreting the context depends on the reader and his/her experience. According to Maria Nikolajeva (2019), cognitive criticism explores why and how we engage with fictional characters, how we use the theory of mind, or mind modelling (the ability to understand other people’s thoughts, intentions, and beliefs) and empathy (the ability to understand other people’s emotions). Our mind has an important role in interpreting emotions, whether from people’s faces or the texts we read. Based on their experience, two different people might make different conclusions regarding characters’ emotions by reading the same text. This is something that should be further examined in future research. Our understanding of emotions can also be influenced by other versions and adaptations of a fairy tale we are familiar with. For example, when I read popular fairy tales such as “Cinderella” or “Sleeping Beauty”, I already had my own idea of the characters’ emotions without noticing the clues provided by the text. In my head, I had images of the movie adaptations of the fairy tales I had seen before.

4.2.4. Stating the emotion and emotional action

In the sentence from “The Frog Prince”: “the King’s daughter began to weep, and was afraid of the cold frog” (Grimm, 1900, p. 3), the emotion of fear is stated directly. However, the sentence also mentions weeping, which is an action caused by sadness. Two primary emotions – fear and sadness – are blended into the despair and helplessness the Princess feels. *Stating the emotion* followed by an *emotional action* results in a much more complex emotion, and is a category somewhere between direct and indirect ways of expressing emotions. The emotion is expressed in a direct way as well as indirectly, through the action, which enhances its impact. This is a less common way of indicating emotions in the Grimms’ fairy tales.

Table 1. Direct and indirect ways of expressing emotions in fairy tales

DIRECT WAYS OF EXPRESSING EMOTIONS	
explicitly stating the emotion	e.g. afraid, happy, unhappy, disgusted, anxious, sad, merry...
*explicitly stating the emotion + action	e.g. sad + weeping
INDIRECT WAYS OF EXPRESSING EMOTIONS	
emotional actions	e.g. crying, weeping, smiling, complaining
side words	e.g. boldly, happily, dear father, poor farmer
context	depends on the reader's experience, depends on the story

*this strategy partly belongs to direct ways of expressing emotions(stating the emotion) and partly to indirect ways of expressing emotions(emotional action)

5. CONCLUSION

Fairy tales have traditionally been described as a genre that lacks all complexity such as descriptions, complex characterization, or emotions. However, as this diploma thesis has demonstrated, emotions are found in fairy tales. My analysis of the Grimms' fairy tales has shown that fairy tales express emotions in direct and indirect ways. Direct ways of expressing emotions include explicitly stating the emotion in the text. In the Grimms' tales, this strategy is only used to express basic emotions. Indirect ways of expressing emotions are emotional actions, side words, and context. Indirect ways of expressing emotions are more complex since they largely depend on the context reader's experience. Less frequently, directly stating emotions is accompanied by an emotional action. This represents a combination of direct and indirect ways of expressing emotions, used to enhance the emotion itself.

The significance of emotions in fairy tales (as well as literature in general) is an important topic which needs to be studied further in order to increase our understanding of individual texts. Children's first contact with literature is usually through picturebooks and fairy tales. The aim is to create an emotional bond between the reader and the book in order to develop further interest in literature and reading. Even here emotions are key for establishing this bond. Based on his/her own experience, the child needs to recognize him/herself in the situations described in the story, which helps him/her develop emotional stability and learn "the rules" of the social world. Emotions are presented differently when the story is adapted into different media, which use different means of expression (image, sound, movement, etc.). This changes our perception of the characters and the way we experience their emotions. This is an intriguing question that should be further researched in future studies.

REFERENCES

- Atlas of Emotions*. (s.a.). <http://atlasofemotions.org/>. Accessed 15 May 2020.
- Bottigheimer, R.B. (2009). *Fairy Tales: A New History*. Albany: State University of New York Press.
- Ekman, P. (1992). An Argument for Basic Emotions. *Cognition and Emotion*, 6 (3/4), 169–200.
- Ekman, P. (1993). Facial Expression and Emotion. *American Psychologist*, 48(4), 384–392.
- Ekman, P. (1999). Basic emotions. In T. Dalgleish & M. J. Power (Eds.), *Handbook of Cognition and Emotion* (pp. 45–60). New York: Wiley
- Ekman, P., & Cordaro, D. (2011). What is meant by calling emotions basic. *Emotion Review*, 3, 364–370.
- Gabelica, M. (2014). Digitalnakraljevna – ostavština Walta Disneyja. *Detinjstvo*, 40(2), pp. 48-55.
- Geck, S. (2014). “Du dauerst mich!” Der Ausdruck von Emotionen in den Märchen der Gebrüder Grimm. *Revista de Filología Alemana*, 22, 169-188.
- Grimm, J. and W. (1900). *Grimm's Complete Fairy Tales*. (H.G. Wells, Trans). New York: International Collectors Library.
- Haase, D. (2008). Guide to Tale-Type, Motif, Migratory Legend, and Ballad References Used in the Entries. In D. Haase (Ed.), *The Greenwood Encyclopedia of Folktales and Fairy Tales* (pp. xxi–xxii). Westport & London: Greenwood Press.
- Hohr, H. (2000). Dynamic Aspects of Fairy Tales: Social and Emotional Competence through Fairy Tales. *Scandinavian Journal of Educational Research*, 44(1), 91–103.
- Lüthi, M. (1986). *The European Folktale: Nature and Form*. Bloomington & Indianapolis: Indiana University Press.
- Mohammad, S. (2011). From Once Upon a Time to Happily Ever After: Tracking Emotions in Novels and Fairy Tales. In Zervanou K., Lendvai, P. (Eds.), *5th ACL-*

- HLT Workshop on Language Technology for Cultural Heritage, Social Sciences, and Humanities* (pp. 105–114). Portland: Association for Computational Linguistics.
- Nikolajeva, M. (2019). Cognitive-Affective Approaches to Fairy Tales. In N. L. Canepa (Ed.), *Teaching Fairy Tales* (pp. 104–108). Detroit: Wayne State University Press.
- Parrott, W. (2001). *Emotions in Social Psychology. Key Readings in Social Psychology*. Philadelphia: Psychology Press.
- Propp, V. (1968). *Morphology of Folktales*. Austin: University of Texas Press.
- Tatar, M. (2019). What is a fairy tale? In N. L. Canepa (Ed.), *Teaching Fairy Tales*(pp. 8–11). Detroit: Wayne State University Press.
- Volkova, E., Mohler, B. J., Meurers, D., Gerdemann, D., & Bülhoff, H. (2010). Emotional Perception of Fairy Tales: Achieving Agreement in Emotion Annotation of Text. In Inkpen D., Strapparava C. (Eds.), *Proceedings of the NAACL HLT 2010 Workshop on Computational Approaches to Analysis and Generation of Emotion in Text* (pp. 98–106). Los Angeles: Association for Computational Linguistics.
- Warner, M. (2014). *Once Upon a Time: A Short History of Fairy Tale*. Oxford: Oxford University Press.
- Zipes, J. (2007). *When Dreams Came True. Classical Fairy Tales and Their Tradition*. New York & London: Routledge.
- Zipes, J. (2014). Introduction: Rediscovering the Original Tales of the Brothers Grimm. In J. & Wilhelm Grimm, *The original folk & fairy tales of the Brothers Grimm: The complete first edition*(pp. xx-xliii). Princeton & Oxford: Princeton University Press.

APPENDIX

The following table lists all the examples of direct and indirect ways of expressing emotions in each of the analysed fairy tales. The fairy tales are listed in the order in which they appear in the *Grimms' Complete Fairy Tales* (1900).

Fairy tale	Direct and indirect strategies
<p>The Frog Prince</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>overjoyed</i></p> <p><i>joy</i></p> <p><i>angry</i></p> <p><i>Henry had suffered such care</i> – in this case, care implies that the character feels concern, he worries about something</p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>Favourite pastime</i> – indicates happiness (something that amuses and makes you happy)</p> <p><i>ugly head</i> – the princess is expressing disgust</p> <p><i>horrid frog</i> – the princess is disgusted by the frog (this is mentioned twice in the text)</p> <p><i>dear father</i> – suggests deep affection</p> <p><i>poor frog</i> – suggests empathy</p> <p>b) action:</p> <p><i>she began to weep, and she wept and wept</i> – the action indicates the character's sadness; repetition of the same verb increases the intensity of the emotion</p> <p><i>I weep; I was crying for the loss; the King's daughter began to weep; I grieved for your sake</i> – expressing sadness</p> <p>c) context:</p> <p><i>Your tears could melt a heart of stone</i> – indicates empathy</p>

	<p><i>What nonsense he talks! as if he could do anything but...</i></p> <p>– this suggests to the reader that the character is angry</p> <p><i>beautiful kind eyes</i> – awakening positive emotions in the reader</p>
The Gallant Tailor	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>cheerfully</i></p> <p><i>joy</i></p> <p><i>cheerful and merry</i></p> <p><i>terribly frightened</i> –the adverb terribly increases the amount of fear the character is experiencing</p> <p><i>fear</i> – the word is repeated twice in the text</p> <p>b) explicitly stating the emotion + emotional action:</p> <p><i>went off angry and grumbling</i> –the explicit mentioning of anger is accompanied by the action grumbling, which heightens the emotion</p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>poor woman</i> – invoking empathy</p> <p><i>terrible giant</i> – the adjective terrible suggests fear</p> <p><i>miserable fellow</i> – suggests unhappiness</p> <p>b) context:</p> <p><i>the soldiers were very much set against the little tailor, and they wished him a thousand miles away</i> – the soldiers are experiencing jealousy mixed with anger</p> <p><i>“This is too much!” cried he, and sprang up like a madman</i> – the action suggests that the giant is extremely angry</p> <p><i>The King did not yet wish to give him the promised reward</i> – the fact that the King refuses to do as he promised might invoke anger and a sense of injustice in the reader</p>

<p>The Giant and the Tailor</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>boldly</i> <i>afraid</i> <i>great terror</i></p> <p>b) explicitly stating the emotion + emotional action: <i>growled the credulous giant in his beard, and was still more terrified</i> –the giant’s growling suggests he is angry, while the tailor is terrified</p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS</p> <p>a) side words: <i>timid giant</i> – suggests that the giant is afraid</p>
<p>Tom Thumb</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS</p> <p>a) explicitly stating the emotion: <i>frightened</i> <i>courage</i> <i>full of joy</i> <i>anxiety</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS</p> <p>a) explicitly emotional actions: <i>Then the father laughed</i> –the father’s action suggests happiness <i>they kissed and hugged</i> – kissing and hugging are actions which represent the love that the characters feels for one another</p> <p>b) side words: <i>dear father</i> – expressing love for the father</p>
<p>Tom Thumb’s Travels</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>dislike</i> <i>terrified</i> <i>courage</i></p> <p>b) explicitly stating the emotion + emotional action:</p>

	<p><i>growing angry she seized a piece of rag to beat him off</i> – the character’s growing anger leads to him grabbing a rag in order to hit Tom</p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words: <i>poor creature</i> – the character feels empathy <i>poor Tom Thumb; poor chicks</i> – in both cases, the adjective poor awakens empathy in the reader</p> <p>b) context: Part of the text describes Tom trying to hide from the robbers and telling them “here I am”. This part is presented as a game and therefore provokes positive emotions in the reader.</p>
The Young Giant	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>terror</i> <i>angry</i> <i>rejoiced</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words: <i>horrible tall man</i> – the adjective horrible means that the character is disliked</p> <p>b) context: <i>The advice pleased the bailiff; The proposal pleased the bailiff</i> – the bailiff feels a great deal of happiness <i>I cannot bear it</i> – the character is not able to handle the situation and probably feels sadness, despair, or even depression</p> <p>c) emotional action: <i>Then Thumbling began to cry</i> –the action suggests sadness</p>

<p>The Jew among Thorns</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>merry</i> <i>happy</i> <i>cheerfully</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) context: <i>and sang and jumped to his heart's content</i> –the character's singing and jumping imply happiness <i>felt pity</i> – suggests empathy <i>screamed out with all his might</i> – the character feels angry</p>
<p>King Thrushbeard</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>merry</i> <i>anger</i> <i>horrified</i> <i>ashamed</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS</p> <p>a) side words: <i>poor woman</i> – the adjective poor awakens empathy in the reader</p> <p>b) context: At one point in the story, the ballad-singer scolds his wife because she came home with broken pots. From the context, the reader understands he is angry with her. <i>with a sad heart</i> – expressing sadness</p> <p>c) emotional action: <i>Then she wept bitterly</i> –the character's weeping expresses great sadness</p>
<p>Fither's Bird</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>curiosity</i></p>

	<p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action: <i>She was terribly alarmed</i> – the adjective alarmed, used to express fear, is enhanced with the adverb terribly <i>Trembled</i> – shows that the character feels fear or is disturbed in some way <i>Then they rejoiced and kissed and caressed each other</i> – this set of actions suggests that the characters love each other</p>
<p>The Robber Bridegroom</p>	<p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) context: At the beginning of the story, the miller’s daughter doubts the suitor’s intentions. The reader can understand this only by reading a bigger part of the text, so context is important here. <i>She felt very uneasy</i> –the character experiences anxiety or discomfort</p> <p>b) side words: <i>poor child; poor bride; poor child</i> – in all three examples, the adjective poor is used to evoke empathy</p> <p>c) emotional action: <i>and would not listen to her cries and groans</i> – the girl’s actions express sadness and maybe even despair</p>
<p>Old Hildebrand</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>had a fancy</i> – expressing fondness <i>rejoiced</i> <i>merry</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words: <i>dear friend, dear wife</i> – expressing love</p>
<p>The Singing Bone</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p>

	<p><i>wild rage</i> – extreme feeling of anger and hostility</p> <p><i>merry</i></p> <p><i>courage</i></p> <p><i>cheerful</i></p> <p><i>jealousy and malice</i></p> <p><i>fearing</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) context: <i>he disguised his bitter feelings and spoke kindly</i> –the character feels jealous but pretends to be kind because he wants to hurt his brother</p> <p>b) emotional action: <i>morn</i> – an action that represents great sadness and despair</p>
Maid Maleen	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>ashamed</i> <i>afraid</i> <i>angrily, angry</i> <i>terrified</i> <i>loved</i> <i>rejoiced</i> <i>sorrows</i> <i>merry</i> <i>happiness</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS</p> <p>a) context: <i>the King flew into a passion</i> –the King is experiencing anger</p> <p>b) side words: <i>sorrowful leave</i> –the characters are leaving full of sadness</p> <p>c) emotional action:</p>

	<p><i>she screamed so loudly for help</i> – the screaming suggests that the character feels great sorrow and despair</p>
The Skilful Huntsman	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>angrily</i></p> <p><i>rejoiced</i></p> <p><i>overjoyed</i></p> <p><i>happiness</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>dear father</i> –the daughter expresses loves for her father</p> <p>b) emotional action:</p> <p><i>weep; cried and lamented</i> – the three actions express sadness and despair</p>
The Princess in Disguise	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>greatly alarmed</i> –the adverb greatly increases the sense of fear expressed by the verb</p> <p><i>terrible fright</i> – the feeling of fear is enhanced by the adjective terrible</p> <p>b) stating the emotion + emotional action:</p> <p><i>full of terror cried out to them</i> –the feeling of terror causes the character to shout</p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) context:</p> <p><i>For a long time he refused to be comforted</i> – the character is experiencing a state of grief and despair</p>
Cinderella	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>joyful</i></p> <p><i>anger</i></p>

	<p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action <i>weeping; wept; crying; wept; cried</i> –all the actions suggest that the character is miserable and unhappy girl, making the reader connect with her</p> <p>b) side words: <i>poor Cinderella</i> –suggests that the character is unlucky and miserable</p> <p>c) context: <i>the sisters did their utmost to torment her – mocking her</i> – the situation invokes readers’ sympathy for the character</p>
<p>Simeli Mountain</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>anxiety</i> <i>joyously</i> <i>alarmed</i></p>
<p>The Glass Coffin</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>fear</i> <i>courage</i> <i>curiosity</i> <i>joyful, joy</i> <i>loved, love</i> <i>angrily</i> <i>rage</i> <i>disquietude</i> – a state of uneasiness, anxiety</p> <p>b) stating the emotion + emotional action: <i>not without fear and trembling</i> – the emotional state of fear is enhanced by the action of trembling</p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action: <i>tears flowing</i> – expressing sadness</p>

Rapunzel	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>afraid</i></p> <p><i>frightened</i></p> <p><i>terrified</i></p> <p><i>loved</i></p> <p><i>miserable</i></p> <p><i>misery</i></p> <p><i>angry, anger</i></p> <p><i>grief</i></p> <p><i>joy</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) context:</p> <p>At the beginning of the story, Rapunzel’s mother enjoys eating and due to the context, it is clear that she feels happy.</p> <p>b) emotional action:</p> <p><i>wept</i> –action expressing sadness and despair</p>
The Sleeping Beauty	<p>DIRECT WAY OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>joy</i></p> <p><i>terrified</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) context:</p> <p><i>burning to revenge herself</i> –feeling of anger</p> <p><i>I do not fear</i> – expressing courage</p>
Old Rinkrank	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>loved</i></p> <p><i>miserable</i></p> <p><i>joy</i></p> <p><i>rejoiced</i></p> <p><i>happily</i></p>

	<p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action: <i>wept; cry</i> –expressing sadness and despair</p>
<p>Hansel and Gretel</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>sad</i> <i>grief</i> <i>fright, frightfully</i> <i>rejoiced</i> <i>happily</i> <i>joy</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) context: <i>she left him no peace until he consented</i> –the situation suggests feelings of anger on the wife’s side, and feeling of sadness and despair on the husband’s <i>Hansel comforted his little sister</i> – the sister feels sad</p> <p>b) side words: <i>dear children</i> –the father is expressing love for his children</p> <p>c) emotional action: <i>wept; cry; cry; weep</i> –the action of crying suggests sadness <i>tears flowed</i> –the character is crying because of sadness</p>
<p>The Little Red Riding Hood</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>frightened</i> <i>cheerfully</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) context: <i>did not feel frightened</i> –the character feels courage <i>Oh dear, how uncomfortable I feel</i> – feeling uncomfortable could suggest that the character is</p>

	<p>experiencing anxiety or despair</p>
<p>The Little Folks' Presents</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>afraid</i></p> <p><i>terrified</i></p> <p><i>fear</i></p> <p><i>merrily</i></p> <p><i>happily, happy</i></p> <p><i>courage</i></p> <p><i>unhappy</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action:</p> <p><i>began to weep</i> – expressing sadness</p>
<p>The Elf</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>loved</i></p> <p><i>angry</i></p> <p><i>merry</i></p> <p><i>rejoiced</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action:</p> <p><i>they lamented</i> – expressing sorrow</p> <p><i>kissed; embraced and kissed</i> – the actions suggest love between those who perform them</p> <p><i>the mannikin screamed terribly</i> – the mannikin's scream derives from the fear</p> <p>b) side words:</p> <p><i>dear little sisters</i> –expressing the loving relationship between sisters</p>

<p>The Foundling Bird</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>unhappy</i></p> <p><i>loved</i></p> <p><i>happy</i></p> <p><i>joy</i></p> <p><i>frightened</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) context:</p> <p><i>You stupid fools!</i> – the context suggests that the speaker feels anger</p>
<p>The Water of Life</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>distressed</i></p> <p><i>grief, grieves</i></p> <p><i>sorrows</i></p> <p><i>angry</i></p> <p><i>beloved</i></p> <p><i>rejoiced, rejoicing</i></p> <p><i>joy</i></p> <p><i>fright</i></p> <p><i>shocked</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action:</p> <p><i>wept</i> –expressing sorrow</p> <p><i>kissed</i> – expressing love</p>
<p>The Water Sprite</p>	<p>- no expressions of emotions have been detected, the fairy tale is shorter than other analysed examples</p>
<p>The Table, the Ass, and the Stick</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>wrath</i></p> <p><i>anger</i></p> <p><i>marvelled</i></p>

	<p><i>sad</i></p> <p><i>depressed</i></p> <p><i>cheer</i></p> <p><i>merry, merrily</i></p> <p><i>joy</i></p> <p><i>ashamed</i></p> <p><i>curious</i></p> <p><i>courageous</i></p> <p><i>frightened</i></p> <p><i>terror</i></p> <p><i>disturbed</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side word:</p> <p><i>dear goat; dear son; dear father; dear brother</i>– the adjective <i>dear</i> is used to express fondness and/or love</p>
<p>One-Eye, Two-Eyes, and Three-Eyes</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>unhappy</i></p> <p><i>grief</i></p> <p><i>happy, happiness</i></p> <p><i>rejoicing</i></p> <p><i>envious</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) context:</p> <p><i>her mother could not endure her</i> –the mother is deeply annoyed with her daughter</p> <p>b) emotional action:</p> <p><i>to weep; weeping; weep; wept</i> – expressing sadness</p>
<p>Sweetheart Roland</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>loved</i></p> <p><i>hated</i></p> <p><i>envious</i></p>

	<p><i>fury</i></p> <p><i>sorrowful, sorrow</i></p> <p><i>despair</i></p> <p><i>joy</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>dear Roland</i> – expressing love for Roland</p>
<p>The Devil's Three Gold Hairs</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>angry, angrily</i></p> <p><i>wrath</i></p> <p><i>rage</i></p> <p><i>delighted</i></p> <p><i>frightened</i></p> <p><i>afraid</i></p> <p><i>love</i></p> <p><i>happy</i></p> <p><i>joy</i></p> <p><i>overjoyed</i></p> <p><i>curiosity</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>poor young man</i> –evoking empathy</p> <p>b) emotional action:</p> <p><i>Then his old mother scolded him</i> –the action suggests anger</p>
<p>The Griffin</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>angry</i></p> <p><i>enraged</i></p> <p><i>delighted</i></p> <p><i>joy</i></p> <p><i>merrily</i></p>

	<p><i>rejoiced</i></p> <p><i>anxious</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) context:</p> <p><i>replied the old man in a spiteful voice</i> – the tone of voice suggests negative emotions</p>
The Sea-Hare	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>delighted</i></p> <p><i>desirous</i></p> <p><i>anxiety</i></p> <p><i>anger</i></p>
The Maiden Without Hands	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>anger</i></p> <p><i>rage</i></p> <p><i>terrified</i> (mentioned twice)</p> <p><i>fright, frightened</i></p> <p><i>fear</i> (mentioned twice)</p> <p><i>afraid</i></p> <p><i>in alarm</i></p> <p><i>happy, happiness</i></p> <p><i>joy</i> (mentioned twice)</p> <p><i>love</i></p> <p><i>distress, terribly distressed</i></p> <p><i>sorrowfully</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action:</p> <p><i>her eyes streamed with tears; weeping; weep; wept; crying</i> –action provoked by sadness</p> <p>b) side words:</p> <p><i>frightened miller</i> –the miller is experiencing fear</p> <p><i>dear father; dear wife; dear mother; dear lost wife</i> –the</p>

	adjective dear expresses great love and affection
The Pink	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>joyful</i></p> <p><i>filled with delight</i></p> <p><i>rejoicing</i></p> <p><i>anger</i></p> <p><i>furious</i></p> <p><i>anxious</i></p> <p><i>grief and remorse</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>dearest mother; dear son; dear mother</i>– expressing love and affection</p>
Mother Hulda	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>loved</i></p> <p><i>rage</i></p> <p><i>terrified</i></p> <p><i>courage</i></p> <p><i>sad</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action:</p> <p><i>cry</i>–action provoked by sadness or despair</p>
The True Bride	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>grief</i></p> <p><i>anger</i></p> <p><i>love</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p>

	<p>a) emotional action: <i>wept</i> –action provoked by sadness or despair <i>kissed</i>–action expressing deep affection</p> <p>b) context: <i>tears ran; tears began to flow</i> –expressing sorrow</p>
The Three Little Birds	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>frightened</i> <i>angry</i> <i>rejoiced</i></p>
The Three Snake-Leaves	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>courage</i> <i>frightened</i> <i>love</i> (repeated twice) <i>happiness</i> <i>joyful</i> <i>grief and sorrow, sorrow, grieve</i> <i>anxiety</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words: <i>dear father; dear wife; dear father</i> –expressing love and affection</p>
The White Snake	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>curious, curiosity</i> <i>anxiety</i> <i>pitifully</i> <i>miserably</i> <i>sorrowful</i> <i>joy</i>(repeated three times) <i>happiness</i> <i>love</i></p>

	<p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action: <i>lament</i> – expressing sadness or despair</p>
The Three Spinners	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>angry</i> <i>ashamed</i> <i>happy</i> <i>rejoiced</i> <i>terrified</i> <i>surprised</i> <i>distress</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action: <i>weep</i> –action provoked by sadness or despair</p>
Rumpelstiltskin	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>rejoiced</i> <i>terrified</i> <i>anger</i> <i>pity</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action: <i>weep; crying; cry; lament</i> – expressing sadness or despair</p>
The Queen Bee	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>fright</i></p>
The Golden Goose	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>curious</i> <i>annoyed</i> <i>happily</i></p>

<p>The Three Feathers</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>sad</i></p> <p><i>sorrowfully</i></p> <p><i>surprise</i></p> <p><i>astonished</i></p>
<p>The Hut in the Forest</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>sorrow</i></p> <p><i>grief</i></p> <p><i>love</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>dearest child</i> – expressing the love the mother feels to her child</p>
<p>Donkey Cabbages</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>joyous, joy</i></p> <p><i>merry</i></p> <p><i>happily</i></p> <p><i>compassion</i></p> <p><i>angry</i></p> <p><i>in love</i></p> <p><i>beloved</i></p> <p><i>sorrowful, sorrowfully</i></p> <p><i>horror</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) context:</p> <p><i>Oh, what treachery there is in the world!</i> – expressing anger</p>

<p>Snow-White and Rose-Red</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>cheerful</i> <i>happy, happily</i> <i>merrily</i> <i>horror</i> <i>fright</i> <i>pity</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words: <i>poor bear</i> –the adjective poor provokes empathy and pity in the reader</p> <p>b) context: <i>Snow-white was quite sorry for his going away</i> – expressing compassion and pity</p> <p>c) emotional action: <i>Rose-red screamed and sprang back</i> – expressing fear</p>
<p>The Poor Miller’s Boy and the Cat</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>merry</i> <i>happy</i> <i>rejoiced</i> <i>ashamed</i></p>
<p>The Old Woman in the Wood</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>fright</i> <i>joyously</i> <i>happily</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action: <i>weep bitterly</i> –action provoked by sadness or despair</p>

<p>The Lambkin and the Little Fish</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>loved</i></p> <p><i>merrily</i></p> <p><i>happy</i></p> <p><i>angry</i></p> <p><i>miserable</i></p> <p><i>sad</i></p> <p><i>terrified</i></p>
<p>The Juniper Tree</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>loved, love</i></p> <p><i>joy</i>(repeated four times)</p> <p><i>happy</i>(repeated three times)</p> <p><i>merrily</i></p> <p><i>cheerful</i></p> <p><i>joyful</i> (repeated twice)</p> <p><i>grieved</i></p> <p><i>hatred</i></p> <p><i>disgrace</i></p> <p><i>terror</i></p> <p><i>terrified</i> (repeated twice)</p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action:</p> <p><i>weeping; wept; cry; cried; crying</i> –expressingsadness</p> <p>context:</p> <p><i>quite full of tears</i> – expressing sadness</p>
<p>Jorinda and Joringel</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>happiness</i></p> <p><i>joy</i></p> <p><i>sorrowful, sorrow</i> (repeated four times)</p> <p><i>horror-stricken</i></p>

	<p><i>fear</i></p> <p><i>angry</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action:</p> <p><i>wept; weep; lamented</i> –expressing sadness</p>
<p>The Goose-Girl at the Well</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>joy</i>(repeated three times)</p> <p><i>gladness, glad</i></p> <p><i>merry</i></p> <p><i>happiness</i></p> <p><i>rueful</i></p> <p><i>sorrow</i>(repeated twice)</p> <p><i>sad</i></p> <p><i>compassion</i></p> <p><i>love</i></p> <p><i>anger</i></p> <p><i>terrified</i></p> <p><i>feared</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>dear daughter; dearest child; dear child</i> –expressing love</p> <p><i>poor child</i> – evoking empathy in the reader</p> <p>b) emotional action:</p> <p><i>wept; cried; cry</i> –actions provoked by sadness</p> <p><i>weep</i> –in this example, the action is actually provoked by joy</p>
<p>The Three Little Men in the Wood</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>joy, joyfully</i></p> <p><i>glad</i></p> <p><i>merely</i></p> <p><i>rejoiced</i></p>

	<i>jealous</i>
The White Bride and the Black Bride	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>afraid</i></p> <p><i>angry</i> (repeated twice)</p> <p><i>loved, love</i> (repeated four times)</p> <p><i>happiness, happy</i></p> <p><i>joy</i></p> <p><i>grief</i></p> <p><i>jealous</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>dear sister; dear brother</i> – expressing care and love</p>
Brother and Sister	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>glad and merry</i></p> <p><i>happily, happy</i></p> <p><i>rejoiced</i></p> <p><i>happily</i></p> <p><i>terrified</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>dear brother; dear wife</i> –expressing deep care and love</p> <p>b) emotional action:</p> <p><i>weeping; wept; weep</i> –actions provoked by sadness</p>
The Golden Children	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>joy, joyful, overjoyed</i></p> <p><i>happiness</i></p> <p><i>pleased</i></p>

	<p><i>worried</i></p> <p><i>anxious</i></p> <p><i>sorrowfully</i></p> <p><i>frightened</i></p> <p><i>love</i></p> <p><i>anger</i> (mentioned twice)</p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>dear husband</i> – expressing deep care and love</p>
<p>The Twin Brothers</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>joy</i>(repeated nine times), <i>joyfully</i>, <i>joyful</i></p> <p><i>happy</i>(repeated four times), <i>happily</i></p> <p><i>fright</i>(repeated six times), <i>frightened</i></p> <p><i>afraid</i></p> <p><i>feared</i>, <i>fear</i></p> <p><i>terror</i>(repeated four times)</p> <p><i>alarmed</i></p> <p><i>anger</i></p> <p><i>rage</i></p> <p><i>furiosus</i></p> <p><i>jealous</i>, <i>jealousy</i></p> <p><i>envious</i></p> <p><i>brave</i></p> <p><i>courage</i></p> <p><i>love</i>, <i>loved</i></p> <p><i>sorrow</i>, <i>sorrowful</i>, <i>sorrow</i></p> <p><i>unhappy</i></p> <p><i>mourned</i></p> <p><i>surprised</i></p> <p><i>astonished</i></p> <p><i>anxious</i>, <i>anxiety</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p>

	<p>a) side word: <i>dear husband; dear child</i> – expressing deep care and love <i>poor hare</i> –evoking empathy in the reader</p> <p>b) emotional action: <i>embraced and kissed</i> –actions driven by the feeling of love <i>cries and tears</i> –actions provoked by sadness</p>
Ferdinand the Faithful and Ferdinand the Unfaithful	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>joy</i> <i>love</i> <i>unhappy</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action: <i>lamented; weepst</i>–actions provoked by sadness</p>
The Three Black Princess	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>fear</i></p>
Snow-White and the Seven Dwarfs	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>envy, envious</i> <i>pride</i> <i>pity</i> <i>terror</i>(repeated twice), <i>terrified</i> <i>fright, frightened</i> <i>astonishment</i> <i>surprise</i> <i>joy</i> (repeated twice) <i>angry, anger</i></p> <p>b) stating the emotion + emotional action: <i>trembled and shook with anger</i> –the emotion of anger is emphasised by the character’s trembling and shaking <i>she railed and cursed, and was beside herself with</i></p>

	<p><i>disappointment and anger</i> –expressing anger</p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) <i>she could not bear to be surpassed in beauty by anyone</i> – expressing the Queen’s jealousy</p> <p>In one part of the story, the dwarfs asks questions such as “Who has been cutting with my little knife?”, expressing astonishment, surprised, and maybe even a bit terrified by the fact that someone was clearly in their house.</p> <p>b) side words: <i>poor child; poor girl</i> –evoking empathy</p> <p>c) emotional actions: <i>weep; wept; lamented; mourned</i> –actions provoked by sadness</p>
<p>The Shoes That Were Danced to Pieces</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>mercy</i> <i>happy</i> <i>joy, joyous</i> <i>frightened</i> <i>terror</i> <i>loved</i></p>
<p>The Boots of Buffalo Leather</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>astonishment</i> <i>joy</i> <i>alarmed</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) context: <i>you have no fear</i> –in other words, the character is brave, courageous</p>

<p>The Six Servants</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>mercy</i></p> <p><i>joyfully</i></p> <p><i>delighted</i></p> <p><i>happiness, happily</i></p> <p><i>merrily</i></p> <p><i>love</i></p> <p><i>misery</i></p> <p><i>anger</i></p> <p><i>disgrace</i></p> <p><i>pride</i></p> <p><i>haughtiness</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action:</p> <p><i>trembling and shivering</i> –actions indicating sadness and depression</p> <p><i>lament</i> – action expressing sadness</p> <p><i>kissed</i> –action prompted by love</p>
<p>Six Soldiers of Fortune</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>brave</i></p> <p><i>bold</i></p> <p><i>courage</i></p> <p><i>wrath</i></p> <p><i>joy</i></p> <p><i>merry</i></p> <p><i>ashamed, shame</i></p> <p><i>terrified</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>brave fellow</i> –the fellow is not afraid but courageous</p> <p>b) emotional action:</p>

	<i>scolded</i> – action expressing anger
The Two Travelers	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>merry</i> (mentioned five times)</p> <p><i>full of enjoyment</i></p> <p><i>joy</i>(mentioned three times)</p> <p><i>happy</i> (mentioned twice)</p> <p><i>courage</i></p> <p><i>unhappy</i></p> <p><i>sorrow</i></p> <p><i>misery</i></p> <p><i>mercy</i></p> <p><i>amazement</i></p> <p><i>arrogance</i></p> <p><i>anger</i></p> <p><i>rage</i></p> <p><i>madness</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>poor sinners</i> –the adjective poorevokes empathy</p> <p><i>dear children</i> – expressing deep affection and love</p> <p><i>wry face</i> – expressing anger and hostility</p> <p>b) emotional action:</p> <p><i>gave him a kiss</i> –action reserved for intimate contact expressing love</p> <p><i>mourn</i> – action expressing sadness</p> <p>c) context:</p> <p><i>tears rolled down the face</i> –action provoked by sadness</p>
The Aged Mother	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>sad, sorrow</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p>

	<p><i>innocent children</i> –the adjective <i>innocent</i> evokes empathy in readers</p>
The Three Languages	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>ashamed</i></p> <p><i>rage</i></p> <p><i>terror</i></p> <p><i>afraid</i></p> <p><i>sorrow</i></p> <p><i>rejoicing</i></p> <p><i>happily</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) context:</p> <p><i>“Heavens!” exclaimed the father, “is this all you have learned?”</i> –the exclamation mark and the context of the story indicate that the character is angry</p>
The Star Money	<p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action:</p> <p><i>mourned</i> – action expressing despair and grief</p>
Faithful John	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>love, best-beloved</i></p> <p><i>terrify, terror</i></p> <p><i>horror-struck</i></p> <p><i>sorrow</i></p> <p><i>grief</i></p> <p><i>sadness</i></p> <p><i>curiosity</i></p> <p><i>joyfully, joy</i></p> <p><i>rejoiced</i></p> <p><i>happily</i></p> <p><i>angry</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p>

	<p>a) context: <i>he chose out the key from the big bunch with a heavy heart and many sighs</i> – expressions such as “heavy heart” and “sighs” suggest the character is feeling sad</p> <p>b) emotional action: <i>wept</i> –action expressing sadness</p>
The Six Swans	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>loved, love</i> <i>afraid</i> <i>curious</i> <i>joy</i> <i>grieved</i> <i>astonishment</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words: <i>dearest husband; dear children; dear brothers</i> –the adjective “dear” expresses deep affection and love</p> <p>b) emotional action: <i>wept</i> –action expressing sadness <i>embraced and kissed</i> – actions expressing fondness and love</p>
The Seven Ravens	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>unhappy</i> <i>grieved</i> <i>joy, joyfully</i> <i>happily, happiness</i> <i>agony</i> <i>surprised</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action: <i>kissed</i> – action expressing fondness and love</p>

<p>The Twelve Brothers</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>sorrowing</i> <i>sad</i> <i>unhappy</i> <i>angry</i> <i>joy</i> <i>rejoiced</i> <i>happiness</i></p> <p>b) stating the emotion + emotional action: <i>kissed and cheered each other with great love</i> – actions expressing love <i>feel on her neck and kissed her, and loved her with all their hearts</i> – actions expressing love</p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words: <i>dear mother; dearest child; dear Benjamin; dear child; dear sister</i> –the adjective dear indicates deep care and love</p> <p>b) emotional action: <i>wept; weep; weeping</i> –actionsexpressing sadness <i>weeping for joy</i> –in this example, the crying is caused by joy <i>kissing</i> –action expressing love</p>
<p>Iron John</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>astonishment</i> <i>amazed</i> <i>grief</i> <i>unhappy</i> <i>terrified</i> <i>joy</i> <i>angry</i></p>

	<p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words: <i>dear son</i> –the adjective dear expresses the father’s love for his son</p> <p>b) context: <i>daughter wanted to hear</i> –the daughter is curious</p> <p>c) emotional action: <i>kissed</i> –action expressing love</p>
<p>The King’s Son Who Feared Nothing</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>unhappy</i> <i>angrily</i> <i>rejoicings</i></p>
<p>The Drummer</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>angry</i> <i>venomously</i> <i>amazement</i> <i>afraid</i> <i>joy</i> <i>rejoicing</i> <i>sorrow</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) context: <i>I am sorry for you</i> –the character feels empathy <i>Without fear; not afraid</i> –the character is courageous</p> <p>b) side words: <i>Poor drummer; poor King’s daughter</i> – the adjective “poor” evokes empathy in readers</p> <p>c) emotional action: <i>kissed</i> –action expressing love <i>lamentation</i> –the action expressing sadness</p>

<p>The Two Kings’ Children</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>happier, happy</i> <i>merry</i> <i>rejoiced</i> <i>unhappy</i> <i>miserable</i> <i>angry</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action: <i>wept; bemoaned; lamented</i> –actions expressing sadness <i>his mother gave him a kiss</i> –action indicating love</p>
<p>The Iron Stove</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>afraid</i> <i>joy</i> <i>happiness, happy</i> <i>grieved</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action: <i>weep; wept; cry</i> –actions expressing sadness</p> <p>b) side words: <i>dearest love</i> – expressing love</p>
<p>The Singing, Soaring Lark</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>unhappy</i> <i>joy</i> <i>rejoice, rejoiced</i> <i>happily</i> <i>fearlessly</i> <i>courage</i></p>

	<p><i>astonishment</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action: <i>weep; wept</i> – actions indicating sadness <i>kissed and embraced</i> –actions expressing love</p> <p>b) side words: <i>dear father; my dearest child; dearest father</i> – expressing love</p>
The Nixie of the Mill-Pond	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>distress</i> <i>sorrow</i>(mentioned five times), <i>sorrowful</i> <i>despair</i> <i>happiness, happier, happily, happy</i> <i>rejoice</i> (repeated four times) <i>joy</i> <i>feared</i> <i>terror</i> <i>loved, beloved</i> <i>anxiously</i> <i>longing</i> <i>unhappy</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words: <i>poor woman</i> –the adjective evokes empathy in the reader <i>frightful roar</i> –roar provoking fear</p> <p>b) emotional action: <i>sobbing; weeping</i> –action expressing sadness, grief <i>embraced and kissed</i> –actions expressing love</p>
The Raven	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>grief</i></p>

	<p><i>rejoiced</i></p> <p><i>furiously</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action: <i>kissed</i> –action expressing love</p> <p>b) context: <i>cried aloud in her delight</i> – actions expressing joy</p>
The Crystal Ball	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>loved</i> <i>afraid</i> <i>grieve</i> <i>joyfully</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) context: <i>without fear; I fear no danger</i> –the character is courageous <i>tears were rolling down her cheeks with grief</i> – action expressing grief</p>
The Donkey	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>afraid</i> <i>distressed</i> <i>happiness</i> <i>merry</i> <i>love</i></p> <p>b) stating the emotion + emotional action: <i>kissed and loved</i> –actions expressing love</p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words: <i>dear father</i> –the adjective “dear” indicates the feeling of</p>

	<p>love</p> <p>b) emotional action: <i>lamentations</i> –action expressing sadness</p>
Hans the Hedgehog	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>happiness</i> <i>delighted</i> <i>joyed</i> <i>rejoicings</i> <i>angry</i> <i>unhappy</i> <i>terrified</i>(repeated twice) <i>afraid</i> <i>love</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words: <i>dear father</i> –the adjective “dear” expresses love</p> <p>b) context: <i>he told her she was not to fear</i> –he is brave and wants her to be brave</p> <p>c) emotional action: <i>kissed</i> –action expressing love</p>
The King of the Golden Mountain	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>delighted</i> <i>happy, happily</i> <i>joy</i> <i>distress</i> <i>unhappiness</i> <i>rage</i> <i>ashamed</i></p> <p>b) stating the emotion + emotional action:</p>

	<p><i>kissed him, and there was joy and gladness</i> –actions expressing love and happiness</p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action: <i>mourned; wept</i> –actions provoked by sadness</p>
<p>The Golden Bird</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>angry</i> <i>merry</i> <i>joy, joyful</i> <i>rejoicing</i> <i>happily, happiness</i> <i>sad, sadness</i> <i>courage</i> <i>astonishment</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action: <i>give a kiss</i> –action expressing love <i>wept; weeping</i> –action expressing sadness</p>
<p>Strong Hans</p>	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>terrified</i> <i>anger</i> <i>pity</i> <i>rejoiced</i></p> <p>b) stating the emotion + emotional action: <i>wept for joy</i> –the action expressing happiness</p> <p>- INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words: <i>poor woman</i> –the adjective “poor” evokes empathy <i>dear mother; dear father</i> – the adjective “dear” expresses</p>

	<p>love</p> <p>b) context:</p> <p><i>no fear</i> – expression suggesting that the character is brave</p>
The Blue Light	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>compassionate</i></p> <p><i>sorrowfully</i></p> <p><i>astonished</i></p> <p><i>merely</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>poor soldier</i> –the adjective “poor” evokes empathy</p> <p><i>frightful cries</i> –the cries evokes feelings of fear and terror in the reader and character</p>
The Fisherman and His Wife	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>angry</i></p> <p><i>frightened, fright</i></p> <p>b) stating the emotion + emotional action:</p> <p><i>feeling very frightened, and he shivered and shook</i> – shivering and shaking provoked by fear</p> <p><i>he felt very despondent, and stood trembling</i> –the character is in low spirit because he lost hope and courage, that is why he trembles</p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>dear wife</i> –the adjective “dear” expresses love</p>
The Good Bargain	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>rage</i></p>

	<p><i>angry</i></p> <p><i>wrath</i></p> <p><i>joyful, joyfully</i></p> <p><i>afraid</i></p> <p><i>fearing</i></p>
Hans in Luck	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>gay</i></p> <p><i>merry</i></p> <p><i>joyfully, joy</i>(repeated four times)</p> <p><i>love</i></p> <p><i>afraid, fear</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>poor Hans</i> –the adjective evokes empathy in the reader</p>
The Youth Who Could Not Shiver and Shake	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>frightened, frighten</i></p> <p><i>fear</i></p> <p><i>afraid</i></p> <p><i>frightful</i></p> <p><i>ashamed</i></p> <p><i>fearless</i></p> <p><i>angry</i></p> <p><i>curiosity</i></p> <p><i>astonished</i></p> <p><i>joyful</i></p> <p><i>happy, happily</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>dear wife</i> –the adjective “dear” expresses love</p> <p>b) emotional action:</p>

	<p><i>scolded</i> –action expressing anger</p> <p>c) context:</p> <p><i>cried for mercy</i> –be in despair, trying to evoke empathy</p>
The Lazy Spinner	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>afraid</i></p> <p><i>alarmed</i></p> <p><i>distressed</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action:</p> <p><i>scolded</i> –action indicates anger</p>
The Spindle, the Shuttle, and the Needle	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>love</i></p> <p><i>merrily</i></p> <p><i>rejoicing</i></p> <p><i>astonishment</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action:</p> <p><i>weeping</i> –action expressing sadness</p> <p><i>gave her a kiss</i> –action expressing love</p> <p>b) side words:</p> <p><i>dear daughter</i> –the adjective “dear” expresses love</p>
The Peasant’s Wise Daughter	<p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action:</p> <p><i>wept and lamented</i> –actions expressing sadness, grief</p> <p><i>embraced and kissed</i> –actions expressing love</p> <p>b) side words:</p> <p><i>dear husband; dear wife</i> –adjective “dear” expresses love</p>
The Master-Thief	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p>

	<p><i>love</i></p> <p><i>unhappy</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words: <i>dear wife</i> –the adjective expresses love</p> <p>b) context: <i>I am sorry for the parents</i> –the character feels empathy</p> <p>c) stating the emotion + emotional action: <i>wept for joy</i> – action caused by happiness</p>
The Three Brothers	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>loved</i> <i>amazed</i> <i>happily</i> <i>grieved</i></p>
The Four Skilful Brothers	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>delighted</i> <i>joy</i> <i>rejoicings</i> <i>happiness</i> <i>angrily</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action: <i>embraced and kissed</i> –actions expressing love</p> <p>b) side words: <i>dear children</i> – the adjective expresses love</p>
The Turnip	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>envied</i> <i>rage</i></p>

	<p><i>anger</i></p> <p><i>terror</i></p> <p><i>joyously</i></p> <p><i>astonished</i></p>
The Twelve Huntsmen	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>loved</i> (mentioned twice)</p> <p><i>happily</i></p> <p><i>grieved, grief</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>dearest son; dearest child; dear father</i> –the adjective expresses love</p> <p>b) context:</p> <p><i>the mourning was over</i> –suggests the end of sadness</p> <p>c) emotional action:</p> <p><i>kissed</i> –action expressing love</p>
The Rogue and His Master	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>mournful</i></p> <p><i>grieving</i></p> <p><i>terrified</i></p>
Godfather Death	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>pity</i></p> <p><i>angry</i></p> <p><i>horrified</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) side words:</p> <p><i>poor man</i> –the adjective evokes empathy in the reader</p> <p>b) emotional action:</p>

	<i>wept</i> –action expressing sadness
Death’s Messengers	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>sorrows</i></p> <p><i>merrily</i></p>
The Wonderful Glass	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>fright</i></p>
The Old Witch	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>happy</i></p> <p><i>curious</i></p> <p><i>frightened</i></p> <p><i>terrified</i></p>
The Devil’s Sooty Brother	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>terrified</i></p>
Bearskin	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>fear</i></p> <p><i>courage</i></p> <p><i>merry</i></p> <p><i>angrily, anger</i></p> <p><i>rage</i></p> <p><i>sorrowfully</i></p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) emotional action:</p> <p><i>lamenting; weeping; tears came into her eyes</i> –actions expressing sadness</p> <p><i>embraced her, and gave her a kiss</i> –the actions expressing love</p>

	<p>b) side words: <i>dear father</i> –the adjective expresses love</p>
The Devil and His Grandmother	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>anxious</i> <i>alarmed</i> <i>sorrowful</i> <i>merry</i> <i>joyous</i> <i>happily</i> <i>angry</i></p>
The Grave Mound	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>afraid</i> <i>furios</i></p> <p>b) stating the emotion + emotional action: <i>he was greatly alarmed, his knees began to tremble</i> – expressing fear</p> <p>INDIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) context: <i>not afraid; without fear</i> –feeling brave, courageous</p>
The Peasant and the Devil	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>astonishment</i></p>
The Three Apprentices	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>afraid</i></p>
The Three Army Surgeons	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion: <i>fright</i></p>

The Spirit in the Bottle	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>sorrowfully</i></p> <p><i>merry</i> (repeated twice)</p> <p><i>fearlessly</i></p> <p><i>angrily, angry</i></p> <p><i>shocked</i></p>
The Three Children of Fortune	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>joy</i></p> <p><i>fright</i></p>
The Cunning Little Tailor	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>proud</i></p> <p><i>discouraged</i></p> <p><i>terror, terrified</i></p> <p><i>frightened</i></p> <p><i>courage</i></p> <p><i>anxiety</i></p> <p><i>merrily</i></p> <p><i>joy</i></p> <p><i>happy</i>(repeated twice)</p> <p><i>envied</i></p>
The Riddle	<p>DIRECT WAYS OF EXPRESSING EMOTIONS:</p> <p>a) explicitly stating the emotion:</p> <p><i>desire</i></p>

IZJAVA O SAMOSTALNOJ IZRADI RADA

Ja, Ana Jularić, izjavljujem da sam ovaj diplomski rad na temu *Emotions in the Brothers Grimm's Fairy Tales* izradila samostalno, služeći se navedenim izvorima podataka i uz stručno vodstvo mentora.

U Zagrebu, _____

Potpis

IZJAVA O TRAJNOJ POHRANI RADA

Ja, Ana Jularić, dajem pristanak Sveučilištu u Zagrebu, Učiteljskom fakultetu da javno objavi diplomski rad *Emotions in the Brothers Grimm's Fairy Tales*.

Potpis