

## CHAPTER IV

### FINDINGS AND DISCUSSIONS

This study examines two versions of a fairy tale entitled Jack and the Beanstalk. One version is written by Andrew Lang, henceforth is referred to as Lang version, and the other version is written by Joseph Jacobs, henceforth is referred to as Jacobs version.

There are seven characters examined in this story, namely Jack, Jack's mother, Jack's father, the giant, the wife, the fairy, and the man. Jack is the main character of the story, the protagonist, a boy presumably in his adolescent phase (because his actual age is never mentioned in the story). Jack's mother is the woman who gives birth to Jack, raises the boy and lives with him in a cottage. Jack's father is a knight who is killed by a giant when Jack is still a baby. The giant is the antagonist, the creature who lives in a castle above the clouds and possesses several valuable things. The wife is the giant's wife, the one who lives with the giant in the castle. The fairy refers to the woman who tells Jack the tale of his father and mother and tells the boy to find the giant. The man refers to the person whom Jack met on his way to the market and with whom he trades his cow with some beans. The analysis of this study focuses on the references of these seven characters.

This study adapted the classification formulated by Leeuwen (1996), the representation of social actors, to see the way the characters are presented, both in Jacob and Lang version.

#### 4.1. Overview of the Story

Before moving on to analyzing the characters that appear in the story, it is necessary to see the plot of the story from each version, as well as to see if there is any similarity and difference between the two.

In Lang version, the story begins with the introduction to Jack's mother and her and Jack's poor condition that force them to sell the cow they have. Instead of selling the cow, Jack trades it with some beans. After the beans are sown, they grow very high until the stalk reaches the sky. Jack asks her mother's permission to climb the beanstalk, and after climbing it, he arrives in a country above the clouds. There he meets a fairy who tells him the story about his parents that are wronged by a cruel giant. Jack then goes to the giant's castle to take back some precious possessions that once belong to his father: some bags of gold, a hen that lays golden eggs, and a golden harp. Jack works as a servant for the giant's wife in order to be able to get into the castle. He manages to reclaim the possessions, and in the process kill the giant. Afterwards, the fairy asks Jack to also kill the giantess but he refuses. The giantess died in an accident shortly before Jack takes over the castle.

Jacobs version also begins with the introduction of Jack's mother, Jack, and their cow. Due to their poor condition, Jack goes to the market to sell the cow, but on his way there he trades it with some beans. Jack's mother is angry with Jack because of this, and she throws the beans outside the house. The next day the beans grow very high until the stalk reaches the sky, and Jack climbs it. He then finds a castle above the cloud and meets a big woman whom he asks for some food. The woman turns out to be a giant's wife, but she is kind enough to give Jack food and hides him from the

giant. After that, upon seeing some precious things the giant owns: some bags of gold money, a hen that lays golden eggs, and a golden harp, Jack steals them. He manages to kill the giant when he tries to catch him. Jack and his mother then live happily ever after.

There are several similar elements from the story outline of the two versions mentioned above. Firstly, both versions begin the story with the introduction of Jack's mother and the poor condition she and Jack undergo. Secondly, Jack trades his cow with some beans which in turn grow into a beanstalk of great height. Thirdly, Jack goes to a castle above the cloud, in which a giant and his wife live, three times to take possession of some bags of gold, a hen that lays golden eggs, and a golden harp. Fourthly, in the end Jack manages to kill the giant and live happily with her mother afterwards.

There are also some differences worth noted from the two versions. Firstly, in Lang version Jack meets a fairy who tells him the story of his parents and the giant, while in Jacobs version he does not. Secondly, in Lang version Jack works as a servant for the giant's wife, while in Jacobs version it is hinted that Jack is lacking the ability to work. Thirdly, after the giant is dead in Lang version, Jack goes back to the castle and lives there with his mother, while in Jacobs version he stays in his old house with his mother and later he marries a princess. Fourthly, the giant's wife in Lang version died in an accident, while the giant's wife in Jacobs version is no longer mentioned after the giant is dead, therefore her fate afterwards is unknown to the readers.

## **4.2. Findings**

### **4.2.1. Inclusion and Exclusion**

In Lang Version, all of the characters are included in the story. They are Jack, Jack's mother, Jack's father, the giant, the giant's wife and the fairy. However, in Jacobs version, Jack's father and the fairy are excluded by means of suppression. In both versions, there is no backgrounding.

By suppressing two characters, Jacobs shows that to him they are insignificant in the story. When presents in Lang version, these two characters serve to enhance the bad impression on the antagonist character, showing the readers that these characters are considered important enough by the author.

### **4.2.2. Role Allocation**

Role allocation refers to whether the characters are presented as playing the active or passive roles in a sentence. Van Leeuwen (1996) states that activation occurs when social actors are represented as the active dynamic forces in an activity, and passivation occurs when they are represented as undergoing the activity or as being the receiving end of it.

In Lang version, the main character Jack is mostly activated. When he is passivated, he is beneficalised twenty five times, with eighteen times as participant and seven times within circumstance, and subjected forty four times, with twenty nine times as participant, thirteen times within circumstance, and twice within possessivation. The following sentence shows Jack as a beneficiary in a verbal process:

Jack stopped to look at them, and the butcher told *the boy* that they were of great value and persuaded *the silly lad* to sell the cow for these beans.  
(Lang version, par.3)

In the following sentence, Jack appears within a circumstance of behalf in a sentence uttered by the fairy. To make it easier to identify the circumstantialisation the sentence can be rephrased into: "...and if possible possess a hen that lays golden eggs and a harp that talks *for yourself*."

"You must get into the castle, and if possible possess *yourself* of a hen that lays golden eggs, and a harp that talks.  
(Lang version, par.28)

The following sentence shows Jack as a participant when he is subjected:

As soon as Jack saw her he turned to run away, but she caught *him*, and dragged *him* into the castle.  
(Lang version, par.29)

The following sentence shows Jack within a circumstance of place when he is subjected:

While Jack was standing looking at the castle, a very strange looking woman came out of the wood, and advanced towards *him*.  
(Lang version, par.14)

The following sentence shows Jack within possessivation when he is subjected:

But the old nurse, with many tears, besought her to remember that she had still *a child*, ...  
(Lang version, par.21)

When Jack's mother is passivated she is beneficialised twenty five times and subjected seven times. She mostly appears as participant, but she also appears within circumstances and once appears within possessivation. The following sentence shows Jack's mother as a beneficiary within two circumstances; she herself utters the sentence. The clause "I am too weak to go myself" can be converted into "I am too weak to go *by myself*", thus creating the circumstance of accompaniment.

"I am too weak to go *myself*, Jack, so you must take the cow to the market for *me*, and sell her."  
(Lang version, par.2)

The following sentences show when Jack's mother is subjected and realized through circumstantialization and possessivation consecutively:

But Jack put the brown hen down before *her*, and told her how he had been in the giant's castle, and all his adventures.  
(Lang version, par.49)

He had *a fair and beloved wife* and several lovely children.  
(Lang version, par.17)

Jack's father is activated five times and passivated seven times. When he is activated, he is always presented as a participant in a sentence, while when passivated he is always beneficialised and is presented as a participant four times and within a circumstance three times. In the following sentence uttered by the fairy, Jack's father is beneficialised:

So he bribed a false servant to let him inside the castle, when the knight is in bed and asleep, and he killed *him* as he lay.  
(Lang version, par.19)

And in the following sentence, also uttered by the fairy, Jack's father is within a circumstance of behalf:

And as his neighbors, the little people, were very friendly towards *him*...  
(Lang version, par.17)

The giant in this version is activated eighty two times and passivated twenty one times, with twelve times beneficialised and nine times subjected. When activated, the giant is always presented as a participant in various processes. When beneficialised he is presented as participant nine times and within circumstance three times, and when subjected he is presented as participant four times and within circumstance five times. In the following sentence uttered by the wife, the giant is presented within a circumstance of behalf; here he is beneficialised because he gets a benefit from the process:

"It is only a nice fresh steak off an elephant that I have cooked for *you* which you smell."  
(Lang version, par.36)

And in the following sentence he is subjected within a circumstance of place:

The giantess went away, and soon returned with a little brown hen, which she placed on the table before *her husband*.  
(Lang version, par. 41)

The wife is activated fifty eight times and passivated nineteen times, with being beneficialised thirteen times and subjected six times. When beneficialised, she appears within a circumstance twice and the rest she plays the role as a

participant in a sentence. The following sentence uttered by Jack shows the wife beneficialised within a circumstance:

“And I could not draw my sword upon *a woman*.”  
(Lang version, par.82)

When subjected, the wife is always presented as a participant, for example in the following sentence:

As soon as Jack saw *her* he turned to run away, but she caught him, and dragged him into the castle.  
(Lang version, par.29)

The fairy is activated thirty three times and each time she is presented as a participant in a process. She is also passivated five times, with being beneficialised four times and subjected once. When beneficialised, she takes the role of participant three times, and appears within a circumstance once as can be seen below:

Jack took off his cap and made *her* a bow.  
(Lang version, par.14)

When subjected, she appears within a circumstance of accompaniment.

Jack thanked *her*, and sat down in the chariot with *her*.  
(Lang version, par.84)

The man is activated twice and passivated twice also. When activated he always appears as a participant, and when passivated, he is beneficialised once as a participant and subjected once also as a participant.



In Jacobs version, Jack is passivated twenty seven times; thirteen times he is beneficialised and fourteen times he is subjected. When he is presented as a beneficiary, eleven times he appears as a participant, and twice he appears within a circumstance. In the following sentence Jack appears as a beneficiary when he is asking for a meal from the giant's wife:

"Could you be so kind as to give *me* some breakfast?"  
(Jacobs version, par.28)

And in the following sentence Jack appears within the circumstance of companion when the man asks him to barter his cow with some beans:

"I don't mind doing a swap with *you*."  
(Jacobs version, par.12)

When Jack is subjected, or treated as an object, he always appears as a participant in a sentence, for example:

So, she took *Jack* into the kitchen.  
(Jacobs version, par.31)

Jack's mother is activated twenty five times, and all in all of them she appears as a participant in a various processes. The following sentence shows Jack's mother as a participant in a material, verbal, behavioral, and mental processes consecutively:

Why, the beans *his mother* had thrown out of the window into the garden had sprung up into a big beanstalk which went up and up and up till it reached the sky.  
(Jacobs version, par.26)

"What shall we do? what shall we do?" said *the widow*, wringing her hands.  
(Jacobs version, par.2)

So *they* lived on the bag of gold for some time, but at last they came to the end of it, and Jack made up his mind to try his luck once more at the top of the beanstalk. (Jacobs version, par.39)

"I see you haven't got Milky-White, so you've sold her."  
(Jacobs version, par.19)

Jack mother is also passivated in the story. She is passivated five times and always beneficialised and appears as a participant, as can be seen in the following sentence:

...he got home and told *his mother* and showed her the gold...  
(Jacobs version, par.38)

Just like Jack, the antagonist in the story, the giant, is also mostly activated. He is passivated ten times; eight times beneficialised and twice subjected. He appears within a circumstance twice and both of them is when he is beneficialised. In the following sentence we see the giant within a circumstance:

So she brought it and put it on the table before *him*.  
(Jacobs version, par.56)

The wife of the giant is activated twenty five times throughout the whole story, and she always appears as a participant in various processes. In the following sentences she is seen in existential, verbal, relational, and material processes consecutively:

So he walked along, and he walked along, and he walked along till he came to a great big tall house, and on the doorstep there was *a great big tall woman*.  
(Jacobs version, par.27)

"It's breakfast you want, is it?" says *the great big tall woman*.  
(Jacobs version, par.29)

Well, *the ogre's wife* was not half so bad after all.  
(Jacobs version, par.31)

He hadn't been there long when he heard thump! thump! thump! as before, and in came the ogre and *his wife*.  
(Jacobs version, par.50)

There are two cases when the wife is passivated; one time she is beneficialised and one time subjected, but both times she is presented as a participant. The following sentence where the wife is beneficialised, is uttered by Jack:

"I dare say I could tell *you* something about that, but I'm so hungry I can't speak till I've had something to eat."  
(Jacobs version, par.42)

And in the following sentence the wife is subjected:

And when he got near it, he waited behind a bush till he saw *the ogre's wife* come out with a pail to get some water...  
(Jacobs versions, par.50)

The man is mostly activated and appears as a participant in verbal processes. As can be seen in the following sentence:

He hadn't gone far when he met *a funny-looking old man*, who said to him...  
(Jacobs version, par.6)

When he is passivated, he takes the role of beneficiary. He is met, greeted, and given the cow by Jack. The man is passivated three times.

"Right," says Jack, and hands *him* over Milky-White's halter and pockets the beans.  
(Jacobs version, par.17)

Both Lang and Jacobs prefer to present their characters as playing the active roles rather than the passive ones, proving that to them characters are the

important part of the story and they want to show the readers how these characters are the ones in charge of controlling the way the story goes by doing things and making things happen. Both authors also present the characters as playing the passive roles but the number of its occurrences is insignificant compared to that of the active roles, and when they do, they prefer beneficialisation rather than subjection. It is the case on all characters except one, which is the main character Jack. In both versions Jack is subjected more times rather than he is beneficialised. This suggests that both authors present him as the victim, the object that passively receives the impact of things done to him.

#### 4.2.3. Genericism and Specification

The definition of genericisation, according to Van Leeuwen (1996), is when the character(s) are presented as belonging to a class, while specification is when the character(s) are presented as identifiable individual(s). Therefore, either of this category can be singular or plural.

In Lang version, genericisation is used to present Jack fourteen times, and all of them are realized by indefinite article. The following sentence shows Jack being presented as a boy in general:

--but he was *a very persevering boy*, and he knew that the way to succeed in anything is not to give up.  
(Lang version, par.12)

Jack's mother is presented as general in three sentences by means of indefinite article, one of them is in a sentence uttered by the fairy:

The old nurse died, leaving her cottage and the few articles of furniture it contained to her poor lady, who dwelt in it, working as *a peasant* for her daily bread.  
(Lang version, par.23)

Jack's father is only genericized once, as can be seen in the following sentence uttered by the fairy:

Once upon a time there was *a noble knight*, who lived in this castle, which is on the borders of fairyland.  
(Lang version, par.17)

The giant is presented by generic reference three times and each time is in a sentence uttered by the fairy. Two of them are realized by indefinite article, and one by mass noun. The following sentence shows the giant being genericized by means of mass noun:

you are one of those who slay *giants*.  
(Lang version, par.28)

The wife is genericized twice by means of indefinite article. The following sentence uttered by Jack shows the wife being referred to generally:

I could not draw my sword upon *a woman*.  
(Lang version, par.83)

Generic reference is used to present the fairy three times, each time utilizing indefinite article. One of them can be seen in the following sentence:

Before Jack and his mother had recovered from their alarm and agitation, *a beautiful lady* stood before them.  
(Lang version, par.82)

The man is only genericized once, and the genericisation is realized through indefinite article, as can be seen in the following sentence:

--but as he was on the way, he met *a butcher* who had some beautiful beans in his hand.  
(Lang version, par.3)

Specification in Lang version happens more often than genericisation, and it is mostly realized by definite article. The main character Jack is specified eight times, mostly in a relational process as can be seen in the following sentence:

--but she heard her husband coming, and hid him in the wardrobe, not thinking that it was *the same boy* who had stolen the hen.  
(Lang version, par.51)

Jack's mother is specified seven times, each time using a definite article. The following sentence shows Jack's mother being specified in a material process:

Down came the giant with a terrible crash, and as he fell on his head, he broke his neck, and lay dead at the feet of the woman he had so much injured.  
(Lang version, par.81)

Jack's father is specified four times; three times using definite article and one time using determiner "that," as can be seen in the following sentence uttered by the giant:

It lays as well as it did when it belonged to that paltry knight.  
(Lang version, par.41)

The giant is the character that is specified most frequently in Lang version, which is twenty nine times. In the following sentence, the giant is specified using definite article, in a behavioral process:

Directly Jack perceived that *the giant* was fast asleep, he pushed open the door of the wardrobe and crept out.  
(Lang version, par.49)

The wife is specified sixteen times, each time using definite article. In the following sentence, the wife is referred to specifically as an old woman in a mental process:

*The old woman* did not know him again and dragged him in as she had done before to help her to do the work;  
(Lang version, par.51)

The fairy is specified eleven times, each times also using definite article. In the following sentence, the fairy is specified in a verbal process:

Before her departure for fairyland, *the fairy* explained to Jack that she had sent *the butcher* to meet him with the beans, in order to try what sort of lad he was.  
(Lang version, par.90)

The man is specified twice, both using definite article. On the following sentence, the man is referred to specifically as a butcher in a verbal process:

Jack stopped to look at them, and *the butcher* told the boy that they were of great value and persuaded the silly lad to sell the cow for these beans.  
(Lang version, par.3)

Genericisation in Jacobs version happens ten times. To Jack, it happens four times; with three times using indefinite article and once using mass noun. In

the following sentence uttered by the wife, Jack is genericised with other boys in a mental process:

My man is an ogre and there's nothing he likes better than *boys* broiled on toast.  
(Jacobs version, par.29)

Jack's mother is presented using genericisation once. In the story's introductory sentence, she is referred to as a widow using indefinite article, as can be seen below:

There was once upon a time *a poor widow* who had an only son named Jack, and a cow named Milky-White.  
(Jacobs version, par.1)

The giant is genericised twice, both using indefinite article. In the following sentence uttered by the wife, the giant is genericised in a relational process:

My man is *an ogre* and there's nothing he likes better than boys broiled on toast.  
(Jacobs version, par.29)

The wife is genericised once using indefinite article, as can be seen below:

So he walked along, and he walked along, and he walked along till he came to a great big tall house, and on the doorstep there was *a great big tall woman*.  
(Jacobs version, par.27)

The man is also genericised once using indefinite article. He appears as a general man in a material process:

He hadn't gone far when he met *a funny-looking old man*, who said to him, "Good morning, Jack."  
(Jacobs version, par.6)



Specification in Jacobs version happens forty times. Jack is specified three times; once using a determiner and twice definite article. In the following sentence Jack is referred specifically using a determiner in an existential process:

Then, if it's *that little rogue* that stole your gold and the hen that laid the golden eggs he's sure to have got into the oven.  
(Jacobs version, par.52)

Jack's mother is specified once as a widow using definite article in a material process, as can be seen below:

"What shall we do, what shall we do?" said *the widow*, wringing her hands.  
(Jacobs version, par.2)

Specific reference is used to present the giant twenty times, each time realized by definite article. The following sentence shows the giant being specific as an ogre in a mental process:

Well, *the ogre* didn't like trusting himself to such a ladder, and he stood and waited, so Jack got another start.  
(Jacobs version, par.59)

The wife is specified eleven times, each time also realized by definite article. In the following sentence, she is specified as a big tall woman in a relational process:

Well, *the big tall woman* was so curious that she took him in and gave him something to eat.  
(Jacobs version, par.43)

The man is specified five times using definite article and in a verbal process every time; one of them can be seen in the following sentence:

So *the man* spoke truth after all.  
(Jacobs version, par.26)

Both Lang and Jacobs use genericisation and specification to present all characters, and the number of specification used is higher than of genericisation. This preference for specific references shows that the authors intend to bring the characters closer to the readers.

#### **4.2.4. Assimilation and Individualisation**

Assimilation, according to Van Leeuwen (1996), means that social actors presented as belonging to a group, while individualisation means that social actors are presented as a single individual. Therefore, assimilation is always plural and individualization is always singular. There are two kinds of assimilation, namely aggregation and collectivization. Aggregation quantifies groups of social actors while collectivization does not.

In both versions, all characters are mostly individualized, they are presented as a single individual each with his/her own quality assigned to. This category overlaps with other categories that do not present the characters as a part of a group, therefore it does not thoroughly described. This section focuses more on assimilation, which is also found in both versions.

In Lang version, the characters that are assimilated are Jack and the giant. Jack is assimilated three times, each time is realized by mass noun. Firstly he is a

part of the knight's children, secondly he is a part of the wife's pages, and thirdly he is a part of the people who try to get into the castle. The giant is assimilated once, in the sentence uttered by the fairy. All of the assimilation in this version falls into the category of collectivization, because they are not quantified.

The only character assimilated in Jacobs version is Jack, and it is counted as collectivization as well. Jack is assimilated in the sentence uttered by the wife:

“My man is an ogre and there is nothing he likes better than *boys* broiled on toast.”  
(Jacobs version, par.29)

The way both Lang and Jacobs mostly use individualization to present all seven characters shows that each character is unique and they want the readers to be able to distinguish them. They do use assimilation as well, drawing the readers' attention away from the characters and into the group they are assimilated into, but the number of occurrence is low, making it seem insignificant.

#### **4.2.5. Association and Dissociation**

Leeuwen (1996) states that when a social actor is mentioned together with another social actor but not as belong into a group, it is called association, and when they are disbanded from that togetherness, it is called dissociation.

In Lang version, the only association occurs between Jack and his mother. They are mentioned together seven times in various occasions, two of them can be seen below:

The widow saw that there was no means of keeping *Jack and herself* from starvation but by selling her cow;  
(Lang version, par.2)

He had a fair and *beloved wife and several lovely children*;  
(Lang version, par.17)

In Jacobs version, Jack and his mother are associated once, and the ogre and his wife are also associated once, as can be seen consecutively in the following sentences:

He hadn't been there long when he heard thump! thump! thump! as before, and in came *the ogre and his wife*.  
(Jacobs version, par.50)

Then Jack showed his mother his golden harp, and what with showing that and selling the golden eggs, *Jack and his mother* became very rich, and he married a great princess, and they lived happily ever after.  
(Jacobs version, par.63)

The using of association proves that the authors want to show the readers the close relationship between the characters being associated with one another, but still maintain the individuality of each character. In this case, Lang wants to show the strong relationship between Jack and Jack's mother, while Jacobs wants to show the relationship between Jack and Jack's mother, as well as between the giant and the wife, though he does not consider this relationship important enough to be presented more than once.

#### **4.2.6. Indetermination and Differentiation**

Regarding indetermination and differentiation, Van Leeuwen (1996) states that indetermination occurs when social actors are represented as unspecified

individuals or groups, while differentiation or determination occurs when their identity is, one way or another, specified. In this case, it is whether or not a character is specified in the story. As stated previously, indetermination anonymizes a social character, and it is realized by the using of somebody, someone, some people and the likes. Indetermination never occurs in Lang version, while in Jacobs version it only occurs once, as can be seen below:

But Jack hadn't half finished these when thump! thump! thump! the whole house began to tremble with the noise of *someone* coming.  
(Lang version, par.31)

The word someone in the sentence above refers to the giant. It is employed by the author to introduce the giant to the readers for the first time.

Differentiation can be identified through the existence of a specific adjective in front of the noun. This category differentiates one character from the others.

In Lang version, every character except for the man, is associated with some adjectives. Jack is associated with the adjective giddy, thoughtless, kind-hearted, affectionate, silly, persevering, and poor. Each adjective appears once except for the adjective poor which appears twice. This sentence is the introduction sentence for the character Jack.

Jack was a giddy, thoughtless boy, but very kind-hearted and affectionate.  
(Lang version, par.1)

The character Jack's mother is associated with the adjective poor, fair and beloved. The adjective fair and beloved occur together and only once throughout

the whole story, while the adjective poor appears four times. It is also the first adjective introduced to the readers related to Jack's mother.

Once upon a time there was *a poor widow* who lived in a little cottage with her only son Jack.  
(Lang version, par.1)

Jack's father is associated with the adjective noble, poor, paltry, kind and brave. The adjective poor here is not in the sense of lacking wealth, but more in the sense of enticing sympathy. This adjective occurs in an exclamation uttered by Jack after hearing the story about his father.

"My mother! Oh, Madam, what ought I to do? *My poor father!* My dear mother!"  
(Lang version, par.25)

The adjective paltry, which means worthless, is found in a sentence uttered by the giant.

"It lays as well as it did when it belonged to that *paltry knight.*"  
(Lang version, par.40)

The giant is associated with the adjective monstrous, wicked, stupid, old and cruel. The following sentence is uttered by the giant's wife:

"*You stupid old giant,*" said his wife, "you only smell a nice sheep, which I have grilled for your dinner."  
(Lang version, par.66)

The wife is associated with the adjective frightful and old. The adjective frightful is used by the author when he introduced this character to the readers for the first time.

The door was opened in a minute or two by *a frightful giantess*, with one great eye in the middle of her forehead.  
(Lang version, par.29)

The fairy is associated with the adjective strange-looking, old and beautiful. The first two adjective appears when this character is introduced for the first time, while the last one appears near the end of the story after the giant's demise.

While Jack was standing looking at the castle, *a very strange looking woman* came out of the wood, and advanced towards him.  
(Lang version, par.14)

In Jacobs version, every character except for the giant, is associated with some adjectives as well. The main character Jack is associated with the adjective proper and little; both adjectives occur once throughout the whole story. The first adjective is found in a sentence uttered by the man whom Jack met on his way to the market, and the second one is found in a sentence uttered by the wife.

"Oh, you look *the proper sort of chap to sell cows*," said the man.  
(Jacobs version, par.10)

"Then, if it's *that little rogue* that stole your gold and the hen that laid the golden eggs he's sure to have got into the oven."  
(Jacobs version, par.52)

Jack's mother is associated with only one adjective, which is poor. It appears once in the beginning of the story when Jack's mother is introduced for the first time to the readers.

There was once upon a time *a poor widow* who had an only son named Jack and a cow named Milky-White.  
(Jacobs version, par.1)

The wife is associated with the adjective great, big and tall. All of them are physical adjectives. The three adjectives are used concurrently when the wife is introduced for the first time.

So he walked along, and he walked along, and he walked along till he came to a great big tall house, and on the doorstep there was *a great big tall woman*.  
(Jacobs version, par.27)

The man is associated with the adjective funny-looking. The adjective only appears once when the man is being introduced.

He hadn't gone far when he met *a funny-looking old man*, who said to him, "Good morning, Jack."  
(Jacobs version, par.6)

Both authors prefer to use differentiation rather than indetermination to present the characters, though not all of them are differentiated. In this regard, Lang differentiates more characters rather than Jacobs does, and this means that he attaches more importance to his characters, wanting the readers to be able to distinguish them more easily.

#### **4.2.7. Nomination and Categorization**

Nomination, Van Leeuwen (1996) states, occurs when the characters are presented based on their unique identities, and it is realized by proper nouns, while categorization means that the characters are presented as belong to a certain category, or based on their identities and functions shared with others. In addition, he also states that categorization has two types, which are functionalization and



identification, and they are discussed in the next section. This section only focuses on nomination.

In both versions, the only character nominated is Jack; In Lang version this nomination occurs fifty eight times and in Jacobs version forty three times. By nominating Jack, the authors agree that this character is the most important one in the story.

#### **4.2.8. Functionalization and Identification**

As previously mentioned, categorization is branched into functionalization and identification. Leeuwen (1996) implies that functionalization happens when social actors are presented based on what they do, while identification occurs when social actors are presented based on what they are. There are three kinds of identification: classification, in which social actors are presented based on their class, age, gender, race, religion, and the likes; relational identification, in which social actors are presented based on their relationship with others; and physical identification, in which social actors are presented based on their physical appearance.

In Lang version, functionalization occurs eleven times, classification occurs eighty one times being classification and relational identification occurs forty three times. There is no physical identification found. In this version, functionalization happens to Jack, Jack's mother, Jack's father and the man, while identification happens to Jack, Jack's mother, Jack's father, the giant, the wife and

the man. Regarding functionalization, Jack is presented as a climber once and as a page once, as can be seen in the following sentences:

And, having thought of the experiment, he at once resolved to carry it out, for Jack was *a good climber*.  
(Lang version, par.8)

“I am so overworked, and I don’t see why I should not have *a page* as well as other ladies.”  
(Lang version, par.30)

Jack’s mother is presented as a peasant once, when the fairy is telling Jack the story of his parents. The peasant here means a person who works on the land, especially someone who owns and lives on a small piece of land, which is exactly what Jack’s mother does.

The old nurse died, leaving her cottage and the few articles of furniture it contained to her poor lady, who dwelt in it, working as *a peasant* for her daily bread.  
(Lang version, par.23)

Jack’s father is presented as a knight five times, twice when the fairy is telling the story of Jack’s parents, once in a sentence uttered by the giant, once when Jack is telling the harp about his identity, and once when the fairy is telling the people about Jack’s identity. A knight here is considered an occupation instead of just a title because in the story Jack’s father protect the people in his neighborhood and in return they give him many gifts.

Once upon a time there was *a noble knight*, who lived in this castle, which is on the borders of fairyland.  
(Lang version, par.17)

The man is presented as a butcher three times, twice near the beginning of the story, that is when Jack meets him on the way to the market, and once near the end of the story.

Jack liked going to market to sell the cow very much; but as he was on the way, he met *a butcher* who had some beautiful beans in his hand.  
(Lang version, par.3)

Still in Lang version, classification is used to present Jack fifteen times. The class used to present Jack includes classes that reflect his gender, age, and nationality. In the following sentence uttered by the giant, Jack is classified based on his nationality:

I smell the breath of *an Englishman*.  
(Lang version, par.52)

Jack's mother is presented based on a class reflecting her gender five times. An example can be seen in the following sentence uttered by the fairy:

The next morning, as soon as it was light, one of the servants at the castle, who had managed to escape, came to tell *the poor lady* of the sad fate of her husband and her pretty babes.  
(Lang version, par.21)

Classification happens to the giant thirty one times. The following sentence shows the giant being classified based on his race:

When his mother saw him enter the house she wept for joy, for she had feared that the fairies had carried him away, or that *the giant* had found him.  
(Lang version, par.50)

The wife is classified based on her race, gender and age, and she is classified sixteen times. The following sentence shows her being presented as an old giantess, which reflect her race, gender, and age:

*The old giantess* saw them coming from the turret loop hole.  
(Lang version, par.88)

Similar to the wife, the fairy is also classified based on her race, gender and age. She is classified fourteen times and one of them shows her being presented based on her gender as can be seen below:

While Jack was standing looking at the castle, *a very strange looking woman* came out of the wood, and advanced towards him.  
(Lang version, par.14)

Moving on to relational identification, Jack is presented as a son seven times and as a baby once. The following sentences respectively show Jack when he is being presented as a son and as a baby.

She had gone with *her infant son*, who was only two or three months old, to visit her old nurse, who lived in the valley.  
(Lang version, par.20)

--for the servant told her that the giant had vowed, if he could find her, he would kill both her and *her baby*.  
(Lang version, par.22)

Jack's mother is presented as a mother eighteen times. She is identified as a mother throughout the whole story by the narrator, by Jack, and also by the fairy, as shown in the following sentence:

When he brought them home to *his mother* instead of the money she expected for her nice cow, she was very vexed and shed many tears, scolding Jack for his folly. (Lang version, par.4)

Jack's father is presented as a father four times and as a husband once. The character is presented as a father in a sentence uttered by Jack and as a husband within the tale told by the fairy, as shown by the following sentences respectively:

"There, mother, I have brought you the gold that *my father* lost."  
(Lang version, par.61)

The next morning, as soon as it was light, one of the servants at the castle, who had managed to escape, came to tell the poor lady of the sad fate of *her husband* and her pretty babes.  
(Lang version, par.21)

The giant is presented as a husband six times, as can be seen in the following sentence when the wife sees some people approaching the castle:

She was very much frightened, for she guessed that something had happened to *her husband*.  
(Lang version, par.87)

The wife is presented as a wife of the giant seven times.

The giant, when *his wife* was gone, took out heaps and heaps of golden pieces, and counted them, and put them in piles, until he was tired of the amusement.  
(Lang version, par.59)

In Jacobs version, no character is presented using functionalization and physical identification, but classification occurs forty five times and relational identification occurs seventeen times. Jack is classified six times in this version,

and the classes show his gender, age, and nationality. The following sentence uttered by the wife shows Jack being presented based on his gender and age:

But aren't you *the youngster* who came here once before?  
(Jacobs version, par.41)

The giant is classified seventeen times, showing his race, gender, and age. The sentence below uttered by the wife shows him being presented based on his gender and age:

It's *my old man*.  
(Jacobs version, par.32)

The wife is classified six times, each time showing her gender. One of them can be seen in the following sentence:

There, sure enough, was *the great tall woman* a-standing on the doorstep.  
(Jacobs version, par.39)

Lastly, the man is classified six times based on his gender.

"Well, Jack, and where are you off to?" said *the man*.  
(Jacobs version, par.8)

Regarding relational identification in Jacobs version, Jack's mother is identified nine times as a mother throughout the story.

And *his mother* came rushing out with the ax in her hand, but when she came to the beanstalk she stood stock still with fright, for there she saw the ogre with his legs just through the clouds.  
(Jacobs version, par.61)

The wife is identified as the wife of the giant eight times, as can be seen in the following sentence for example:

But he had scarcely begun munching it as slowly as he could when thump! thump! thump! they heard the giant's footstep, and *his wife* hid Jack away in the oven. (Jacobs version, par.43)

Both Lang and Jacobs prefer identification rather than functionalisation to presents the characters in the story, and both prefer classification over relational identification except for Jack's mother and Jack's father in Lang version and Jack's mother and the wife in Jacobs version. These characters are identified more often based on their relation rather than their class. This means both authors care more about presenting the characters based on what they are rather than what they do.

#### **4.2.9. Personalisation and Impersonalisation**

All of the categories mentioned previously fall into personalisation because they presented the characters in the story as human beings (or as what they are born or created as). In his book, *Discourse and Practices*, Leeuwen (1996) mentions that functionalisation occurs when social actors are referred to in terms of an activity, in terms of something they do, for instance, an occupation or role. On the other hand, impersonalisation means that the characters are not presented as human beings. There are two kinds of impersonalisation; the first is abstraction, in which characters are presented by means of quality assigned to them; and the second is objectivation, in which characters are presented by a place or thing associated with them or with the activity they are engaged.

In Lang version, impersonalisation only happens once, and it happens to the main character, Jack. He is impersonalised as a dainty morsel, which counts as objectivation. The objectivation occurs in a sentence uttered by the wife.

"When he is at home I must hide you, for he has eaten up all my pages hitherto, and you would be *a dainty morsel*, my little lad."  
(Lang version, par.30)

In Jacobs version, Jack is impersonalised three times and all in the same sentence uttered by his mother. All three impersonalisation are categorized as abstractions.

"Have you been such *a fool*, such *a dolt*, such *an idiot*, as to give away my Milky-White, the best milker in the parish, and prime beef to boot, for a set of paltry beans?"  
(Jacobs version, par.23)

Both authors prefer personalization rather than impersonalisation to present the characters, but impersonalisation does happen. When it does, though based on the number of occurrences it seems insignificant, it means something. They only impersonalize the main character; Lang uses objectivization while Jacobs uses abstraction with negative qualities attached to it. This gives the readers the impression that Lang wants to present the protagonist as an object or a victim while Jacobs wants to present him as someone with undesirable traits yet not necessarily a victim.



#### **4.2.10. Overdetermination**

As has been stated in the previous chapter, “overdetermination occurs when social actors are represented as participating in more than one social practice at the same time” (Leeuwen, 1996). This category is not found either in Lang version or in Jacobs version, because no character appears to be in more than one social practice within the story. The absence of overdetermination shows that both authors do not feel the need to legitimize any practice in the story.

#### **4.3. Discussions**

In Lang version, the main character Jack is included, plays both active and passive roles, and is also presented by means of both genericisation and specification, assimilation, association, differentiation, nomination, both functionalisation and identification (classification and relational identification), and impersonalisation. Jack, when appears in a passive role, is mostly subjected in both versions, which gives the impression of this character being the victim. Jack in Jacobs version is also included in the story, plays both active and passive roles, and he is presented using both genericisation and specification, assimilation, association, differentiation, nomination and impersonalisation.

Through Jack’s characterization, Lang shows that family relation is important, and it is the main reason for everything this protagonist character does. However, Jacobs focuses more on showing that effort is important in order to rise one’s status from lower class to middle/upper class by presenting Jack as someone who will do anything to gain wealth and ultimately, the power that comes with it.

Lang and Jacobs use both genericisation and specification to present Jack, the difference is only in the frequency both categories are used. Lang uses genericisation every time he introduces Jack's new quality to the readers (first he introduces Jack as a boy, then as a climber, a child, a page, a dainty morsel, a man, an Englishman, and as a knight's son), and it is more often than Jacobs.

Both authors employ assimilation to present Jack. In his Lang version, Jack is assimilated three times: once in the story told by the fairy, once in a sentence uttered by the wife, and once in a sentence narrated by the narrator. In the story told by the fairy, Jack is assimilated with his siblings in a mass noun "children." In the sentence uttered by the wife, Jack is assimilated with the boys that came before him and became the wife's "pages." And in the narration, Jack is assimilated with the people that live near the castle and also with the fairy; together they presented by the mass noun "people." In Jacobs version Jack is only assimilated once: it is in a sentence uttered by the wife, presented together with the other boys in the phrase "boys broiled on toast." Assimilating Jack means making him appear not special in the readers' eyes because he is considered the same with the people he is assimilated with. In this case, Lang makes Jack unimportant seen from the point of view of the fairy and the giant's wife, while Jacobs makes Jack unimportant seen from the point of view of the giant's wife only, thus making the other two characters appear to have higher status than Jack.

Both authors also use association to present Jack, and each time he is associated with his mother, which shows the readers the close relation between the two characters. Once again, there is a difference in the frequency this category is

used; Lang uses association more often than Jacobs, implying that the mother and son relationship in Lang version is closer and stronger. In other words, Jack in Lang version is closer to his mother rather than Jack in Jacobs version.

Both Lang and Jacobs use differentiation to present Jack, associating this main character with several specific adjectives. This differentiation shows that Jack is a unique and distinguishable character, that he is an important character in the story because both authors want him to be different from other characters or want the readers to be able to distinguish him from other characters in the story. However, Jack is associated with more specific adjectives in Lang version rather in Jacobs version. In Lang version, he is associated with the adjective giddy, thoughtless, kind-hearted, affectionate, silly, persevering, and poor, while in Jacobs version he is associated with only the adjective proper and little.

In Lang version, the introduction for Jack is “a giddy and thoughtless boy, but very kind-hearted and affectionate.” This may lead the readers to think that the first two adjectives are on the contrary to the latter two adjectives because they are connected by the conjunction “but.” Giddy is an informal, old-fashioned British English word meaning not serious and too interested in amusement. It is not necessarily something undesirable by the society or something that has negative values to it, but since it is contrasted with the adjective kind-hearted and affectionate, which are clearly have positive values in them, the readers are prompted to assume that giddy is not favourable. Jack is also mentioned as “a silly lad;” here the adjective silly has similar meaning to the adjectives giddy and thoughtless, and it serves to strengthen the impression of Jack having a lack of good sense upon the readers. The

next adjective associated with Jack is persevering, which means having the ability to continue steadily and with determination in spite of difficulties. This adjective has positive values in it, because it reflects endurance, the ability to withstand something unpleasant. Lastly, the character Jack in Lang version is associated with the adjective poor. This adjective, according to *Longman Dictionary of Contemporary English* (1998), can mean having very little money and therefore a low standard of living, or deserving or causing pity. Either one, the using of “poor” makes the readers feel pity for the character.

In Jacobs version, Jack is only associated with two adjectives, which are proper and little. The word “proper” appears in a sentence uttered by the man whom Jack meets on his way to the market. Jack is said as “the proper sort of chap to sell cows.” The adjective proper means suitable or acceptable; therefore the whole term can mean that Jack is a suitable person to sell something, and it also leads the readers to think that Jack has a good sense in trading and that he is not at all narrow-minded. The other adjective, little, appears in a sentence uttered by the wife; she mentions Jack as “little rogue.” This adjective is physical, and since it is seen from the point of view of the wife and her ogre husband who have larger body size than humans, it does not necessarily mean that Jack has a smaller body size compared to his peer humans.

Only Lang uses functionalization to present Jack, which means that what this character does (or is able to do) is important for Lang and he wants the readers to know it. In his version, Jack is functionalized as a climber and a page. He is described as a climber when he climbs the beanstalk, and he is even mentioned as a good one,

implying that he knows and is sure about what he is doing. He is also described as a page, which means a servant boy. In the story he is mentioned as doing the house works to help the wife. Therefore, Jack in Lang version appears to be someone who does something instead of, crudely put, just sitting around waiting for things to happen to him.

Regarding classification, in both Lang and Jacobs versions, Jack is classified as a boy and an Englishman. In addition, in Lang version Jack is also mentioned as a lad (an informal use for a boy), an infant (a very young child), and a man, which gives the impression that this character grows from an infant to a man, while in Jacobs version, Jack is also mentioned as a chap and a youngster, both terms are other ways of saying a boy. When it comes to relational identification, Jack is mostly presented as a son and twice as a child in Lang version, and in Jacobs version, the only time he is presented through relational identification is as a son. Being a son assumes some responsibility and obligation towards the parents, and this case, the mother, so the readers may expect Jack to care about his mother.

Jack is impersonalized in both versions, and this impersonalisation takes the readers' focus away from him as a person. In Lang version, Jack is impersonalized as a dainty morsel, which means a small piece of food, while in Jacobs version, Jack is impersonalized as a fool, a dolt, and an idiot. The three of them are concepts related to the lack of intelligence in a certain person. When Jack is impersonalized, he takes the passive role, meaning he is not doing the action.

The second character to be discussed is Jack's mother. Lang present Jack's mother using both genericisation and specification, differentiation, functionalisation

and identification (classification and relational identification), and Jacobs presents her using both genericisation and specification, association, differentiation and identification (only by relational identification). Regarding the role allocation, when passivated, Jack's mother is mostly beneficialised in both versions, implying that she gains some benefits without having to do anything or actively involved in the process. In Jacobs version she is even never subjected.

Lang uses this character to enhance the good impression on the protagonist, Jack, and at the same time to enhance the bad impression on the antagonist, the giant. He also makes her appear important in the story, while Jacobs does not seem to consider this character important enough to be presented in more details.

Regarding differentiation, Jack's mother is associated with more adjectives, most of them carry positive qualities, in Lang version rather in Jacobs version. This shows that Lang wants to show the readers the good side of this character, and that the character Jack's mother is more important to Lang rather than to Jacobs. In Lang version, Jack's mother is associated with the adjectives poor, fair, beloved, and dear, while in Jacobs version she is only associated with the adjective poor. In both versions, "poor" appears in the first sentence introducing the character, and it serves not only to invoke the feeling of pity from the readers, but also explains the situation of the character at the moment; she has very little money and a low standard of living. Though poor does not necessarily means something bad, it is not preferable because most people do not choose to be in that condition. In Lang version, the adjectives fair and beloved appear together in the story told by the fairy, and both carry positive values. Fair, in the old use, means beautiful, and beloved means that the character is

loved by the people surrounding her, especially her husband and children. The adjective dear is found in an exclamation by Jack after he hears the story about his parents. This adjective is used to address someone who is loved, thus strengthening the impression made by the previous two adjectives. Moreover, this adjective also tells the readers something about the character who uses it; in this case, Jack. It tells the readers that Jack is the type of person who loves his mother, and it emphasizes the adjective affectionate which has been previously used to define Jack.

Only Lang uses functionalisation to present Jack's mother, meaning that he does not only care about what this character is, but also what she does. In his version, Jack's mother is described as a peasant once, in the story told by the fairy. A peasant here means a person who works on the land, especially one who owns and lives on a small piece of land. This shows the readers that both mother and son are not unaccustomed to doing work, and they will do it if they have to, implying that they are not some lazy characters idling around waiting for good things to happen to them.

Regarding identification, only Lang uses classification to define Jack's mother. She is classified as a woman and a lady in Lang version, which gives her a sense of dignity and someone to be respected, while in Jacobs version she is not classified at all. And regarding relational identification, both authors use it to present Jack's mother. It is clear that family relation is important for both authors. In both versions, she is obviously mostly presented as a mother. She is also mentioned as a widow once in both versions and it occurs in the first sentence when she is introduced to the readers. This immediately tells the readers that she has been left by her husband

and this invokes the feeling of pity for her. Jack's mother is also mentioned as a wife once in Lang version, telling the readers that there is someone betrothed to her.

Next is Jack's father. This character is only included in Lang version. There he serves as a justification for Jack's doing the stealing and murdering the giant. Jack's father also serves to enhance the evil image of the giant. It is stated that the giant steals and murders Jack's father in the first place, so Jack's action is merely revenge, even a noble thing to do because it is also stated that the giant has been oppressing the people in his neighborhood.

When he appears in Lang version, he is presented using genericisation, specification, functionalisation, identification (only by relational identification) and differentiation.

Jack's father is only genericised once when he is first introduced into the story, and specified afterwards as a knight. It has been stated earlier that the reference "knight" signifies functionalization because based on the context, Jack's father takes it as his job to protect the people in his neighborhood. He is identified only based on his family relation: a husband and a father, associating him with Jack and Jack's mother. In this regard, Lang once again shows the importance of family relation. Lastly, Jack's father is differentiated by being associated to several specific adjectives, namely noble, poor, paltry, brave, kind and old. The adjectives "noble", "brave" and "kind" have positive qualities assigned to them, making them create a good impression on this character. The adjective "poor" here does not refer to the economic condition, rather to Jack's father's bad fortune for being wronged by the giant. The adjective "paltry", which means worthless, is the only one that has



negative quality, yet since it is uttered by the giant who is obviously presented as the evil one, this adjective does not truly create a bad impression. The adjective “old” is not necessarily good or bad; based on the context, it is synonymous with the adjective “late” because it is mentioned after this character has passed away.

Similar to Jack’s father, the fairy is also excluded in Jacobs version. And also similar to Jack’s father, Lang uses her to enhance the evil image of the giant. This character also serves to make the story more fairy tale and fantasy like. In Lang version, she is presented using genericisation, specification, differentiation and identification (only by classification).

Presenting the fairy using genericisation and classification means making her less important because she is compared to people in general and in the same class as her. On the other hand, presenting her using specification and differentiation makes her appear important and special because the two categories distinguish her from the other characters in the story.

Regarding differentiation, in Jacobs version she is not mentioned at all in the story, while in Lang version she is associated with three adjectives: strange, old, and beautiful. The first two adjectives occurred when Jack meets the fairy for the first time; they are stated by the narrator and they serve to introduce the character to the readers. Strange-looking is not necessarily something not preferable, but it is something that people (in this case, Jack) do not normally expect to see in other people. The quality that makes the fairy “strange” in Jack’s eyes is not thoroughly explained in the story, except for her appearance with a pointed cap of quilted red satin turned up with ermine, which apparently is not something common in Jack’s

culture. The fairy is described as beautiful when Jack meets her the second time, after the giant is dead. The shifting from the adjective strange-looking to beautiful suggests that there is a change at least in the fairy appearance or impression. However this change is not further explained in the story.

The next character to be discussed is the antagonist, the giant. Lang presents the giant using both genericisation and specification, assimilation, differentiation and identification (classification and relational identification), and Jacobs presents him using both genericisation and specification, association, both indetermination and differentiation, and identification (classification and relational identification).

Lang prefers to present this antagonist character as having negative qualities, making the readers able to easily distinguish the good and the evil in the story, and also making the moral values can be grasped more easily. On the other hand, Jacobs prefers to present the giant as a neutral character (considering his race) and lets the readers judge for themselves whether this character is good or evil.

The giant in both versions is mostly beneficialised; he takes advantage from other characters, like the wife and Jack's father. Regarding assimilation, the giant is assimilated in Lang version, but not in Jacobs version. The assimilation happens to the giant in a sentence uttered by the fairy. In this sentence, the giant is assimilated with the other giants, presented by the word "giants." In Lang version, the giant is also presented using association, relating him to the wife.

In Jacobs version, the giant is never differentiated, but in Lang version, he is differentiated by associating him to five adjectives, with four of them carry negative values. The giant is described as monstrous, wicked, cruel, stupid, and old. The first

three adjectives are uttered by the fairy, while the remaining two are uttered by the wife. The readers are made to believe that the giant is an evil character based on what the fairy says, yet seen from the point of view of the wife, the giant is a stupid and old character, without necessarily being evil.

Regarding classification as a part of identification, Lang and Jacobs use different term to classify him; while Lang uses the term giant, Jacobs chooses the term ogre. The two terms have different definitions according to *Longman Dictionary of Contemporary English* (1998). An ogre means a fierce creature in children stories, like a very large person, who is thought to eat children, while a giant means a creature in the form of an extremely tall strong man, especially one who is cruel to humans; therefore, while an ogre certainly inhibits negative traits, a giant does not necessarily does. In addition, the giant is also addressed as a man by the wife in Jacobs version, but this only means that the two are spouses. When it comes to relational identification, the giant in Lang version is mentioned as a husband, relating him to the wife, but the giant in Jacobs version is not related to any character.

The next character to be discussed is the wife or more specifically, the giant's wife. Both authors use this character as a supporting character important enough to ensure the successful of the protagonist deeds, yet also important enough to serve the antagonist. Lang presents the wife using both genericisation and specification, differentiation and identification (classification and relational identification), and Jacobs presents her using both genericisation and specification, association, differentiation and identification (classification and relational identification).

Regarding her passive role allocation in the story, similar to her husband, the wife in Lang version is also mostly beneficialised, while in Jacobs version she is beneficialised once and subjected, implying that whether or not she receives any benefit is not truly matter for Jacobs.

Concerning differentiation, in Lang version she is associated with the adjective frightful and old. The adjective “frightful” has negative values; it repels people from a person having it as a quality. Just like her husband, the wife is “old,” probably as old as the giant, and it is probably the reason her being so bold in calling him names. In Jacobs version, the wife is associated with the adjectives great, big, and tall. The adjective “great” here is synonymous with the adjective large (not with the adjective extraordinary or exceptionally good). The three adjectives thus serve to explain the physical aspect of the character.

The wife’s identity in both versions is defined by classification and relational identification, in other words by her class and her relationship, in this case, her family relationship with the giant. Regarding classification, the wife in Lang version is mostly mentioned as a giantess, while in Jacobs version she is only mentioned as a woman, so she is not necessarily from the same race as her husband. In Lang version, this character is also mentioned as a lady and a woman, which gives her a good impression. And regarding relational identification, in both versions the wife is described as a wife, clearly relating her to the giant.

Lastly, the man in Lang is presented using genericisation, specification, and functionalisation, and in Jacobs version he is presented using genericisation, specification, differentiation and identification (classification). Both authors present

this character as the least important one, yet Lang seems to belittle his existence and importance even more by presenting him only as an accessory character under the authority of the fairy.

Regarding his role allocation, when passivated the man is always beneficialised and is never subjected in Lang version, while in Jacobs version he is beneficialised once and subjected also once. He becomes the beneficiary when he succeeds in trading Jack's cow with some beans, implying that he gains benefit from the transaction. When activated, he does more activities in Jacobs version rather than in Lang version.

Both authors present the man as a part of general population when first introducing him, and after that present him as a specific individual. Similar to other characters, referring to the man specifically brings him closer to the readers; it makes him important, yet, compared to the number of specification used to present other characters in the story the man is the least important character.

Lang's presenting the man using functionalisation shows that this character is the one who does things and makes things happen. On the other hand, Jacobs' presenting the man using differentiation and classification shows the readers that this character is unique and distinguishable. It is then apparent that regarding the man, Lang focuses on what the man do while Jacobs focuses on what the man is.

#### **4.4. Two Authors, Two Perspectives, One Fairy Tale**

Based on the findings and discussion, there are several similarities as well as differences between Lang and Jacobs. Regarding similarities, firstly, both authors

present Jack, the main character and the protagonist, as the most important character, and present the man as the least important character. Secondly, they present the giant, the antagonist, as an important character that can match even overpower the protagonist, while at the same time presenting him as having close relationship with his wife. Thirdly, they both also present Jack's mother as a poor woman that incites the feeling of pity from the readers.

Concerning differences, the first and most noticeable difference is that Jacobs excludes Jack's father and the fairy while Lang includes them. Apparently, these two characters serve to enhance the bad impression on the antagonist in Lang version, but Jacobs does not consider them important. The second one includes the way the authors present Jack; while Lang presents him as a pitiable character (a victim) that has a strong relationship with his mother, Jacobs presents him as a defiant character who can manipulate other characters to his advantage and as someone who does not have a strong relationship with his mother. Moreover, Lang presents Jack as having more positive qualities rather than Jacobs does. Thirdly, Lang presents Jack's mother, the protagonist supporting character, as having close relationship with Jack (and Jack's father) while Jacobs does not, and Lang also presents her as having more good and desirable traits rather than Jacobs does. Fourthly, Lang presents the giant and the wife as having negative qualities but Jacobs does not.

In conclusion, it is always the case that two authors have different perspectives or point of views on a similar subject, and in this case, on characterization in one fairy tale. Just as Leeuwen (1996) points out, the choices in representing social actors in a text mean something, and so do the choices the authors

make in presenting their characters in the story. Their choices reflect their ideology or way of thinking; it reflects what they consider desirable or undesirable, and what they consider important and less important. The result of this study suggests that through characterization, Lang and Jacobs have different message they want to convey to the readers of their story, *Jack and the Beanstalk*. And the difference in their characterization also has an impact on the readers' ability to grasp of the moral values in the story. Lang that emphasizes the importance of family relation, presents his characters in plain black and white, making the readers distinguish the good and the evil without having to think twice and making it easier for them to grasp the moral values of the story. Jacobs that focuses on the issue of rich and poor, does not present his characters as having obvious good or bad traits, challenging the readers to make the judgment on their own and thus making it more difficult to grasp the moral values.