Semantic Attributes and Lexicogrammatical Patterns: Genre Analysis of the Event Sections of Grimm's Fairy Tales

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ABSTRACT: This paper is intended to examine the Generic Structural Potential, semantic attributes and lexicogrammatical patterns of the event sections of Grimm's fairy tales. Generic Structural Potential is a description of all structural elements of a genre. Event sections include three obligatory elements of fairy tales from Initiating Even via Sequent Event to Final Event. The semantic attributes of Initiating Event are Lack, Obligation and Ordeal. The semantic attributes of Sequent Event are Test and Solution. The semantic attributes of Final Event are Punishment and Victory. Each attribute is realized by distinct lexicogrammatical patterns. With regard to a certain genre, the relationship between Generic Structural Potential, semantic attribute and lexicogrammatical pattern are systematic. Semantic properties and lexicogrammatical resources have different distributions in different structural elements of the same genre.

KEY WORDS: Generic Structural Potential, Semantic Attribute, Lexicogrammatical Pattern, Grimm's fairy tales

INTRODUCTION

The concept of genre can be traced back to Aristotle over two thousand years ago. In his work *Poetics*, Aristotle (1983) specifies three types of literary genre, i.e. poetry, novel and drama. From then on, genre has been discussed in the field of literature. However, recent years have seen an increasing interest in genre beyond the scope of literature. Qin (1997) points out that with the development of text linguistics and discourse analysis, linguists expand their horizon from previous surface-level linguistic description to the exploring of deeper social-cultural rationales for text organization and interpretation. This witnesses the arising genre analysis as a powerful implement for an "insightful and thick description" (Bhatia 1993: 11) of texts.

Different schools and scholars have presented various definitions of genre and fashioned diverse approaches to genre analysis. The reason for the diversity of genre theories may be that scholars have their own theoretical background and set out to tackle questions which are only relevant to their particular fields. Our study will be carried out under the light of Systemic Functional

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Linguistics, for it provides an integrated comprehensive and systematic mode of language which enables texts to be described at multilevel.

GENRE AND GENRE STRUCTURAL POTENTIAL

The systemic approach to genre is based on the following assumption. Language is socio-semiotic in nature. It is context-dependent. The social context of language is its culture. The specific-cultural notion is heavily influenced by Malinowski's (1923) insistence that meaning be based on the context of culture and context of situation. It derives from the above assumption that the text is culturally constructed and must be accounted for in terms of contextual variables. Halliday (Halliday and Hasan 1989) points out that within one register, "field", "tenor" and "mode" are three variables which always act upon the language as it is being use. Among recent systemicists, Hasan and Marin are leading figures presenting their own interpretation of genre analysis: Hasan's Generic Structural Potential model and Martin's Schematic Structure model. Halliday and Hasan define genre in the field of register while Martin propose to interpret genre from the perspective of the context of culture. Since socio-semiotic assumption is basically constructed by Halliday and Hasan's early theory, we employ their definition of genre. (see Ding 2007)

Hasan's genre theory is composed of two elements: Contextual Configuration and Generic Structural Potential. The systemic notion of register interprets what Hasan calls the situation's Contextual Configuration. It is defined as "a specific set of values that realizes the three contextual variables" (Halliday and Hasan 1989: 55). Contextual Configuration is considered to be an account of the essential attributes of a communicative event. It enables us to delineate the structure of the text because it is the values of the variables that "permit statements about the text's structure" (Halliday and Hasan 1985: 56). The GSP is defined by Hasan (Hasan 1996: 53) as "descriptive of the total range of textual structures available within a genre G". GSP model is designed to present the variant and invariant elements of certain genre type. In order to meet these requirements, a statement of GSP must be able to specify the following:

> I   it must specify all those elements of structure whose presence is obligatory, if the text is to be regarded as a complete instance of a given genre by the members of some sub-community;
>
> II   in addition, it must enumerate all those elements whose presence is optional , so that the fact of their presence or absence, while affecting the actual structural shape of a particular text, does not affect that text's generic status;
>
> III the GSP must also specify the obligatory and optional ordering of the elements vis-a-vis each other, including the possibility of iteration.

<div align="right">(Hasan 1984: 53)</div>

In other words, the framework of a GSP is to describe the obligatory and optional elements within a genre, as well as the sequence and recursion of the elements. It can be inferred that what determines the generic type of one text are the obligatory elements it involves. We can ascribe a text as belonging to a particular genre only if it is inclusive of all the obligatory elements required by that genre type.

GENERIC STRUCTURAL POTENTIAL OF FAIRY TALES

Many scholars have carried out researches of the structure of fairy tales. Among them, Propp and Lévi-Strauss are regarded as the pioneering figures of presenting description of the structure of fairy tales, whose theories have cast great light on followers' genre analysis of this particular

genre type.

Propp's classic study *Morphology of Folktale* is generally acknowledged to be one of the most important studies of the nature of narratives. Having studied 100 Russian folktales, Propp (1968) holds that there are 31 (and no more than 31) "functions" and that the sequence of functions found in folktales and fairy tales is always identical—all such stories have the same structure.

Lévi-Strauss (1967) offers what is termed as "paradigmatic analysis" of texts to the study of stories. Levi-Strauss suggests that in contrast to a syntagmatic analysis which is concerned with what happens in a text, a paradigmatic analysis reveals what the text means to people.

Hasan (1984) focuses on the generic structure of fairy tales with both regard to paradigmatic and syntagmatic relations. Having analyzed some classic English fairy tales, Hasan (1984) proposes her famous Generic Structural Potential and presents her description of the generic structure of fairy tales as shown in Figure 1:
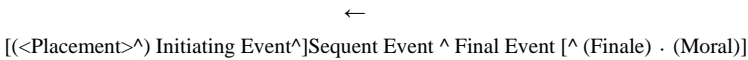
<div align="center">

←

[(<Placement>^) Initiating Event^]Sequent Event ^ Final Event [^ (Finale) · (Moral)]

</div>

Figure 1 GSP model for fairy tales (from Hasan 1984:54)

The round brackets in the above representation enclose elements which are optional. The elements NOT enclosed in round brackets are obligatory. The angled brackets enclose elements whose lexicogrammatical realization may be included or interspersed with the lexicogrammatical realization of some other element(s). The raise dot · between elements refers to the fact that the order of the elements on the two sides of the dot is reversible, while the carat sign ^ indicates relative fixity: the element to the right of the carat sign cannot precede the element on the left of the sign. Since mobile elements are mobile within a certain limit, the boundaries of such a limit are indicated by enclosing the relevant elements in a square bracket. The left-oriented arrow appended to some element (s) symbolizes the possibility of iteration for that element.

Hasan (1984: 56) holds that to judge the adequacy of the SP postulated for the tale, it is necessary to discuss each of the elements and the crucial realizational feature associated with each. In other words, a semantically motivated model of language description will provide specification of the range of lexicogrmmatical patterns which are capable of realizing these specific semantic properties. In all, Hasan (1984: 58) believes that any discussion of the realization of textual structures will involve at least three types of abstraction as the following Table 1:

Table 1 The realization of the elements of generic structure (from Hasan 1984: 58)

Type1: an element of a FSP, e.g. Placement.
Type2: its crucial semantic attribute(s), e.g. person particularization.
Type3:The lexicogrammatical pattern(s) capable of realizing person particularization, e.g. indefinite modification.

SEMANTIC ATTRIBUTES AND LEXICOGRAMMATICAL PATTERNS OF THE EVENT SECTIONS OF GRIMM'S FAIRY TALES

According to Hasan (1984), the GSP model for fairy tales includes six elements, namely, Placement, Initiating Event, Sequent Event, Final Event, Finale and Moral. Among them, Initiating Event, Sequent Event and Final Event are obligatory elements, while the rest are optional ones. A particular GSP is recognized by the set of obligatory elements, that is to say, the obligatory elements determine the genre to which a text belongs; and the optional elements give varieties to the structural resources within a genre. Since this dissertation bases on Hasan's studies of fairy tales, we will continue to use her terms of referring to different sections of fairy tales. It is obviously found that Initiating Event, Sequent Event and Final Event partly share the same nominated name — "Event". Furthermore, these three events closely relate to each other and each consists of series of actions which unfold the stories. It is of necessity combining them together for the specification of semantic attributes and description of the lexicogrammatical patterns which realize them.

Hasan (1984) has given a GSP model of fairy tales. According to her description, in order to judge the adequacy of the SP proposed for the tale it is of necessity discussing each element and the crucial realizational features associated with each. Any text type needs to be handed better by appealing to semantic properties. Besides, a semantic-motivated model of language description must provide specification of the range of lexicogrammatical patterns which are capable of realizing these specific semantic properties.

1. SEMANTIC ATTRIBUTES AND LEXICOGRAMMATICAL PATTERNS OF INITIATING EVENT

The system diagram (see Figure 2) shows that it is the Initiating Event that gives rise to the happening of tales. As Problem is the focal point of fairy tales, it seemed the most fruitful basis for establishing the initial system. Problem arises from essentially three areas: Lack(A), Obligation(B) and Ordeal(C). The genesis of problem is either of the main character's own making(I) or someone else's deal(II).
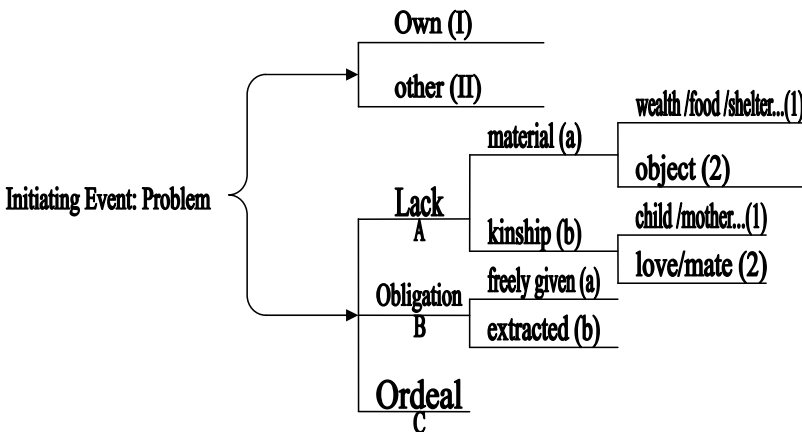

Figure 2 Semantic attributes of Initiating Event

Problem Lack(A) is defined as a real lack in that it consequently causes hardship for the main character who is without and what should be emphasized is that the attainment of the lack is never at the expense of another character's legitimate interests. The Lack can be a material lack(a) of either wealth(1) in general or a specific object(2). Food and shelter are often used symbolically for lack of wealth in general. Or Lack can be something to do with kinship(b).

Examples of this type of tales include the following:

(1) IAa(2): The golden ball bounced right by the princess, rolled straight into a well and disappeared. And the water was so deep that she could not see the bottom.

[The Frog King or Iron Heinrich]

(2) IAa(1): The donkey's strength was reaching its end, and he was less and less fit for the work. [The Bremen Town Musicians]

(3) IAb(1): A farmer who had plenty of money and property was not happy for he had no child with his wife. He said that he wanted to have a child even if it's a hedgedog.

[Hans My Hedgedog]

(4) IIAa(1): Mother asked Little Red Cap to bring piece of cake and bottle of wine to her grandmother, who was sick and weak.   [Little Red Cap]

(5) IAb(2): The princess must travel a great distance to reach her betrothed. She set out but was duped by her maid-in-waiting.   [The Goose Girl]

Among the above examples, most "Lack" tales are concerned with main character's own lack followed by their effort of fulfillment. However, exceptions still exist like in "Little Red Cap". It is due to minor character's lack that causes main character's consequent chain of actions. Lack can be either in the form of material or some kind of kinship. As for "Lack" of material, food, wealth and shelter seem to be frequently mentioned. It can also be short of a specific object such as the golden ball in "The Frog King or Iron Heinrich". While as for the lack of kinship, two sub-conditions will be met involving the relationship built on the ties of blood like the parenthood in "Hans My Hedgedog"; the relationship developed by marriage like mate in "The Goose Girl".

The most frequent, almost formulaic linguistic manifestation of Lack is achieved through a declarative clause, in which the Lack attribute is realized either by negative clause or by negative connotation words or by negative comparative or superlative form. These lexicogrammatical patterns are exemplified by the following:

(6) The Princess followed it with her eyes, but the ball <u>disappeared</u>…

[The Frog King or Iron Heinrich]

(7) However, the donkey's strength was reading its <u>end</u>, and he was <u>less and less fit</u> for the work. [The Bremen Town Musicians]

(8) Once upon a time, there was a farmer who had plenty of money and property, but rich as he was, his happiness was <u>not complete</u>: he had <u>no children</u> with his wife.

[Hans My Hedgedog]

Since the Lack attribute conveys the state of being without, it is inevitable to make use of negation device. Most typical use of negation is negative clause with an associated type applying negative polarity NO, as it shows in *not complete.* The associated type of negative clause is one including negative polarity NO, as in *no children.* Another crucial linguistic device used to realize Lack property is negative connotation words. Compared with negative clause, which is more explicit to express the meaning of lack, words indirectly showing negative connotation can

achieve the same effects on readers in a less typical way. Words of this type seem to be one type of what Halliday(1994/2000) identifies as grammatical metaphor, situations where meanings typically (congruently) realized by one type of language pattern get realized by other less typical (incongruent) linguistic choices. Such expressions meaning exhaustion as *disappeared, end* have conveyed the meaning of being without, the state of deficiency. *Disappeared* and *end* show the extremity which is out of one's control of fulfillment.

In addition, negative superlative or comparative form functions as the linguistic choice to fulfill the same attribute. More often than not, an item with which it is being compared is within the identity itself, i.e. self-reflective comparison, as in *less and less fit*, which shows the sloping trend compared with the early period within oneself.

Concerning Obligation(B), there are two very distinct types of obligation. The first is freely given(a) in that one initiates the action entirely on one's own will without pressure from the outside world or suggestion of any kind. This is the promise that one thinks of oneself, usually rather spontaneously and without taking the consequences into consideration. The second type of Obligation is extracted(b), for there is external pressure on the subject.

   Examples of this type of tales include the following:
   (9) IB(a): The younger brother promised to kill the wild boar out of the goodness of his heart.
                                                          [The Singing Bone]
   (10) IIB(b): The miller promised to give the devil what was behind his mill in the exchange of great
        wealth without knowing that what's behind the mill was at that time the miller's daughter sweeping
        out the yard.   [The Maiden without Hands]

As for the attribute Obligation(B), it can take the form of a promise to someone else, a pledge to oneself, or a duty. Not matter one shoulders obligation out of pressure from the outside world or due to one's own will, several ways of lexicogrammatical realizations can be applied to express this semantic property such as modulated finite, imperative structure, verbs of inclination or obligation and prepositional phrase. These linguistic devices are exemplified as follows:
   (11) He was afraid that his daughter might die without being baptized, and in his anger he exclaimed "I
        wish those boys would all be turned into ravens."   [The Seven Ravens]
   (12) …while the younger, innocent and naive, was doing it out of the goodness of his heart. [The Singing
                                                          Bone]
   (13) "Now get to work! If you don't spin this straw into gold by morning, then you must die."
        [Rumpelstiltskin]
   (14) So he made it known that he wanted to wed the king's daughter, and soon she was promised to him.
        [The Twelve Huntsmen]

Modulation seems to be the most frequently-used and typical way of using language to get people to do things. As for modulation, it is one half of the general grammatical area of modality, a complex area of English grammar which has to do with the different ways in which a language user can intrude on his message, expressing attitudes and judgments of various kinds. When modality is used to argue about the obligation or inclination, it is referred to as modulation, which can be included in Finite box as a modulated verbal operator, as in *would all be turned into.*

As modulated finite is pertaining to expressing the promise or pledge to oneself, imperative structure is more related to the "command" semantic dimension of Obligation. It may be of several types: one consisting of a MOOD element of Finite plus Subject; a MOOD element of

Finite only; a MOOD element of Subject only; only a RESIDUE. According to our analysis of fairy tales, the most formulaic imperative structure used in this generic type is of only a RESIDUE as in *get to work,* which regards the listener on the scene as the acknowledged actor.

The other two linguistic choices for the realization of Obligation property are verbs of inclination or obligation and prepositional phrase. Modulation involves the expression of two kinds of meanings: obligation and inclination. Regarding inclination, it shows how willing one is to do something of someone else. Thus, inclination can be expressed subjectively by applying verbs showing the meaning of liking, desiring, promising, as in *wanted to wed*. While as regards prepositional phrase, it is part of the linguistic devises to realize the circumstantial meaning as Circumstantial Adjunct, which refer to time, place, cause, matter, accompaniment, beneficiary and agent. As one of the lexicogrammatical pattern of Obligation, prepositional phrase not only manifests semantic attribute, but also explains why actor undertakes such obligation or give such promise. This linguistic choice drops a hint as to whether one initiates the action entirely on one's own will as in *out of the goodness of his heart*.

In the third area, Ordeal(C) posed mainly by someone else (II) fashions a commonly-seen plot type of tale. Due to someone's evil deeds, usually the villain, the main character who suffers from torture or other kinds of threatening starts his adventures in the external world where he finally finds a solution of the Ordeal and defeats the villain. However, there are some exceptions in terms of the agent of Ordeal. In "The Wren and the Bear", it was the bear itself that caused a series of troubles which can be categorized into ordeal ascribing to one's own making (I).

(15) IC: Bear's offensive words disgraced the young wrens and then caused a war between four-legged animals and flies.   [The Wren and the Bear]

(16) IIC: The queen envied Snow White's beauty so much that she summoned a huntsman to kill Snow White.   [Snow White]

(17) IIC: Cinderella had a difficult time, for her mother's death together with stepmother and her two daughters' wicked treatment.   [Cinderella]

As to the attribute Ordeal(C), it seems to be realized typically by clause in its ideational function, and in particular with one of the possible options available within it, namely the system of transitivity, the grammatical function which expresses the experiential aspect of meaning. Since villain always initiates actions imposing problems or tortures on victim, this passive actor, despite the high number of processes he may initiate appears unable to control events or people and is the affected agent of villain's doing. Due to victim's inadequacy of handling events, material processes consist of three main types: (1) intransitive verbs without goal; (2) verbs in passive voice; (3) verbs in non-finite form. As far as mental processes are concerned, they can be either internalized speech realized by verbs of cognition; or reinforce the feeling of being a passive observer by verbs of perception. These lexicogrammatical patterns can be exemplified by the following:

(18) The little fish <u>swam about</u> in the pond and was sad. The little lamb <u>ran about</u> in the meadow and was so distressed that she ate nothing. She would not even <u>touch a blade of grass</u>. [The Little Lamb and the Little Fish]

(19) However, the bear could not rest until he <u>saw the royal palace</u>, and after a short while he <u>went back</u> to it. ... and he looked inside and <u>saw five or six young birds</u> lying there.
                    [The Wren and the Bear]

(20) That day she was not <u>allowed to</u> go outside at all… [Sweetheart Roland]

(21) Once, when the child was already somewhat older, she <u>happened to fall asleep holding him</u> on her

lap…where she was to <u>sit</u> for seven years without food or drink so she would perish. [The Pink Flower]

(22) Then the princess and her chambermaid <u>were brought</u> there and walked in and thus <u>cut off</u> from heaven and earth. There they <u>sat</u> in darkness, <u>not knowing</u> whether it was day or night…There nothing the two women could do except <u>sob and lament</u>.   [Maid Maleen]

The most typical linguistic devices used to realize Ordeal attribute is intransitive verbs without goal, which create the picture of an actor who is completely out of control of people and events. He may initiate an action but can not affect any entities, as in *swam* about*, ran about, went back, sat, sob and lament.* Although expressions as *touch a blade of grass* seem to show the landing point of her action, in fact what conveys here is the emphasis of her inability of affecting people, in other words, resisting his counterpart—villain. As for verbs in passive voice, victim may remain to be the grammatical subject. However, the logical subject won't be ascribed to the same figure, as in *allowed to, were brought, cut off.* The grammatical subject actually functions as the goal in transitivity system. The functional slot it fills further reinforces the aura of inadequacy that surrounds the victim. Concerning verbs in non-finite form, it creates such a picture that the deliberate action won't get accomplished, as in *happened to fall asleep holding him.* As regards mental process, the most frequent linguistic manifestations are verbs of cognition or perception. Mental processes of cognition, either introduce internalized speech, or emphasize the immaturity of victim's cognitive ability to account for what happens around him, as in *not knowing*. As to perception type, they all involve sight, which seem to reinforce the feeling of victim being a passive observer, unable to act within a situation, as in *saw the royal place, saw five or six young birds*. More than a particular choice, it is the frequency with which a certain syntactic option is selected that contributes to conveying "a particular way of looking at experience" (Halliday 1971: 347, cited in Levorato 2003: 60).

2. SEMANTIC ATTRIBUTES AND LEXICOGRAMMATICAL PATTERNS OF SEQUENT EVENT

Initiating Event introduces the background from which the problem arises. But it is the Sequent Event that involves the unfolding of the plot of fairy tales. In this section, problem is to be tackled with the Complication of various relationships. The system that results from our genre analysis is based on the types of Complication encountered.
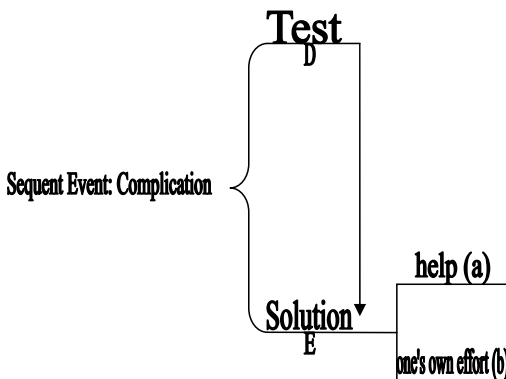
Figure 3 Semantic attributes of Sequent Event

The Complication in these tales seems to consist of two areas: Test(D) and Solution(E). According to our analysis of the collected data, these two semantic attributes are not mutually exclusive. In most Sequent Event of tales, once the plot initially develops to pose Test for the main character, it's certain that this attribute co-occurs with the other attribute Solution. The Test—Solution chain recurs more often than not, which proves the validity of the iteration of the Sequent Event, as in "The Golden Goose", "King Thrushbeard". With regard to Solution, if the plot firstly comes to offer this attribute, it is of no necessity being followed by Test. Solution is given either by external help (a) such as magic power, witchcraft or by one's own effort (b).

   Examples of Test (D)—Solution (E) type of tales include the following:

(23) DE(b): King Thrushbeard made all the troubles to humble princess' proud spirit. Having experience those hard times, princess became modest and easy-going.

[King Thrushbeard]

(24) DE(a): When the youngest son went into the forest, he came across with a dwarf who demanded him of something to eat and drink. By doing so, dwarf tested man's generosity. The son was so pleased to share his food with him. And then with the dwarf's guide, son found a goose with feathers of pure gold lying under a tree.

[The Golden Goose]

Examples showing the Solution type of tales are as follows:

(25) E(a): Because of the little cloak the old woman gave to the soldier, he would be invisible and followed twelve princesses and finally discovered the secret.

[The Worn-out Dancing Shoes]

(26) E(b): Princess Maleen managed to break through the thick wall to release herself and having experienced so much troubles and hard times, she finally made herself   recognized by her betrothed.   [Maid Maleen]

Concerning Test, it can be achieved through either tester's direct speech or by clause of material process. The linguistic manifestations of this attribute include imperative structure, modulated finite and demand verbs exemplified by the following:

(27) "You must do everything yourself if you want something done. Now make a fire at once and put the water on so you can cook me meal."… "Let's try spinning."…Suddenly a drunken hussar came galloping along and rode right over the pots so that they were all smashed to pieces. [King Thrushbeard]

(28) "I want you to eat, drink and be merry,"… "Go inside and enjoy yourself." "If you will accept gold and give up your claim to my daughter, you can take away as much gold as you like." [How Six Made Their Way in the World]

As for imperative structure, it is the typical choice of clause type we use when give command. Test is a variable of command, for it poses some questions, problems or riddles for testee to tackle. Therefore, imperative device which meets the semantic needs is of two types: (1) an imperative consisting of only a RESIDUE, as it shows in *make a fire, put the water on, go inside and enjoy yourselves;* (2) an imperative consisting of a MOOD element of Subject only, as it shows in *let's try spinning.* The second type of linguistic choices for the realization of Test is modulated finite. Modulation is a way for speakers to express their judgments or attitudes about actions and events. Modulated Finite conveys meaning not of probability but of obligation, necessity, as it shows in *must do everything, can take away.* As far as the demand verbs are

concerned, they are linguistic devices directly showing the command dimension of Test, as in *want you to.* The above linguistic choices are direct ways compared with the clauses of material process. Without the involvement of verbs showing obligation or demand, this type of clauses contain action verbs indicating the tester's power to impose influence on testee and events, as in *rode right over* and *all smashed to pieces.* The use of material process creates the picture that testee is reduced to a tough situation which forces him to react—come up with Solution.

Regarding Solution, this semantic attribute consists of two conditions: (1) with others' help; (2) due to one's own effort. The most formulaic linguistic manifestation of Solution is achieved through transitivity system, for in order to tackle the problems posed in early sections, victim has to take actions, groping on his way to success. Since Solution comes out either by other's help or with one's own effort, our analysis will exemplify "Little Red Cap" as an representative to specify those lexicogrammatical patterns involved, for this tale includes both of the conditions.

As far as Solution with other's help is concerned, we will focus on "Little Red Cap" from the part where the girl arrived at her grandmother's cottage. Hereafter, she only affects things with her actions, as in *entered the room, drew the curtains,* so that the impression of her inability to exercise control through her doing is further reinforced. The moment she is confronted with the wolf she has no chance and is always the affected participant of the wolf's doing processes, for there is not one single verb with Little Red Cap. We notice that wolf's control of the situation is absolute, as he is an actor in three material processes indicating deliberate action as in *jumped out of bed, gobbled up poor Little Red Cap* and *satisfied his desires.* And then, Solution with other's help comes. The wolf is superseded by the hunter who then takes over very powerfully and to whom the wolf becomes the affected participant, which can be exemplified as follows: *took aim with his gun, took some scissors, started cutting open the sleeping wolf's belly, made a couple of cuts, saw the Little Red Cap, made a few more cuts.* We find that the most typical linguistic device is transitive verbs with goals, which seems to be identified as material process of action-intention type, fully showing the actor's adequacy of fulfilling his desires.

Grimm offers a second chance to Little Red Cap to show that she has learnt her lesson well: when she goes again through the woods to her grandmother's, she meets the wolf, but immediately understands he wants to eat her and goes straight to her granny. Numerically it is the wolf who dominates (18 processes against the 8 initiated by the girl alone), but in this case this does not mean that wolf is superior in any respect. As to the girl, fully aware of her dangerous situation, she comes up with Solution by herself. We notice that three major lexicogrammatical patterns used to realize Solution due to one's own effort. The first linguistic feature comes to relational processes which either assign a descriptive epithet to the participant by attributive process or define his identity by identifying process, as it shows in *Little Red Cap was on her guard.* This intensive attributive process amounts to an act of understanding on girl's part so that the intransitive that follows *went straight ahead* seems rather to highlight the girl's refusal to interact with the wolf. The second device use is of action verbs with goals. Though the number of processes girl initiates is lower than the number of those initiated by wolf, the majority are goal-directed action verbs, a choice which corresponds to her capacity to affect things, people and events, as in *kept carrying the water* and *filled the big, big trough.* Another linguistic choice arises from the mental processes. Compared with Little Red Cap's early role as a passive observer, who is inadequate of her cognitive ability to account for what happens around her, now verbs of perception as in *she had seen the wolf, he had such a mean look in his eyes, he would have eaten me up* show that she becomes aware of the potential danger. Though her

psychological change is realized by the verb of perception *seen* instead of verb of cognition, the whole sentence functioning as metal process of cognition type creates a picture of her development from childhood to maturity.

3. SEMANTIC ATTRIBUTES AND LEXICOGRAMMATICAL PATTERNS OF FINAL EVENT

When it comes to the Final Event, fairy tales give Evaluation realized by two semantic attributes including Punishment (F) and Victory (G). Two conditions will come out: (1) the integration of both Punishment and Victory; (2) the occurrence of either Punishment or Victory.
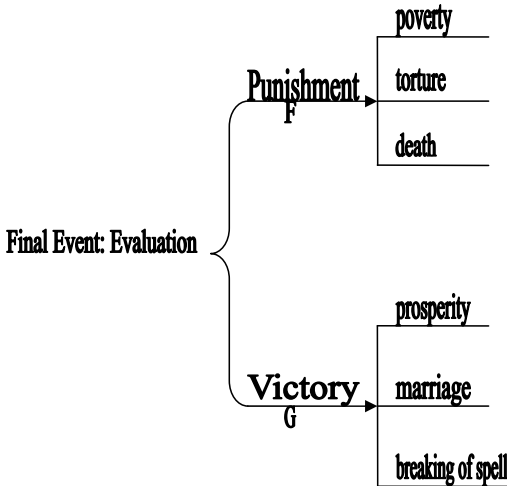

Figure 4 Semantic attributes of Final Event

The evil, wicked villain who in the Initiating Event posed ordeal to the main character or victim is destined to meet with Punishment end. While it is often case in the Final Event that the victim will have a reversion of fate—defeat his counterpart—villain and attain everlasting happy life. Having a close look at Punishment and Victory, we find that each of these two attributes has its own subtypes of realizaitonal form. Concerning Punishment, the villain may become worse off due to his greed; he may bring about torture as what he had imposed on victim; or even worse he may sentence to death. On the contrary, victim having suffered a lot from evil deeds by villain is filled to the brim with his happy life. The happiness is of variety: lovers finally get married; poor become rich; successor to the throne; the breaking of spell. And more often than not, one kind of happiness cooccures with another kind of happiness.

(29) FG: The old witch and her daughter suffered from torture while the king married the white bride.
[The White Bride and the Black Bride]

(30) GF: While the tailor danced at his wedding, shoemaker was banished from the city forever and even worse his eyes were pecked out by crows on his way of roaming around.
[The Two Travelers]

Tales ending with the only Punishment attribute are as follows:

(31) F: The greedy king was compelled to ferry people back and forth as the punishment for his sins.
[The Devil with the Three Golden Hairs]

(32) F: The rich man had his head chopped off.   [Simelei Mountain]

Tales ending with the only Victory attribute are as follows:

(33) G: The lamb and fish regained their human form and lived by themselves contently. [The Little
Lamb and the Little Fish]

(34) G: The princess married the King Thrushbeard and became really joyful ever after. [King
Thrushbeard]

With regard to Punishment, three linguistic choices seem to be the most formulaic ones: nominalisation, adjectives showing bad luck, verbs indicating worse fate. Those linguistic features are exemplified as follows:

(36) She deserves <u>to be stripped naked and put into</u> a barrel studded with nails.

[The White Bride and the Black Bride]

(37) <u>Half-crazed</u>, he ran into the forest and must have <u>perished</u> there…

[The Two Travelers]

(38) Thus they were <u>punished with blindness</u> for the rest of their lives due to their wickedness and malice.
[Cinderella]

Regarding nominalization, by means of which we turn things that are not normally nouns into nouns with consequences for other parts of sentences, allows us to organize our text rhetorically and to pack in more lexical content per sentence (Eggins 1994: 58-60). As far as fairy tales are concerned, nominalization turns verbs, adjectives into nouns, which increases the possible content of text and thus increases its lexical density, as in *blindness.* As to the use of adjectives, it meets the demands of Punishment property, for none of the relevant figures deserve great rich, title or marriage, instead, they are destined to learn their lessons or meet a worse fate. Therefore, adjectives showing bad luck as in *half-crazed* create the picture that excess and abundance are gone as well as villain's control over environment. As regards verbs indicating worse fate, they can be divided into two types according to voices. Passive voice as in *to be stripped naked and put into* shows that villain can not grasp the throat of his life anymore and turns to be affected by other's doing. While active voice may contribute to villain's initiating of actions, but appears unable to impose his wishes on reality due to being without goals followed, as in *perished.*

On the contrary to Punishment, though the lexicogrammatical realization of Victory consist of the same areas as nominalization, adjectives and verbs, which are likely to have positive and promising connotation. Those linguistic devices can be illustrated by the following:

(39) The king <u>married</u> the beautiful white bride and rewarded the faithful brother by making him a <u>rich
and respected</u> man.   [The White Bride and the Black Bride]

(40) …their <u>wedding</u> was celebrated with great <u>pomp and splendor</u>.   [Snow White]

As far as nominalization is concerned, it shows that the hard times victim undergoes are gone, his Lack is not just met but more than met and we find words showing affluence such as *wedding, pomp and splendor.* Nominalization creates the aura of fulfillment surrounds the victim and helps to increase the lexical density of text. Adjectives as another linguistic choice for Victory attribute express the meaning of wealth and happiness. Such expressions as *rich and respected* indicate the merry-making theme. The final supplying is not just basic needs but as least secure comfort and usually great wealth, title and a princess/prince as spouse. Besides nominalization and adjectives meaning affluence, verbs showing happy-ever-after theme function to strike reader that figure regains the control of the environment and becomes an active agent to affect his surrounding. The most common type of verbs is transitive ones usually followed by goals, as

it shows in *married.*

In the process of analysis, it is discovered that the semantic attribute determines and influences its lexicogarmmatical patterns. Meanwhile, lexicogrammatical realizations highlight and reinforce the semantic meaning they serve to express. The lexicogrammatical patterns of the event sections are showed in the following Table 2:

Table 2 The lexicogrammatical patterns of each semantic attribute

Semantic Attributes	Lexicogrammatical Patterns
LACK	(1) negative clause (associated type: negative polarity NO) (2) negative connotation words (3) negative comparative/superlative form
OBLIGATION	(1) modulated finite (2) imperative structure (3) verbs of inclination/obligation (4) prepositional phrase
ORDEAL	(1) intransitive verbs without goal (2) verbs in passive voice (3) verbs in non-finite form (4) verbs of cognition/perception
TEST	(1) imperative structure (2) modulated finite (3) demand verbs (4) action verbs
SOLUTION	Solution with other's help (1) transitive verbs with goals Solution due to one's own effort (2) relational process (3) action verbs with goals (4) mental process
PUNISHMENT	(1) nominalization (2) adjectives showing bad luck (3) verbs indicating worse fate
VICTORY	(1) nominalization (2) adjectives showing wealth and happiness (3) verbs indicating happy-ever-after theme (usu. transitive verbs with goals)

CONCLUSION

Martin (2003: 7) regard genre as "a staged, goal-oriented, social process." Fairy tales as crucial reading material exposed to children, not only entertain them, but help them find ways to deal with psychological pressure form which children suffer and to gain an element of personality integration. Generic Structural Potential gives a comprehensive description of the possibilities of one genre type by specifying both obligatory and optional elements within a genre. The genre analysis of the fairy tales can show that how fairy tales affect children's inner side world with the exploration of variables and constants involved in this genre type. Since event sections covers the unfolding of stories, our study has a close look at the semantic attributes involved and the lexicogrammatical patterns, finding that with regard to a certain genre, the relationship between Generic Structural Potential, semantic attribute and lexicogrammatical pattern are systematic; Semantic properties and lexicogrammatical resources have different distributions in different structural elements of the same genre.. Although our analysis choose Grimm's fairy tales as data, the Grimm's is the classical one bearing western tradition of this genre type, we hold that our study can offer some references to future genre analysis of fairy tales.

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