

## THE GINGERBREAD WITCH: ACOUSTIC AND COGNITIVE LINGUISTIC ANALYSIS OF THE PERSONA<sup>83</sup>

The study explores the characterization of the antagonist (Griselda/The Witch) in the earliest adaptation (1987 film) of *Hansel and Gretel* (1812) in English language. By bringing together the fields of cognitive linguistics and phonology, we observe the variation in metaphor use and voice modulation across two personas of this character. The metaphorical style of each persona is determined by looking at the potentially metaphorical linguistic expressions and their frequency, while the study of the actress' vocal portrayal includes the prosodic features such as *pitch*, *intensity*, *speech tempo*, and *pauses*. A notable difference between the two personas was observed in both analyses. Higher metaphor density indicated that the Griselda persona favors a more metaphorical style, while that of The Witch remains literal for the most part. Differences were also found at the level of specific source domains. Acoustically, the contrast between the vocal embodiment of the two personas was evident in the faster speech tempo, an increase in intensity, and less frequent and shorter pauses, during the vocal portrayal of The Witch. Although lower  $F_0$  values were also noted, the effect was not statistically significant. The obtained acoustic results point to the fact that Griselda's utterances can generally be interpreted as signaling positive emotional states, whereas those pertaining to The Witch could be characterized as expressing more negative emotions.

*Keywords:* fairy tale, adaptation, characterization, persona, conceptual metaphor, acoustic phonetics, voice modulation.

### Introduction

The treatment of relevant developmental and psychological topics is the very notion that accounts for the wide appeal of fairy tales (Wallace et al. 2018: 114). Various authors (e.g. Davies 1988: 88–89; Wallace et al. *ibid*; Koutsompou 2016: 215) have pointed to the long-standing tradition between fairy tales and psychiatry, which dates back to the work of Sigmund Freud, and the impact of fairy tales on a child's

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psycho-emotional experience and health.<sup>84</sup> Typically, fairy tales represent the medium through which various social problems are encountered for the first time at the earliest stage of one's life. It is this profound effect on child development or, in Koutsompou's (2016: 217) terms, the "psycho-educational effect" that makes fairy tales worthy of study.

The archetypal figure of good and evil is one of the central features of this form (Koutsompou 2016: 215), and the one that we intend to explore presently. Due to the moral lesson that fairy tales aim at, we chose to explore the representation of a villain. Specifically, we focused on *The Witch* (portrayed by Cloris Leachman) in the 1987 adaptation,<sup>85</sup> directed by Len Talan, of one of the most famous fairy tales, *Hansel and Gretel* (1812). The American Israeli fantasy musical film which was analyzed was, in fact, the earliest adaptation of the fairy tale in the English language.<sup>86</sup> The issue of character representation was studied from two angles, that is, from the cognitive-linguistic point of view and from the acoustic point of view, which was motivated by prior results stemming from these two disciplines. Namely, the genre's reliance on metaphor and symbol that was observed in previous research (e.g. Wallace et al. 2018), and the variation of metaphor use across different characters (Semino, Swindlehurst (1996), cited in Steen et al. (2010: 98)) prompted us to focus on the metaphoricity of the linguistic expressions that mark the character's speech. From the acoustic point of view, an actor's voice functions as an indispensable tool in the overall process of character portrayal, partly because it provides valuable information about one's affective state (Stanislavski 1977; 1989; Kirchhübel, Howard 2012: 694). Although the advancement of technology has enabled various alterations of an actor's voice in post-production (Milligan 2015: 1–4), voice still remains one of the primary aspects of successful characterization. For the most part, an actor's vocal portrayal is considered to be affected by the intended emotion due to the differences in arousal of the autonomic nervous system. Varying levels of arousal result in different degrees of muscular tension and, by extension, different articulatory behavior (Kienast, Sendlmeier 2000: 92). Yet, recent studies on character portrayal (e.g. Berry, Brown 2019) have shown that voice modulation is not solely governed by emotions, but also by the physical features and the personality traits of the character. Because such traits may sometimes be preconceived and rooted in stereotypes, the assumed personality of a *villain* tends to lead the actors to display more negative emotions, such as anger, contempt, or frustration. This would then manifest itself acoustically as an increase in the mean intensity and the mean  $F_0$ , faster speaking rate and less frequent pauses (Paeschke et al. 1999: 929; Klasmeyer, Sendlmeier 2000: 354–355). Each of the two disciplines gives an

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<sup>84</sup> See Koutsompou (2016) for a more detailed discussion.

<sup>85</sup> Alternatively, *Cannon Movie Tales: Hansel and Gretel*.

<sup>86</sup> The adaptations that precede this one include two German films, released in the same year, *Hansel and Gretel* (1954 Genschow film) and *Hansel and Gretel* (1954 Janssen film), as well as a television special *Hansel and Gretel* (1983) directed by Tim Burton which only aired once.

insight into different factors, therefore by combining the results of these two analyses we get a better understanding of the way this character has been presented on the big screen. Unlike previous studies (e.g. Semino, Swindlehurst 1996; Berry, Brown 2019) which analyze the variation of such phenomena in relation to different characters, we observe metaphor variation and voice modulation across two personas of one same character.

### Data and Methodology

The original audio material was transcribed orthographically separately by the two analysts, to ensure that the transcript was true to the source. The transcript (of the movie) had no narrative, it predominantly contained excerpts from dialogue between the characters, the Witch's monologue, and her song. Two separate analyses were then performed following the methodological practices of the two disciplines.

From the cognitive linguistic perspective, the material was analyzed following the steps in the MIPVU (Steen et al. 2010). This entailed marking the linguistic expressions as potentially related to metaphor when (i) there was a contrast between their contextual and basic meaning, and (ii) when the two conflicting representations were explicitly juxtaposed. The former group is traditionally termed *indirect metaphor*, and involves the cases such as: "I'm full of *delicious* surprises", while the latter is termed *direct metaphor*, since the indirect conceptualization is expressed directly at the linguistic level, as in: "You are so sweet, just like\* *my candies*".<sup>87</sup> To determine the meanings of the lexical units, we took the sense descriptions from the *Macmillan* and *Longman* online dictionaries. By convention, we italicized the potentially metaphorical linguistic expressions and asterisked the words that flag the presence of metaphor (MFlags). The scenes, indicated by numbers, from which the examples were taken, are in square brackets, letters G (for *Griselda*) and W (for *The Witch*) are used to distinguish between the personas.<sup>88</sup>

The extracted audio material was also transcribed phonetically, by the co-author of the present paper, given that the acoustic analysis constituted an additional element of the research. However, the phonetic transcription of the obtained corpus was not provided, due to space limitations. Such transcription was, in fact, necessary for a more accurate syllabification of words, which was a prerequisite for the intended temporal measurements. Namely, it is quite evident that syllabification of English words cannot be performed correctly based on orthography, simply because there is no direct correspondence between the spelling and the pronunciation of a word. This is why we resorted to employing an additional transcription method.

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<sup>87</sup> Our dataset did not contain instances of *implicit metaphor*, therefore, we mention only these two types (i.e. *direct* and *indirect*). For a more detailed overview of the steps, see Steen et al. (2010: 32–33, 38–39, 42).

<sup>88</sup> The code "G8", for instance, stands for "Griselda" persona and scene 8.

Since there were more scenes where the actress portrayed the Witch persona, the overall number of spoken words differed (641 for Griselda and 951 for The Witch). In order to preclude the possibility of temporal measurements, particularly pauses, being affected by the difference in the number of words,<sup>89</sup> we decided not to observe all the scenes where the actress embodied the role of The Witch. In fact, particular scenes were selected, so that the word count for both personas could be approximately the same. The corpus of 348 words for Griselda, and 340 words for The Witch was ultimately used for further analysis. With respect to the vocal portrayal of characters, among the frequently observed speech parameters in empirical studies (e.g. Milligan 2015; Berry, Brown 2019) are the prosodic features such *pitch* and *intensity*, which are frequency-based features, as well as some other features that are commonly regarded as being temporal in nature, like *speech tempo* and *pauses*. The same set of parameters was observed for the purpose of this study, given that these parameters fundamentally relate to the speaker-specific qualities of speech.

On the subject of *pitch*, it should be noted that it ultimately depends on the speed of the vocal fold vibration (Ladefoged 2003). For adult female voices, the average conversational pitch value, suggested in the relevant literature, is 220 Hz, though it generally ranges from 150–300 Hz (Clark, Yallop 1995: 240).<sup>90</sup> *Intensity* relates to the amount of energy that is present in a sound or a sequence of sounds (Cruttenden 1997: 3), and it varies from 40 dB, which is typical of a whisper, up to 126.2 dB, which is the value that, reportedly, characterizes the loudest screaming voice ever to be recorded for women (Begault 2008). *Speech tempo* is determined by the number of syllables per second (including potential pause intervals) (Cruttenden 1997: 173–174), whereas *pauses* are essentially analyzed in terms of their frequency, i.e. their number, and duration. Although there appears to be no consensus among researchers regarding the particular duration threshold, some authors (e.g. Kirchhübel 2013: 136) suggest that any inter-word or inter-phrase silent period that is equal to, or greater than 100 ms is to be interpreted as a pause.

Prior to conducting the acoustic analysis which was performed using *Praat* (version 6.2.13), the audio files were edited in *Audacity* (version 3.2.3), i.e. the material was digitized (44.1 kHz, 16-bit depth) and the background music/noise was removed from the files. The necessary statistical measurements were generated in the *R* statistical software (version 4.2.1). We first take the cognitive linguistic approach and report the results of the analysis, after which we present the results obtained from the acoustic analysis.

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<sup>89</sup> There is a particular type of pause, termed *logical pause*, that combines words into groups, and is, therefore, dependent on punctuation (Stanislavski 1977: 127–140). Consequently, longer stretches of speech are more likely to exhibit an increase in the number of pauses.

<sup>90</sup> Pitch floor (minimum) and ceiling (maximum) for women are 80 Hz and 550 Hz, respectively (Lortie et al. 2015: 5).

## Results and Discussion

### The Cognitive Linguistic Analysis

The lexical units that were marked as related to metaphor belonged to two source domains, the domain of FOOD, and the domain of ANIMAL. These were further specified in different ways. The domain of FOOD was used in relation to Griselda in the following examples:

G:

1. Hansel: Your house is so beautiful. Are you a candy-maker?  
Griselda: Oh, my, yes. And *a baker*, too. [G1]
2. I'm full of *delicious* surprises,/And *delicious* disguises. [G2]
3. My cake, my best,/I cross my *chocolate* heart. [G2]

The first example posed a problem during the analysis, since both referents are human. The matter is further complicated by the fact that the character does bake in the story. This would mean that the comparison is non-metaphorical. Yet the focus is on different roles, Griselda as a witch and a baker as “someone who bakes bread and cakes, especially in order to sell them in a shop” (*Longman*, sense 1), which enables us to make a distinction between the two and mark the lexical unit as an instance of indirect comparison which is expressed directly via the GRISELDA IS A BAKER direct metaphor. Hansel uses the word in the literal sense, and the fact that she bakes children is still unknown at this stage of the story, so we chose to retain this example as potentially related to metaphor, and marked it accordingly with the code WIDLII.<sup>91</sup> The expressions in 2 are two consecutive lines in Griselda’s song. Both were marked as metaphorical linguistic expressions due to the contrast between the contextual (“extremely pleasant or enjoyable”, *Longman*, sense 2) and basic (“very pleasant to taste or smell”, *Longman*, sense 1) meaning of the italicized word. They represent linguistic representations of the FEELINGS ARE FOOD and DISGUISES ARE FOOD conceptual metaphors, respectfully. The adjective in 3 is meant to communicate that the character is good-natured by setting the cross-domain mapping of the form: A HEART IS A SWEET. Since the word *heart* metonymically refers to a person, the sweetness would correlate with friendly disposition.

However, the majority of FOOD-related expressions were used to refer to Hansel and Gretel:

G:

4. I love to cook and serve you little dears,/So *tender* and slender, and hungry it appears. [G2]
5. You’re welcome and you’re *sweet*. [G2]
6. My dears, *my pie*,/My *apple-raisin tart*. [G2]
7. Oh, Gretel, you are so *sweet*, just like\* *my candies*. [G3]

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<sup>91</sup> It stands for *When In Doubt Leave It In*, the code is reserved for borderline or ambiguous cases (Steen et al. 2010: 19).

8. Well, goodnight *my little cupcakes*. [G3]
  9. You're welcome as *pie*. "Welcome as *pie*", hehe. Goodnight. [G3]
- W:
10. Ah, she's not very big, or plump, but she'll do for a *midnight snack*. [G5]
  11. Eat it up, darling, because I just can't wait to have you for *my plump little chicken*. [G5]
  12. Perhaps two of them together would make *one nice meal for me*. [G8]

The example in 4 was also marked as WIDLII<sup>92</sup> because of the two possible interpretations due to the basic meaning of the word *tender*. One interpretation draws on the domain of PLANTS. Namely, a *tender plant* is "delicate and needs protection from bad weather" (*Macmillan*, sense 4). Our decision to treat this meaning as potentially basic is motivated by the scene that precedes this one, in which Hansel and Gretel have spent the night in the woods and are now seeking shelter. This would point to the cross-domain mapping CHILDREN ARE PLANTS. Equally plausible alternative is to take the FOOD sense as basic, "tender food is soft and easy to cut and eat" (*Macmillan*, sense 1), and mark the expression as the representation of the CHILDREN ARE FOOD metaphor. In either case we keep the metaphorical reading. Examples 5 and 7 contain another metaphorical adjective, *sweet*, due to the contrast between that which looks "pretty and attractive, cute" (*Longman*, sense 3) and that which tastes "like sugar" (*Macmillan*, sense 1). The other linguistic metaphors (i.e. *my pie*, *my apple-raisin tart* in 6; *my candies* in 7; *my little cupcakes* in 8; *pie* in 9) were expressed by direct language. They instruct the audience to view the target (THE CHILDREN) through the DESSERT source domain. We see that the specification of the FOOD domain changes with respect to the persona. Prior to her reveal, the expressions were mainly used from domains such as DESSERT or SWEETS, while the expressions that belong to the Witch persona lack such specificity (10–12).

Example 6 represents a particular case of the cross-domain mapping expressed by direct language because of the *metaphorical apposition*<sup>93</sup> (Goatly 1997: 213). Such instances are hard to identify in writing, for there is "minimal syntactic bonding" between the noun phrases (ibid: 212), and even harder in speech. We chose to treat the instances in 6 as cases of apposition, rather than a part of a list (cf. ibid.) because the focus was on Hansel when the words *my pie* were uttered, and on Gretel when the words *my apple-raisin tart* were used. Since they were topically incongruous, we marked them as metaphorical (THE CHILDREN ARE DESSERT). A particular type of non-

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<sup>92</sup> The word also occurs in the phrase *tender age*, denoting "a time in your life when you are still young and lack experience" (*Macmillan*), but it was not used as such in our example. *Macmillan* lists the phrase separately and provides only one meaning, which, if we take it as the intended one, would lead to a non-metaphorical reading.

<sup>93</sup> Goatly (1997: 204) provides the example: "The eye, a *raindrop*."

restrictive appositive relation is *reformulation*<sup>94</sup> (Quirk et al. 1985: 1308–16, cited in Goatly 1997: 216–217), which we observed in:

G:

13. The flies on the wall started crawling, and the fire in the kitchen flamed up, and they cooked *the children*... I mean, the chicken... cooked... the chicken. [G3]
14. *The cook* began *to roast* again... ugh, the roast began to cook. [G3]

This type normally entails “rewording of lexical content” (ibid: 213) where “the second term and its meaning refer back to the first term and its meaning” (ibid: 216–217). Therefore, if *the roast* refers to *the cook*, and *the chicken* refers back to *the children*, they represent the two compared domains in directly expressed metaphors CHILDREN ARE FOOD (in 13) and THE COOK IS MEAT<sup>95</sup> (in 14).

The other group of expressions, which account for the cross-domain mappings from the domain of ANIMAL, was reserved for the Witch persona:

W:

15. So dream away, you *little sheep*, for soon you’ll sleep your last long sleep, and hence become part of my gingerbread fence. [W1]
16. Rope, restrain him, Gretel behave, he’s my *prey* and she’s my slave. [W2]
17. Hurry up, you little *mouse*! You’re not washing fast enough to keep up with the great Griselda! [W4]
18. We’ve got to fatten you up, like\* *a pig*! [W4]

All four citations belonged to the directly expressed CHILDREN ARE ANIMALS metaphor, but those in 15, 17, and 18 contained reference to particular animals. In other words, the source was specified as SHEEP (15), A MOUSE (17), and A PIG (18) in different contexts because each specific domain highlighted different aspect: being young and gentle (15), quiet and timid (17), or plump (18), as can be deduced from the conventionalized contextual senses.

Finally, we wish to address three examples separately, either because they represent single instances of use (19), or because they require extra care when deciding on their metaphorical status (20 and 21). They involve:

W:

19. Today there’ll be a *storm* of\* baking! [W6]
20. Today is the day we make *my special gingerbread*! [W8]

G:

21. I have a very good sense of smell. It helps me to cook up all my *goodies*. [G3]

Example 19 is the only case in which the direct metaphor was signaled by the *of*-genitive. The word *storm* displayed a contrast between the contextual (“a situation

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<sup>94</sup> For instance: “You might actually get *three duds*, I mean, three people whom you didn’t want” (the example is taken from Goatly 1997: 216).

<sup>95</sup> The indirectly used verb *to roast* in 14 points to the same conceptual metaphor.

in which many people are upset or excited”, *Macmillan*, sense 2) and basic sense (“an occasion when a lot of rain falls very quickly, often with very strong winds or thunder and lightning”, *Macmillan*, sense 1), and was juxtaposed to the domain of BAKING (BAKING IS A SEVERE WEATHER CONDITION). The contrast between the two senses can be observed even in 21 (“something attractive, pleasant, or desirable”, *Longman*, sense 2 vs. “something that is nice to eat”, *Longman*, sense 1), but the issue of reference, we believe, depends on whether or not we are familiar with the story. This familiarity enables us to see the connection between the CHILDREN and the GOODIES, and to treat such an expression as an instance of the CHILDREN ARE FOOD metaphor. The basic and the conventionalized contextual sense provided in a dictionary could be enough for the reader to mark the unit as metaphorical, but the intended referent may not be obvious to the uninitiated reader, or to the analyst during the linguistic analysis if the sentence is taken out of context. The same could be claimed of the expression in 1, which we marked as WIDLII. Their metaphoricity could be missed because these words appear early on in the story. For instance, the metaphoricity of the one in 20 depends largely on reference. This observation is not restricted to these cases, but it shows that we must pay close attention to the “referential state of affairs as depicted by any given discourse”, or the *situation model* (see Steen 2014: 184) when analyzing fairy tales. Having explored the differences in metaphorical style between these two personas, we now turn to the phonetic analysis of the same data in the following segment.

### The Phonetic Analysis

The results of the acoustic measurements are presented in tabular form below.

Table 1: *The observed parameters for the two personas*

Character	Scene	F <sub>0</sub>						Intensity					Tempo		Pauses			
		[Hz]	range	SD	$\bar{X}$	U	p	[dB]	SD	$\bar{X}$	U	p	syll/sec	$\bar{X}$	No.	$\bar{X}$	duration [s]	$\bar{X}$
Griselda	G1	292	183–424	62.93	294	4543	0.932	69	3.34	68.5	2231	0.001	2.03	2.55	16	44	0.95	0.77
	G3	295	193–428	63.92				68	3.41				3.07		72		0.59	
The Witch	W4	303	186–415	61.79	285	4543	0.932	70	2.94	70.7	2231	0.001	3.13	3.03	36	25.3	0.59	0.52
	W6	286	162–393	45.91				71	1.94				3.31		6		0.53	
	W7	265	156–372	68.59				71	2.60				2.65		34		0.45	

Note.  $\bar{X}$  = mean value; SD = standard deviation; U = Mann-Whitney U-test result; p = p-value (significance level:  $\alpha = 0.05$ )

The data in *Table 1* suggests that, with regard to pitch (F<sub>0</sub>), there is no statistical difference in the actress’ voice when portraying Griselda as opposed to The Witch. This might appear surprising, given the notable perceptual difference in her voice for the two personas. However, the obtained results should be interpreted in relation to the expressed emotions that underline each scene.



Specifically, the depiction of Grandmother Griselda can be characterized as being predominantly marked by positive emotional states such as *excitement* or *happiness*<sup>96</sup>. Studies of vocal expressions of emotions suggest that utterances expressing positive emotions are commonly accompanied by high  $F_0$  (Kienast, Sendlmeier 2000: 96). This is evident in our values presented in *Table 1*, since the obtained values in our research were higher than the typically cited mean conversational pitch value for women (220 Hz). Furthermore, it has been established that pitch and pitch range also increase in angry utterances (Tartter 1980: 24). Angry utterances were prevalent in the portrayal of *The Witch*, which led to the increase in pitch values displayed here. Since both happiness and anger, as somewhat prototypical examples of positive and negative emotions, are marked by high  $F_0$ , it is understandable why we did not observe any statistical difference between the two. Yet, despite no set difference, we could argue that the voice the actress employed in her depiction of *The Witch* can, in general terms, be perceived as deeper compared to that of *Griselda*, judging by the lower pitch mean.

The intensity measurements, on the other hand, enabled us to make a clearer distinction between the two personas, since the results differed statistically. Fundamentally, intensity value in conversational voice usually amounts to 60 dB. Our results for *Griselda* are slightly higher than that. Nevertheless, this can be explained by the aforementioned fact that *Griselda*'s utterances were marked by a positive emotion such as happiness, which generally leads to an increase in intensity. The obtained intensity values for the portrayal of *The Witch* were even higher. This was again expected, given that these utterances were marked by the vocal expression of anger, which was evident in the high intensity value of 71 dB. It is worthwhile to mention that the intensity range of 75–85 dB is essentially indicative of a very loud voice.

Tempo measurements further substantiated this notion of *Griselda*'s lines being more positive, and *The Witch*'s being more negative in nature, since the latter exhibited faster speaking rate. Fast speech is essentially specific to emotions like anger. The same case can be made with respect to the average number and the duration of pauses. Specifically, a smaller proportion of pauses, that were also shorter in length, was noted for the vocal portrayal of *The Witch*, which is another characteristic of the more negative emotional states, particularly anger.

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<sup>96</sup> Although we only observed audio material, the presence of happy utterances for *Griselda* was additionally confirmed by the visual data. In other words, in her portrayal of Grandmother *Griselda*, the actress smiled more, and smiling is a visible expression of happiness, as well as a signal of agreeableness, so it is almost invariably associated with positive emotions (Tartter 1980). It is interesting and important to note that smiling cannot just be seen, but that it can also be heard, due to the raised  $F_0$  frequency in a speech signal (ibid. 24).

## Conclusion

The CHILDREN ARE FOOD conceptual metaphor accounted for 56% of the linguistic expressions observed in our material. If we add other instances which rely on the domain of FOOD, the numbers are even higher (80%), which is in line with the theme of the fairy tale. Our observations seem to confirm our working hypothesis given the different specific-level domains observed for the two personas. Another interesting observation concerns the relation between literal and metaphorical style. Although the dataset belonging to the Griselda persona has fewer scenes (3, as opposed to 10) and words (641, as opposed to 951 words for The Witch persona), more metaphor-related words were observed in that segment. We could thus say that the Griselda persona prefers a more metaphorical style, which could be due to the secretive nature of the character. In terms of metaphor type, directly expressed metaphors accounted for 64% of the data. Their prevalence could be related to the function of fairy tales. Namely, the intentional use of metaphor as metaphor has predominantly been reserved for direct metaphor (Steen 2015: 67; Steen 2014; Steen 2011: 84; Beger 2011). Its deliberate use in the context of a fairy tale could be motivated by the need to ensure that children pick up on such intentions and pay attention to a referent that is “alien” in the given situation model (Steen 2015: 69; 2014: 180, 183, 193), since it has previously been stated that direct metaphors are preferred when the comparison requires focusing (Chiappe et al., 2003, cited in Bogetic 2017: 192).

With regard to the results obtained from the acoustic analysis, it was established that the prosodic properties of the actress’ voice also differed as a function of depicting the two personas. It was evident that the scenes which related to the enactment of Griselda were essentially underlined by positive emotional states, such as excitement or happiness, judging by the increase in the mean  $F_0$  and the mean intensity values. However, no striking difference was observed in terms of the pitch measurements between the two. In fact, the difference in  $F_0$  values for the actress’ voice during her enactment of The Witch, as opposed to her depiction of Griselda, differed by only 9 Hz, and did not yield any statistical difference. This is again, in large part, due to the raise in the mean  $F_0$ , which also happens to be typical of negative emotions, particularly vocal expressions of anger. With respect to the remaining parameters, intensity measurements suggest that the vocal portrayal of The Witch was marked by a rise in intensity values, resulting in a perceptually loud voice. The results referring to the speech tempo and pauses further corroborated the proposition that the portrayal of The Witch was fundamentally characterized by the vocal expression of emotions such as anger or frustration, since both the fast speech tempo as well as the short and less frequent pauses tend to be indicative of the said negative emotional states.

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### **ВЕШТИЦА ОД МЕДЕЊАКА: АКУСТИЧКА И КОГНИТИВНОЛИНГВИСТИЧКА АНАЛИЗА ЛИЧНОСТИ**

У раду испитујемо карактеризацију зле вештице у једној од најранијих филмских адаптација (1987) бајке *Ивица и Марица* (1812) браће Грим. Истраживање се заснива на акустичкој анализи снимака, као и на идентификацији потенцијално метафоричких израза који карактеришу говор две личности једног истог лика, па се тако пружају увиди из угла две различите дисциплине. На основу учесталости забележених израза и одабира изворних домена запажа се разлика у говору, што потврђују и акустичко-прозодијски параметри, као што су варирање интензитета, темпо говора и паузе у говору. Анализа потврђује да спој ова два различита методолошка поступка даје потпунији увид у процес карактеризације лика, те тако може боље осветлити утицај адаптација бајки на емотивни и когнитивни развој деце.

*Кључне речи:* бајка, адаптација, карактеризација, личност, појмовна метафора, акустичка фонетика, манипулација говорног апарата.