THE UNIVERSITY OF ALBERTA

A DESCRIPTION OF SIMILES FROM
CHILDREN'S FICTION

by

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In the qualitative description it was also found that the patterns of the elements of some similes were far more complex then the patterns of others. That a child could expect one quarter of the similes he reads to follow a complex pattern, was concluded.

Another finding was that similes were often situated in sentences that were grammatically complex.

From the functional description of similes, it was found that similes filled a variety of roles in a book—some more significant to the development of the book than others.

Several implications became apparent for the educator, the author and the school librarian. One was that children should be taught to use context clues because they could receive great assistance from the context both in identifying the commonalities of similes and in deriving meaning for uncommon words.

Several suggestions for further research were presented. For example, it was proposed that a comparison be made between characteristics of similes that children use and characteristics of similes by authors in order to probe communication gaps between author and reader.

ABSTRACT

Although students frequently experience difficulty in understanding the similes which they encounter in their reading material, little is known about these similes.

The purpose of this study included identification of fiction considered suitable for children in grades four, five and six and commonly recommended for Canadian school libraries; and description of a sample of similes from these books.

From nine book lists recommended by professors in the School of Library Science as used for book selection in Canadian elementary school libraries, a list of fiction was compiled.

From this list twenty books were selected in a random sample, stratified on the basis of particular popularity on American and/or Canadian book lists.

Identified in these twenty books were 769 similes which were then described quantitatively. Of these similes fifty were selected randomly for qualitative description. Finally all the similes in a single book selected for this purpose were described according to the function they seemed to have in the book.

While the number of similes within a single book varied from 1 to 174, it was found in the over-all calculations that the density of similes in the more recently published books was greater than in the older books.

ACKNOWLEDGEMENTS

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CHAPTER I

INTRODUCTION

STATEMENT OF THE PROBLEM

That reading is more than a mere "mechanical skill" is stressed by the Alberta Department of Education A Reading Handbook (1968, p. 6). For the competent reader reading consists of four distinct but inter-related processes:

1. Word perception (word identification and recognition with appropriate pronunciation and meaning),

2. Comprehension (getting the ideas intended by the author whether stated or implied),

3. Reaction (critical appraisal or emotional response),

4. Integration of ideas.

Because these four processes are essential to reading proficiency, their development is the responsibility of every reading teacher. Are children being adequately equipped in the reading class to function beyond the word perception level? An individual with only the mechanics of reading is as liable to become misinformed as to become enlightened. One type of language which by its nature demands of the reader skill beyond that of initial word identification and recognition is the figurative. This study is specifically concerned with simile--a common figure of speech apparently simpler than metaphor though having a similar function (Nowottny, 1962, p. 54; Alston, 1964, p. 98; Philbrick, 1942, p. 35).

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Encounter Between the Child
Reader and the Simile

During his reading of similes the child seems expected to:

1. Perceive the visual symbols,

2. Comprehend that the author is comparing two distinctly dissimilar concepts and is explicitly stating that they are alike, by the use of the word "like" or "as,"

3. React to this comparison deciding what likenesses between the two are valid and relevant to the author's meaning in the context and consistent with the reader's own background of knowledge and experience,

4. Adjust his conceptual framework in order to integrate the new ideas discovered through the comparison.

For example, in the simile, "a voice like an unoiled gate," (Engle, 1962, p. 16) the reader must:

1. Identify and recognize the words,

2. Understand that although "a voice" and "an unoiled gate" are very different the author is stating that they are comparable,

3. Decide from his own background what likenesses may exist between "a voice" and "an unoiled gate" and which of these similarities are valid and relevant to the context,

4. Include in his thinking the ideas resulting from the association between "a voice" and "an unoiled gate."

We are led to ask questions about the ability of the child reader even though assuming his competence at word identification and recognition.

1. Does he recognize a comparison of two dissimilar concepts in a simile situation?

2. Does he have adequate knowledge of and experience with the two concepts being compared?

3. Is he able to associate satisfactorily the two concepts in order to arrive at valid and relevant commonalities?

4. Can he then arrive at new information about a familiar concept having seen it through a new perspective—that of its commonalities with a dissimilar concept?

Prevalence of the simile. How frequently do children encounter similes in their reading materials? Hollingsed, (1958, p. 38) in analyzing four series of readers for intermediate grades, found between 107 and 310 figures of speech in each reader. In frequency simile was only surpassed by metaphor and made up over one quarter of the total number of figures of speech found. Groesbeck's study in 1961 corroborated this evidence of the proliferation of similes and metaphors in material written for children. She found over twelve hundred and eighteen hundred figures of speech at grade four and grade five levels respectively within two basal reading and one social studies series.

Difficulties for the child. Research also indicates that many children have a great deal of trouble in correctly interpreting figures of speech. Hollingsed (1958, p. 68) found that the three most common figures of speech—metaphor, simile, and personification—were accurately interpreted only 53 to 59 percent of the time by grades four,

five and six pupils.

The abstract thinking required to interpret similes is not simple. It requires a mental juggling with more than one idea. The young child cannot manipulate as many ideas simultaneously as can the adult (Smith, 1967, p. 19). Werner and Kaplan (1952, p. 104) assert that a "metaphorical language test demands a high type of symbolic behaviour."

The Educator's Dilemma

Realizing that children often have trouble reading similes and that they are frequently presented with them, we are faced with at least two alternatives in solving this problem:

1. We could attempt to eliminate similes in material written for the child reader, or

2. We could attempt to equip the child with reading skills that would enable him to understand similes.

Either solution seems formidable. In considering the first alternative we realize that it would necessitate eliminating a vast wealth of literature that youngsters have enjoyed down through the decades. Also in purposely avoiding the child's exposure to similes we might be depriving him of a potentially useful and rewarding aspect of reading.

Perrine (1963, p. 52) suggests that "figurative language often provides a more effective way of saying what we mean than does direct statement," because it is a way of:

1. Giving "imaginative pleasure,"

2. "Bringing additional imagery,"

3. "Adding emotional intensity,"

4. "Concentrating" much meaning.

Perrine (1963, p. 53) adds that the risk of misinterpretation involved with every use of figurative language "is well worth taking. For the person who can translate the figure the dividends are immense."

In accepting the second alternative, that of retaining the simile and preparing the child to read it, we once again face grave implications. What skills and abilities must we teach the child, and how must we teach them in order to ensure his facility to interpret the simile?

The Problem

In answering these questions it seems basic to investigate the similes themselves.

If children read at all, they will read the material that is available to them. One major source of books at the child's disposal is the school library, a large proportion of which is often fiction. From information researchers have provided, one could expect to find a considerable amount of figurative language in this fiction. Being a common type of figure of speech, similes may occur frequently. There-fore, it would seem vital to become more knowledgeable about the similes contained in these books before deciding how to prepare the child to read them.

Research has generated a limited amount of information regard-ing similes and the child reader. That similes are present in material

written for children and that children have difficulty in interpreting these similes has been established in this research. Researchers have also attempted to discover relationships between certain factors in children and the success or failure these children experience in interpreting figurative language. Interpretive responses of children have been analyzed and reasons formulated attempting to explain certain difficulties.

While researchers have worked with children and their responses to figurative language, there seems to be a paucity of research (other than frequency counts) concerned with the figures of speech themselves which children encounter. In reading, communication is effected only as the intended meanings of the writer are grasped by the reader. These meanings frequently are expressed figuratively, often in similes. Of these similes little seems to be known about their characteristics or their functions in the communication process particularly in the area of children's fiction.

PURPOSE OF THE STUDY

The purpose of this study was two-fold. Initially, fiction considered suitable for children in grades four, five and six and commonly recommended for Canadian school libraries was to be indentified. Secondly, a sample of similes from these books was to be described. This description attempted to expose some quantitative, qualitative and functional characteristics of similes. The following questions were posed to accomplish this two-fold purpose and to clarify the scope of the description.

RESEARCH QUESTIONS

Identification of the Books

Question One. Which titles are commonly recommended on lists used for book selection in Canadian elementary school libraries and are considered to be fiction suitable for children in grades four, five and six?

Description of the Similes

The remaining nine research questions were applied to similes selected from the fiction identified by answering question one. These questions concerned some characteristics of similes quantitative, qualitative and functional.

The following three questions quantitatively involved all similes in a stratified random sample of twenty books.

Question Two. How many similes occur in a book?

Question Three. Do similes occur as often in recent books as compared to older books according to their density:

1. Per page?

2. Per thousand words?

Question Four. Are similes evenly distributed throughout a book? Consideration was taken of whether or not:

1. An equal number of similes occurred in each fifth of a book,

2. More than one simile appeared on a page,

3. Similes occurred in clusters.

In an attempt to describe some qualitative characteristics of similes, the next five questions were applied to fifty similes randomly selected from the twenty books mentioned above.

Question Five. In what patterns do the elements of similes occur?

Question Six. How often is a commonality of subject and vehicle stated by the author or implied in the context?

Question Seven. What are the subjects and vehicles of similes?

Question Eight. How often does vocabulary uncommon in children's reading material occur in similes, and are clues to the meanings of uncommon words provided in the context?

Question Nine. How often is the subject of a simile represented by a pronoun and how many words separate the pronoun from its antecedent?

The final question involved an informal analysis of all the similes in a single book selected by the researcher in an attempt to identify the function of each simile.

Question Ten. What functions do similes seem to perform in a book and what proportion of the total similes in this book perform each function?

DEFINITION OF TERMS

In this study the following terms and phrases will be used as defined below. The first three occur together in a sentence frequently.

Fiction

A book title on a book list was considered to be fiction on that list if the compiler of the book list classified it as fiction. In cases where the compiler of the list had not stated his decision the researcher established whether or not a book was fiction by a process described in detail in Chapter III.

Though they did not state so, it seemed that what compilers of book lists meant by fiction was feigned or invented narrative.

Suitable for Children in the Intermediate Grades

A book title on a book list was considered to be suitable for children in grades four, five and six if the compiler of the list classified the title as suitable for children in these grades or of the ages nine, ten and eleven. Where the compiler of the list had not classified books this way, the researcher made the decision as to whether or not a book was suitable as described in Chapter III.

Commonly Recommended

Those titles occurring on at least three of the nine book lists or on both Canadian book lists as described in Chapter II were considered to be commonly recommended.

Figurative Language

Figurative language is language which deviates from the literal or standard construction (syntactical arrangement), order (established usage), and significance (purport) to achieve special meaning or effect. The various kinds of departure from this standard or literal form are called <u>figures of speech</u> (Norton and Ruston, 1957, p. 36) and simile is one kind of figure of speech.

Simile

This term refers to an expression in which two distinctly dissimilar concepts, both identifiable by a noun or a pronoun, are explicitly stated to be alike by the use of the words "like" or "as." Only those expressions meeting the above qualifications according to the unanimous decision of three judges working independently of each other were considered in this study. For example, "The furnace purred like a great, sleepy animal" (Engle, 1962, p. 4) is a simile. The dissimilar concepts are "furnace" and "animal."

Elements of a Simile

The subject, the vehicle, the link and the commonality of which the simile consists are the four elements.

<u>Subject.</u> The subject of the simile is the word or words representing that which is being referred to or described by the simile. In the example above the subject is "furnace."

<u>Vehicle.</u> The word or words representing that to which the

subject is being likened is the vehicle of the simile. It is the means of carrying the reader to the tenor in its association with the subject of the simile. In the simile above the vehicle is "great sleepy animal."

Link. The word "as" or "like" used to associate the subject with the vehicle is the link.

Commonalities. This term applies to those qualities shared by both subject and vehicle which may or may not be stated or implied by the author. In the simile above the stated commonality is "purred."

Sequences of the Elements

The order in which the above elements occur in a particular simile is referred to as the sequence of the elements. In the example, "The furnace purred like a great, sleepy animal" (Engle, 1962, p. 4), the sequence is: subject, commonality, link, vehicle, which may be abbreviated as SCLV.

Tenor

This term applies to the author's overall meaning or the total impression he attempts to convey to the reader by means of the simile. This term will be frequently referred to though no attempt will be made in this study to interpret the tenors of similes.

SIGNIFICANCE OF THE STUDY

In identifying commonly recommended children's fiction and attempting to describe some characteristics of similes found in this

fiction, the present writer hoped to establish additional bases for further research. Perhaps knowing of certain traits of simile, other researchers may be able to investigate the relationships of these to certain difficulties in interpretation. They may be able, furthermore, to explore ways of overcoming some of these difficulties. This study also may spark the investigation of characteristics of other figures of speech.

Some of the findings of this study might benefit various educators. More knowledge of factors characteristic of simile may emphasize the importance of this figure of speech and may generate informed ideas of how to teach children to read similes effectively. The classroom teacher may find useful the list of fiction as a source from which to recommend books to children. By being better informed of some characteristics of similes that her pupils confront in their independent reading, she may be able to give them more direct assistance of a developmental nature during classroom instruction.

The remedial reading specialist may gain insight into some problems of comprehension arising from the reading of similes and thus be able to provide greater assistance.

With more information available about similes, greater emphasis could be placed in teacher education (both pre-service and in-service) upon teaching children to read these figures of speech.

This study may enable authors as well to become more aware of aspects of the simile which may enhance or distort meanings they wish to communicate to the child reader.

The writer feels this research is significant to the extent that it benefits the researcher, the educator, the author and thus ultimately, the child.

LIMITATIONS

The following were considered to be limitations in this study:

1. The compilers of the different lists were not completely in agreement as to what they considered to be fiction (for example, fairy tales) and/or suitable for children in the intermediate grades. So there were some contradictions in classifying books. However, such contradictions were infrequent.

2. Because information was not available about which book lists librarians preferred to use or how they used these lists, each book on each of the nine lists described in Chapter III was given equal consideration. Thus there may be some discrepancy between titles appearing in the compilation of book titles in Chapter III and the titles appearing in a particular school library.

Throughout the study more specific limitations will be noted.

ASSUMPTIONS

Assumptions were noted as follows:

1. It was assumed that books found on any three of the nine book lists or on both Canadian book lists recommended by the School of Library Science would be found commonly in Canadian elementary school libraries.

2. It was further assumed that children in grades four, five and six would read these books recommended for their age level.

Additional specific assumptions will be noted as they seem pertinent later on in this report.

OVERVIEW

The background of this study is given in Chapter II. This includes discussion of the reading phenomena involved when a child confronts a simile, the difficulties the child has reading similes and the particular bases for the research questions of this study.

In Chapter III the procedure for identifying fiction and the fiction thus identified is presented.

The procedure for the rest of the study is described in Chapter IV. This consists of the sampling of the books, the identifying of the similes in them, and the collecting and analyzing of the data for the description of similes.

The description of the similes is reported in Chapter V in three sections: the quantitative, qualitative and functional.

SUMMARY

In this chapter the reading problems of children when confronted by similes were briefly discussed. Little is known about these similes. In this study the researcher purposes to identify fiction suitable and recommended for children in the intermediate grades, and then to describe similes selected from this fiction. Ten research

questions were posed, and terms were defined. The study was needed
to assist the child indirectly to read similes by providing infor-
mation about similes to researchers, classroom teachers, remedial
reading specialists, professors training teachers and authors of
children's books. Limitations and assumptions of the study were
noted. Finally an overview of the remainder of the thesis was
provided.

CHAPTER II

BACKGROUND OF THE STUDY

This chapter has three major divisions. The first concerns the complexities of communication between author and child reader when simile is the medium. Next, difficulties in simile reading and characteristics of the child related to these difficulties are discussed. Finally, the particular background for the research questions of the present study is reviewed.

Material for each of these sections came from three sources: research on the subject, relevant non-research literature by educators and specialists in literature, and the writer's preliminary studies and observations. Material from non-research sources at times predominates because of the scarcity of research.

COMMUNICATION VIA THE PRINTED SIMILE

Because this is a reading study in the field of elementary education, consideration of the reading phenomena involved when a child confronts a simile is relevant and essential as background to a description of these similes. Thus the general operation of simile in printed communication will be discussed before research questions are formed which attempt to describe similes authors use in their communication with child readers. Although, to the writer's knowledge, very little actual research has been done in this area, many specialists in

literature and education have speculated on how communication via the printed simile is effected.

An Overview of this Communication

Several writers in the fields of English and education have commented on communicating by simile.

The author forms the simile. In his search to express to the reader his impressions of something, the author may find that by likening it to another thing the message is transferred most effectively.

> Now every two things are analogous in some respect but not every such respect is important . . . . . The notion of importance varies with the situation . . . . If a given metaphorical statement is to be judged worthwhile or apt, the analogy suggested must be important with respect to criteria relevant to the context of the utterance (Scheffler, 1960, p. 48).

In other words, the vehicle must convey the author's ideas. Via the vehicle the subject is viewed from a single perspective. Every subject is multi-faceted. A vehicle, like a beam of light, may only illuminate a single facet of that subject; but it may be a very significant illumination nevertheless. The author, then, must choose a vehicle that will portray an aspect of the subject that is significant to him in a manner of his choosing. An evaluation of an author's choice of vehicle on the above basis is beyond the scope of this study.

The vehicle also must be distinctly different from the subject in order to establish an interesting simile relationship. Since the time of Aristotle, scholars have described metaphor and simile in terms of seeing similarity in the dissimilars (Wells, 1961, p. 22;

Philbrick, 1942, p. 36; Carpenter, 1967, p. 172; Nowottny, 1962,

p. 53). In the present study the subjects and vehicles of similes

were classified in categories. Whether or not the subject and vehicle

of a simile occurred in different categories gave some indication of

the extent of their dissimilarity and thus the interest of the simile.

So an author selects a vehicle dissimilar by nature from the

subject that shares those significant qualities of the subject that he

has experienced through his senses, reason or emotions and which he

wishes to communicate to the reader (Spurgeon, 1935, p. 5).

The child reads the simile. For the child with adequate word

analysis skills, whether or not a simile communicates the idea intended

by the author partially depends on his experiences. If these have

given him adequate understanding of the two terms to be compared and

skill in the "intricacies of mental activity" (Armstrong, 1946, p. 10)

necessary to simile reading, the reader may grasp the author's idea.

> The reader pieces out the metaphor by something supplied or
> constructed from his own experience, according to the specifi-
> cations given linguistically by the utterance in which the
> metaphor occurs (Nowottny, 1962, p. 59).

McKee (1948, p. 81) describes the process:

> It should be clear that in reading figurative language, one
> must be well acquainted with the things to be compared; he must
> know enough about the characteristics of those things to sense
> the similarities between the things, and he must do the thinking
> needed in order to come close to the writer's intended meaning
> rather than to build the literal meaning or some other misunder-
> standing.

The Complex Processes

From the conceptual literature on the subject the writer has

developed the following description of the simile-reading processes and has noted some of the demands these make upon the child reader.

The author initially sets down the graphic symbols for the reader that state "This thing is like that thing"; for example, "snow like marshmallows."

snow	like	marshmallows
(SS)	⟵ (SL) ⟶	(SV)

SS	-	Symbol of the Subject
SL	-	Symbol of the Link
SV	-	Symbol of the Vehicle
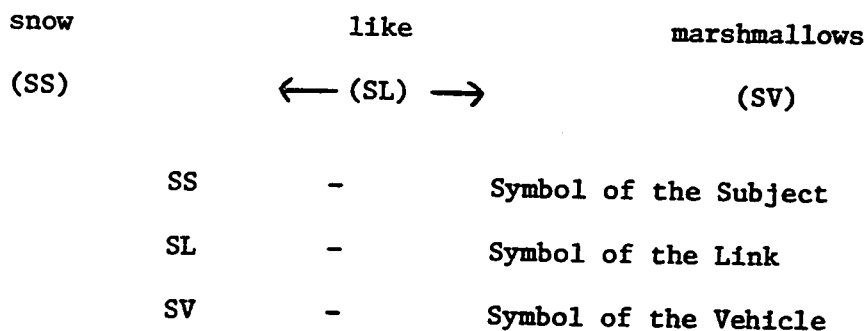
FIGURE 1

GRAPHIC SYMBOLS OF A SIMILE

He may be sure that the graphic symbols he prints will be shared by a reader who is able to recognize and identify those symbols. Nowottny (1962, p. 50) observes that simile is a

> linguistic phenomenon [and that] verbal machinery is logically distinguishable from the perception of likeness or analogy it conveys . . . . The distinction is between a thought as such and its linguistic manifestation in a figure of speech.

Though the symbols of the "verbal machinery" be shared the author cannot assume that his thought will be. Watts (1944, p. 200) criticizes teachers who suppose "that an idea put into simple words is a simple idea."

An association appears in literature as a word linked
with another word, but the mental process is by no means the
linking of one word with another. Associations blossom into
conscious expression because of their widespreading roots
beneath the surface of consciousness (Armstrong, 1946, p. 105).

Thus Figure 1 may be further represented as Figure 2. (The

meaning of the symbols remain the same in Figures 2-10 as they were

in Figure 1).
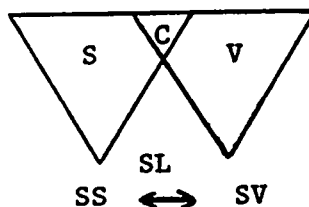
FIGURE 2

AUTHOR'S UNDERSTANDING OF THE SYMBOLS

Triangle S represents all the author understands of the subject

and triangle V represents all the author understands of the vehicle.

The overlapping area represents those common qualities that S and V

share in the author's understanding—the commonalities of S and V.

Whether or not communication between the author and the reader

takes place effectively via a particular simile depends on several

factors. It partially depends on whether or not the child's under-

standing of the two terms being compared is similar to the author's

understanding of those two terms. If this is the case the situation

could be represented by Figure 3.
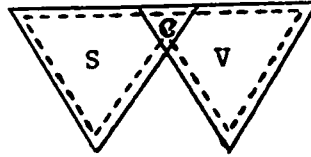
Author's understanding _____

Child's understanding ------------

FIGURE 3

CONTIGUOUS UNDERSTANDING OF TERMS

To use the example given earlier, when the child's understanding of the terms "snow" and "marshmallows" is identical to the author's understanding of those two terms, the situation may be represented by Figure 3. However, this situation is rather hypothetical. While individuals' understandings of words must be considerably contiguous for communication to be possible, word associations are a very personal matter. Probably no two people would have identical understanding of a single word. Unique word associations for each individual are a result of unique experiences interpreted in a unique way.

Nowottny (1962, p. 64) speaks of words bringing with them a "diffused aura."

> What a word brings with it depends for each individual reader on his associations: his word-associations and his associations in the actual experiences of his own life. The poet can to some extent control the aura, by being careful what analogy he chooses and by carefully selecting the other words he uses in the passage. . . . The well-chosen model . . . can contribute its associations to the effect of the passage.

simile's term or terms to be lacking, limited or inaccurate, respec-
tively, as compared with the understanding of the author. Where the
child's understanding of neither subject nor vehicle is relatively
contiguous with the author's understanding, one would expect faulty
communication. For the child whose understanding of "snow" and
"marshmallows" is non-existent, limited or inaccurate, a comparison
of the two to arrive at correct commonalities seems impossible. In
this study the vocabulary used in similes was judged familiar or
unfamiliar to children on the basis of the frequency with which chil-
dren encounter these words in their over-all reading material. Other
factors affecting the child's understanding of terms used in similes
were not considered.

Even if the child's understanding of the subject and vehicle
is adequate and accurate he may not discern commonalities of the two.
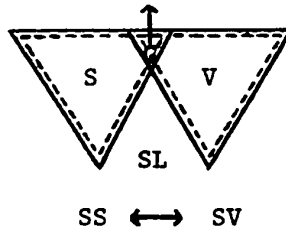
FIGURE 7

CHILD DOES NOT IDENTIFY COMMONALITIES

Or he may err by incorrectly assuming the author to mean that the
unique qualities of one term are shared by the other when they are not.

Figures 4, 5 and 6 represent possible variations between the
author and the reader in their understanding of a word or words linked
in a simile situation. They show the child's understanding of a
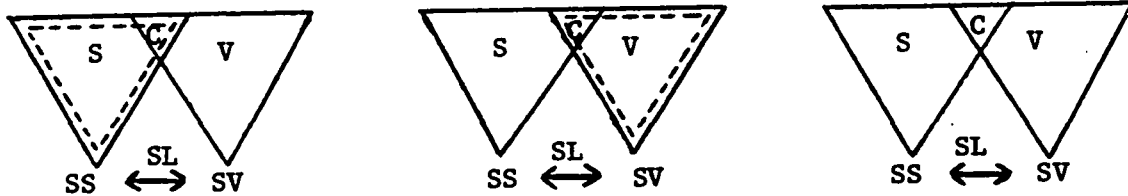
FIGURE 4

CHILD LACKS UNDERSTANDING
OF SUBJECT AND/OR VEHICLE
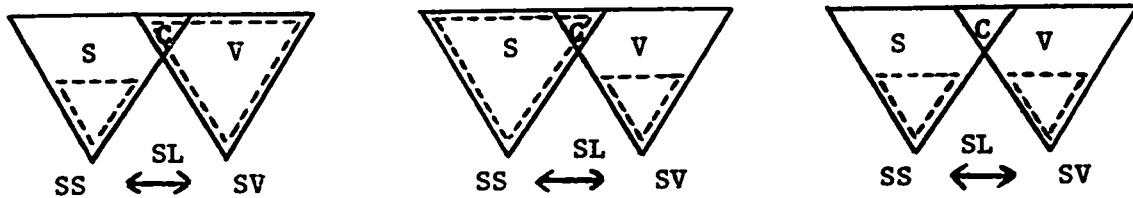
FIGURE 5

CHILD HAS INADEQUATE UNDERSTANDING
OF SUBJECT AND/OR VEHICLE
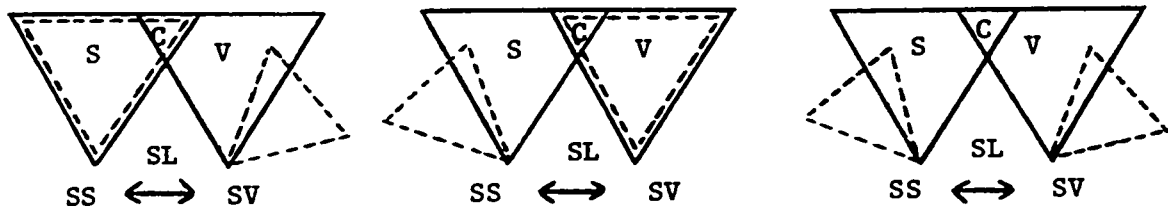
FIGURE 6

CHILD HAS INACCURATE UNDERSTANDING
OF SUBJECT AND/OR VEHICLE
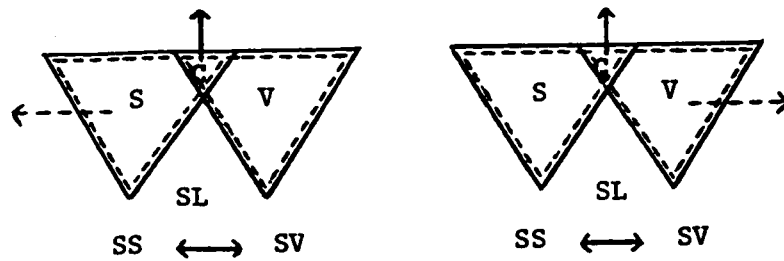
FIGURE 8

COMMONALITIES INCORRECTLY
ASSUMED BY CHILD

Thus the child may incorrectly interpret "snow like marshmallows" to mean that marshmallows are very cold or that snow is sticky and sweet.

Philbrick (1942, p. 74) has noted that although metaphor cannot be avoided without avoiding thought itself, "the act of comparison leads to special dangers, notably that of pushing the comparison too far and of supposing that A, because it can be compared with B, is like it in all ways."

Watts (1944, pp. 198, 253) describes two functions of simile both of which are accompanied by such dangers for the child reader. Frequently analogy is used as an illustration. For example, "The world is round like an orange." However, Watts warns, while such an analogy may be valuable as an illustration, it cannot be depended upon to demonstrate or explain. The child does not necessarily understand what is meant by "The world is round" simply because he was given an illustration.

A second use of simile, Watts notes (1944, p. 209) is that of a basis from which to argue or reason.

Errors of inference in reasoning from analogy chiefly
arise through pressing the analogy too closely in any case
so that additional parallels are sought where true ones
cannot be found . . . . When we argue from analogy, there
is a danger of our making unwarranted inferences of this
kind. The value of an analogy is that it <u>suggests</u> the
existence of parallels where we have not perhaps suspected
them: they provide us with hypotheses which must, however,
be tested further before we can safely draw any conclusions.

Nor is the author probably wanting to emphasize all the
commonalities of subject and vehicle. From the several existing
commonalities he often wishes to stress a single commonality or a
selected few that are significant to him. The author may state this
commonality (or commonalities); he may imply them within the context
surrounding the simile sentence; or he may use both techniques. At
times the commonalities of subject and vehicle are neither stated nor
implied. In this latter situation particularly where the reader
independently must discern commonalities, he may have difficulty
selecting correct commonalities which are relevant to the author's
meaning.
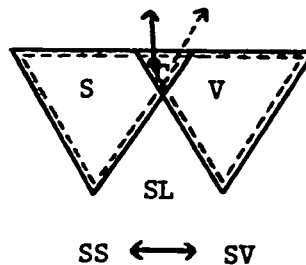
FIGURE 9

CHILD SELECTS IRRELEVANT COMMONALITY

In this study an attempt was made to distinguish whether or not the
relevant commonalities of similes were stated and/or implied.

One of the outstanding characteristics of both good com-
parison and simile is that the picture evoked can be immediately
deflected onto the actual fact, that is the reflection, the
transposition, takes place during our actual reading (Holder-
Barell, 1959, p. 18).

It is at this stage of grasping the author's tenor that the

reader needs to be most wary.

It is inevitable from the very nature of language that
choice of words implies choice of attitude, the choice of a
certain kind of mental structure within which the object is
seen . . . . (Nowottny, 1962, p. 45).

In selection of the vehicle and commonalities the author is pre-

selecting the point of view for the subject. It would seem imperative

particularly in writing for children that the author transmit attitudes

and form mental structures with the greatest of integrity and concern

for clarity of fact (Philbrick, 1942, p. 38).

Philbrick (1942, p. 38) gives the example of "a writer who

tells his readers that communism is 'growing like a fungus.'" Quite a

different effect would be made if the writer had said "communism is

blossoming like a rose." In a similar vein, Wells (1961, p. 13) warns

the reader against metaphors that distort judgment and cloud the truth.

Metaphor is the first tool seized by the eulogist or the
detractor. By the black art of metaphor damaging evidence is
concealed, an outlook is confined, or the mind extravagantly
prejudiced to praise or blame.

Later in his book Wells (1961, p. 28) writes, "An ideal figure . . .

is one which appeals strongly to the imagination without offending the

judgment." No attempt was made in this study to critically examine

the intent of the author or the integrity with which he portrayed the

subjects of his similes.

Some metaphors are particularly pregnant with meaning. "The richer and more suggestive a metaphor is, the more impossible it is to spell out explicitly all the similarities that underlie it" (Alston, 1964, p. 101).

> The highest imaginative value in metaphor exists only when the mind is carried away by a particular scene to the comprehension of a wide range of suggestions. This condition is most generously fulfilled when the figure contains the germ of contemplation (Wells, 1961, p. 103).

No attempt was made in this study to measure the wideness of the range of commonalities suggested in similes.

If the child manages to get successfully past this stage of selecting not only correct but also pertinent commonalities, he has access to the tenor--the total impression that the author was attempting to convey when he stated the simile.
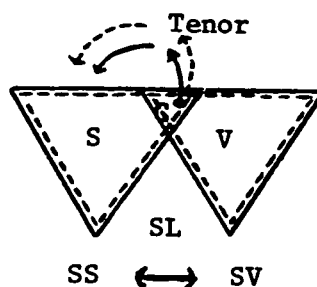
FIGURE 10

ARRIVING AT THE TENOR

The tenor in turn deflects the author's intended meaning onto the subject. The author then has successfully communicated to the reader. This entire process, though seemingly involved, may take place instantaneously and perhaps quite unconsciously during the time of the reader's encounter with the printed symbols of the simile.

selected for description in this study. Then in the final section of this chapter specific research questions were formed in an attempt to describe similes in the light of information about the operation of simile in printed communication and information about children's responses to it. Thus the information that follows about children's responses to printed similes provides justification for some of these research questions.

Evidence of Difficulty Children have in Reading Similes

Research reveals that communication between author and child reader is frequently blocked or distorted when simile is used. This evidence in addition to that presented in Chapter I prompted the present study to focus on similes which seem thus to generate reading difficulties. In the present study some characteristics of similes are described which may provide information about some of these difficulties noted by researchers. The following researchers found that children had difficulty reading figures of speech including similes.

Hollingsed. In addition to tallying the number of figures of speech in four series of basal readers for grades four to six, Hollingsed (1958) also attempted to measure the amount of instruction provided in the readers, manuals and workbooks to aid interpretation of these figures. The understanding of twenty-five of the figures of speech in one series by approximately one hundred children in each of grades four, five and six in one school was tested by him as well.

Summary

Thus it would seem from a review of the non-research literature
and the writer's observations that for communication via simile to be
effective, great demands are made upon the reader. Among these are
demands for adequate and accurate vocabulary, ability to associate dis-
similar terms to discover similarities between them, discernment for
particular commonalities the author wishes to stress, realization of
the author's purpose in creating the simile, and sensitivity in reacting
to it. With this background about simile reading in general, children's
difficulties as noted by researchers will be discussed.

DIFFICULTIES IN SIMILE READING

A considerable amount of information concerning difficulty in
reading similes has been generated by research. This information is
presented in this section corroborated by some discussion from litera-
ture of the non-research type. The three subdivisions under which this
information is reported are: evidence of difficulty, characteristics
of the child related to difficulty, and instructional attempts to over-
come difficulty. Whereas in the foregoing section of this chapter the
general operation of simile in printed communication was discussed,
information regarding children's responses to similes is reviewed here.
This study is concerned with identifying and describing similes. But
the particular reading audience for whom these similes were intended
cannot be ignored. What is known of the responses of children to
similes necessarily must influence which aspects of similes are

The study is limited by the considerable subjectivity the researcher used in identifying and classifying the figures of speech, and most particularly in the designing of the three multiple-choice tests. The twenty-five figures of speech on each test were apparently not selected randomly. Nor did there seem to be regard for the pattern of their elements, familiarity of vocabulary, complexity of sentence structure, or other characteristics, although these might affect their probability of being interpreted successfully by children. Hollingsed does not inform us as to how or why the four alternatives for each question were formulated. He does say:

> Figures of speech chosen to be included in the test are, in the judgment of the investigator, subject to misinterpretation by pupils. An effort was made to include the more common figures of speech such as metaphor, simile and personification to a greater degree than those forms of figurative language found more infrequently (p. 66).

Despite these limitations the fact that Hollingsed discovered so much difficulty in the interpretation of figures of speech by children in grades four, five and six cannot be ignored completely. A total of 4,428 correct responses were given of a possible 7,675—an accuracy of only 57.69 percent. Other researchers have also observed the difficulty children in upper elementary experience in interpreting figures of speech.

Holmes. Although neither Holmes' unpublished master's thesis of 1959 nor Flaum's unpublished field study of 1945 are immediately available for study and review, Groesbeck (1961, p. 16) reports their findings. Holmes, attempting to measure the extent of children's

knowledge of figurative language, individually tested twenty-six grade

five pupils during personal interviews. The figurative expressions

came from geography textbooks and basal readers. She found that 1,267

of 3,640 responses were "I don't know." Unfortunately, more informa-

tion regarding the children tested, the figurative language used, and

the testing procedure followed are not available.

Flaum. As reviewed by Groesbeck (1961, p. 16) and Hollingsed

(1958, p. 6), Flaum (1945) for his study devised three multiple-choice

tests for pupils in each of grades four, five and six. He was

attempting to measure the understanding these pupils had for metaphors,

similes and personification from basic history textbooks at the

appropriate grade levels. On the basis of what he considered to be

difficult, Flaum selected seventeen figurative expressions for grade

four, fifty-six expressions for grade five, and sixty-four expressions

for grade six. Using these expressions multiple-choice tests were

constructed with five choices of answer for each item. The pupils

tested numbered thirty from grade four, thirty-five from grade five,

and thirty-one from grade six. From the results Flaum concluded that

similes were more difficult than either metaphor or personification--

correct interpretations being only 59.9 percent for simile.

However, Flaum's study is rather suspect for several reasons.

His testing instruments were constructed subjectively, both in regard

to the selection of items for the test and in the structuring of

answers for each item. It can only be speculated how representative

of the expressions in the text were the figurative expressions in the

test. He interviewed ninety-four of the ninety-six children tested and found the grade four children were more successful in verbalizing their interpretations than they were in responding to the multiple-choice test. This may indicate only that the choices of answer on the test were not suited to these children. Also what Flaum considered to be a successfully verbalized interpretation is not clear. On the basis of the results from the three tests, Flaum concluded that children's ability to interpret figurative language increases throughout the intermediate grades. However, the reliability of this conclusion too is open to question as Flaum's three tests may not have been comparable.

Burt. Burt (1971) used both multiple-choice test and interview techniques in assessing the understanding of similes in their contexts by grade five children. This study as companion to the present study, used the same fifty similes randomly selected from twenty books of children's fiction. She so constructed the five choices of answer for each item on the multiple-choice test that one fit each of five categories: correct response, inappropriate commonality response, confused relationship response, paraphrasing response, and incorrect response. Burt had established these categories after examining the free responses children gave when asked to interpret six similes during the preliminary studies carried out earlier by the present writer. Although she identified a total of nine categories of responses, the five categories mentioned above included over 93 percent of these free responses. Burt considered responses fitting the second, third and fourth categories mentioned

above to represent a partial understanding of the simile. She consulted other judges and The Teacher's Word Book of 30,000 Words (Thorndike and Lorge, 1959) in the structuring and wording of the choices of answer, and then subjected this instrument to a pilot study which included all the children in three grade five classes. By test item analysis the best thirty items were selected. Thus revised, the test was then administered to seventy-four students in three heterogeneous grade five classes.

Nineteen grade·five pupils, not having taken the multiple-choice test, were individually interviewed. This was done to ascertain whether or not children have difficulty responding orally, and if, in the opinion of three judges their responses would fit the response categories used in the multiple-choice test. Ten similes randomly selected from the multiple-choice test were used for this purpose. The interviewer attempted to determine the child's understanding of the simile, the source of the meaning given (either the simile context or the experiential background of the child), the feelings the simile elicited, and the understanding of vocabulary which had caused difficulty in the pilot study. The interviews were standardized as nearly as possible by taping the questions asked of the child and his responses to them.

Because of Burt's systematic attempt to make the choices of answer on the multiple-choice test representative of children's own responses, her pilot studies, her use of qualified judges at various times in making subjective judgments less so, and her use of other types of controls, this writer places considerable confidence in her

findings. Burt found that children made a greater percentage of correct responses on the multiple-choice test than they did in the interview, thus contradicting the findings of Flaum (1945). On the multiple-choice test correct responses totalled 65.3 percent, whereas in the interview the total of correct responses was 39.5 percent. Burt (1971, p. 91) suggests, therefore, that it is more difficult for a child to structure his own response than it is for him to select a pre-structured response. This writer would also like to point out that credit may be given for correct guesses on a multiple-choice test which is much more unlikely in an interview situation.

Although the studies above are limited in number and research design, the findings are consistent in reporting that children had difficulty in interpreting figurative language. On the basis of these studies it would seem that children misinterpret nearly half of the similes that they read. To this extent similes have failed to achieve their purpose of conveying the author's meaning.

In the present study then an analysis of all the similes in a single book was carried out in an attempt to describe their relative functional significance within that book. The author's ideas in some similes would seem to be more important than his ideas in other similes in the development of the total book. Whether or not the most significant similes are among those generally understood by children is a problem beyond the scope of this study.

Lockhart. This writer conducted two preliminary studies in the spring of 1969. Each study involved a grade four class. In each

case the children were asked to express their understanding of four-
teen figures of speech which the researcher considered to be examples
of metaphor, simile and personification. The figures of speech were
selected from recent Newbery Award-winning books. None of these books
had a readability level of higher than grade 5.0 according to the
Dale-Chall Readability Formula as it was applied to ten evenly dis-
tributed samples of two hundred words from each book.

The first study was held in a classroom containing a hetero-
geneous group of children in Edmonton, Canada. To eliminate technical
reading problems as completely as possible, the expressions were read
aloud to the twenty-seven children as they followed the same material
in printed copies. The children recorded their interpretation of
each expression on paper.

In the second study twelve students were randomly selected for
individual interviews from a grade four class in St. Albert, a town a
few miles north of Edmonton. In this situation the same expressions
were again read to each child while he followed the paper. His
responses were made orally and recorded on tape.

Responses in both studies varied widely from those seeming to
reveal considerable insight to very confused or "I don't know"
responses. This evidence of children's difficulty in reading similes
confirmed the evidence supplied by other research. Because the scope
of the subject of figurative speech seemed so vast and the possibili-
ties of research seemed so many, the decision was reached at that time
to limit the focus of the present study to a description of one common

type of figurative expression, namely simile, as it was found in selected children's literature. It was hoped that such a description would expose some sources of difficulty that lie within the simile.

Characteristics of the Child
Related to Difficulty

While this study is primarily concerned with a description of similes, the children for whom the similes are intended must be considered. They read the similes. Unless similes are written by authors who keep in mind what is known about children, much communication may be lost. Researchers have attempted to identify characteristics of the child that seem to be related to success or failure in simile interpretation. To be realistic the expectations of authors in writing similes for children should take such information about their readers into account. Some of these characteristics of children affected particular aspects of the description of the similes. Others were beyond the scope of this study.

The child's intellectual and reading abilities. Various researchers have affirmed that these two factors contribute to the ease or difficulty with which a child can interpret simile.

1. Groesbeck. Groesbeck's study in 1961 had three dimensions. In the experimental aspect she attempted to measure the ability of children in third, fourth, and fifth grades to transfer skills of interpreting figurative language that she had deliberately taught in a series of lessons. She also sought to determine the nature and extent of the figurative language that occurred in two series of basal

readers and one series of social studies textbooks written for grades three, four and five. Her study was designed furthermore to determine relationships between children's knowledge of figurative language and their vocabulary, reading ability, intelligence quotient and sex. The first two aspects of Groesbeck's study will be discussed later in this chapter.

The third aspect of Groesbeck's study, in which she attempted to determine certain characteristics of the child related to his success in interpreting figurative language, is of immediate concern. Knowledge of figurative language was measured by a multiple-choice test that Groesbeck had designed for this purpose. Each item was read aloud by the examiner while the child followed on the paper to minimize differences in reading skills. The rationale Groesbeck used in constructing the three choices of answer to each item on her multiple-choice test is not apparent. Some of the choices may have presented additional complications to the reader, such as those that repeated a phrase of the figurative expression or contained another figurative expression. It is difficult to assess how well the selected responses reflected the children's own interpretations.

As measured by this test, positive relationships between the knowledge of figurative language and intelligence quotient, reading ability, and vocabulary level were noted. Reading ability and vocabulary level were no greater predictors of success in understanding figurative language than was intelligence quotient.

2. Horne. Another experimental study was carried out in 1966 by Horne. She initially used grade six as the level at which children

(according to the consensus of opinion in the literature) could be expected to understand and produce figurative language. Later in this study a review will be made of Horne's procedures and findings when she attempted to determine whether or not her activities, centered around excerpts from children's literature, would affect their understanding and use of figurative language. As did Groesbeck, so Horne devised a multiple-choice test to discriminate between those who had an understanding of figures of speech encountered in context and those who did not. Horne based the three choices of answer for each figurative expression on the free responses of grades five, six and seven children when asked to write the meaning of the figurative expression. Horne did not attempt to classify the two wrong choices for each item, nor is it clear how the free responses were used. No mention is made of any effort to control the researcher's subjectivity in constructing the test either by consultation with other informed persons or trial of the test by pilot study.

Horne administered this test to seventy-three grade six pupils in the experimental group and seventy-two pupils in the control group. From samples of the creative writing of these children in response to viewing the film, "The Hunter and the Forest," she calculated the number of figures of speech they used. Horne also collected information on each child's age, sex, intelligence quotient, reading comprehension and vocabulary.

Horne's findings supported those of Groesbeck in that she found that intelligence quotient, reading vocabulary and comprehension were positively related to a child's understanding and use of

figurative language. Horne did not find any statistically significant differences between children of different sexes or of different socio-economic levels in their understanding and use of figurative language.

3. Looby. Looby (1939) used several tests to investigate the understanding of seventy-seven grade six children to words and phrases found in the last part of the literary selection, "Achilles, Famous Leader of the Greeks" by Alfred J. Church. Looby previously had taught the first part. What effect her teaching may have had on the children's interpretation of the second part is open to speculation. Figurative language was included among these words and phrases which Looby tested. She found that children did not understand nearly two fifths of the words and phrases that they encountered in this piece of literature. Looby provided little information about her choice of tests to measure this understanding other than that they were "several," one of which was a personal interview with each child. Thus any evaluation of the validity of her study is difficult to make.

On the basis of scores from a standardized reading test and a recognized standard intelligence test, Looby attempted to measure the relationship between the child's ability to understand words and phrases found in literature and his reading comprehension and mental ability. She found positive correlations of 0.866 and 0.802 respectively. She also found that the more intelligent children tended to make greater use of context when interpreting words and phrases. Unfortunately, Looby did not relate how she measured "use of context."

4. Watts and Hollingsed. Watts (1944, pp. 204, 207) found that the more intelligent ten-year-olds had success with analogies;

Hollingsed (1958, p. 89) found that the less intelligent children in his study experienced more difficulty with the figurative language test.

5. Burt. Burt (1971) found the strongest positive correlations existed between reading ability as measured by STEP, the verbal and total mental ability scores as measured by the Lorge-Thorndike Intelligence Test and the correct score on the Similes Test. She pointed out that this was to be expected because of "the reading component in all three variables" (p. 102). She found no significant relationship between the child's sex and his ability to select correct responses on the Similes Test.

From these findings it would seem that the vocabulary selected and the ideas to be communicated in a simile need to be suited realistically to the probable reading vocabulary and level of comprehension of the potential readers. In the present study the vocabulary used in similes was checked against Thorndike and Lorge's The Teacher's Word Book of 30,000 Words to ascertain whether or not it occurs with sufficient frequency in children's reading material to be considered familiar to children. This was part of research question eight.

That intelligence is a significant factor in the process of interpreting similes is supported by the non-research literature as well as the research.

Walpole (1941, p. 144) constructs what he considers to be

quite a workable definition of 'intelligence': the
ability to see the unique qualities of an object as well
as those it shares with other objects; the capacity to
compare two things without confusing them; a faculty for

using metaphorical language while remaining conscious that
it is metaphorical; . . . the ability to recognize the tenor
as well as the vehicle of every metaphor we employ . . . .

Philbrick (1942, p. 36) notes:

It is quite wrong to suppose that metaphors and similes
are mere ornaments or flowers of speech, for much of our
thinking may be described as the comparing of one thing, or
one relation, with another, so that the mechanism of the
simile or metaphor is the mechanism of thought itself.
Probably this is what Aristotle had in mine when he said,
'The greatest thing of all is to be a master of metaphor.
It is the only thing that cannot be learned from others;
it is also a sign of original genius, since a good
metaphor implies the intuitive perception of the
similarity in dissimilars.'

In composing similes in books for children, writers need to
recognize the level of intelligence of the children with whom they
hope to communicate. In this writer's opinion the bulk of similes
should be neither overly sophisticated nor trite, but intellectually
stimulating while within the reach of the majority of would-be
readers. An investigation of the suitability of similes to the
intellectual development of children is beyond the direct scope of
this study though implications stimulating further research in this
direction may arise.

The child's experience. The child's experience also seems to
be an important factor in his ability to interpret simile. This factor
affected research question seven of this study. When individually
interviewing the children, Looby (1939, p. 61) found that some children
used their background of experience in gaining meanings for particular
words and phrases.

Meanings seemed to be uniformly more numerous and correct
among children who read or conversed a great deal, and among

children who were fond of writing stories and poems and participating in plays.

Some of these children, she notes, had only an average intelligence quotient of between 100 and 103. Based on his observations of the way in which children under the age of eleven reason badly from analogies, Watts (1955, p. 253) suggests that it is because they lack the experience to check their conclusions.

In an attempt to assess the background experiences of the ninety-three pupils tested by the multiple-choice test or the interview, Burt (1971) structured a questionnaire. Information in the following areas was sought: personal experiences, vicarious experiences, reading experiences, availability of books, and preferential use of leisure time. Six graduate students in reading with teaching experience at the upper elementary school level critically read the questionnaire to check for its clarity, specificity and grammatical consistency. Four grade five children suggested some further changes. All ninety-three children in the test population completed the questionnaire.

Burt found that some experiences, particularly reading experiences, were positively related (though not significant statistically) to the number of correct responses on the Similes Test. The children who indicated that they regularly read the newspaper, had fifty or more books in their home, borrowed books weekly from a library, read books each week, or owned books had a higher mean correct score than the children who indicated otherwise.

After each of the nineteen children in Burt's study had

interpreted a simile in the interview, he was asked how he knew what the simile meant. The sources from which children derived clues for their interpretations were classified. Burt's findings are graphically shown in Figure 11.

Correct Responses

Other Responses
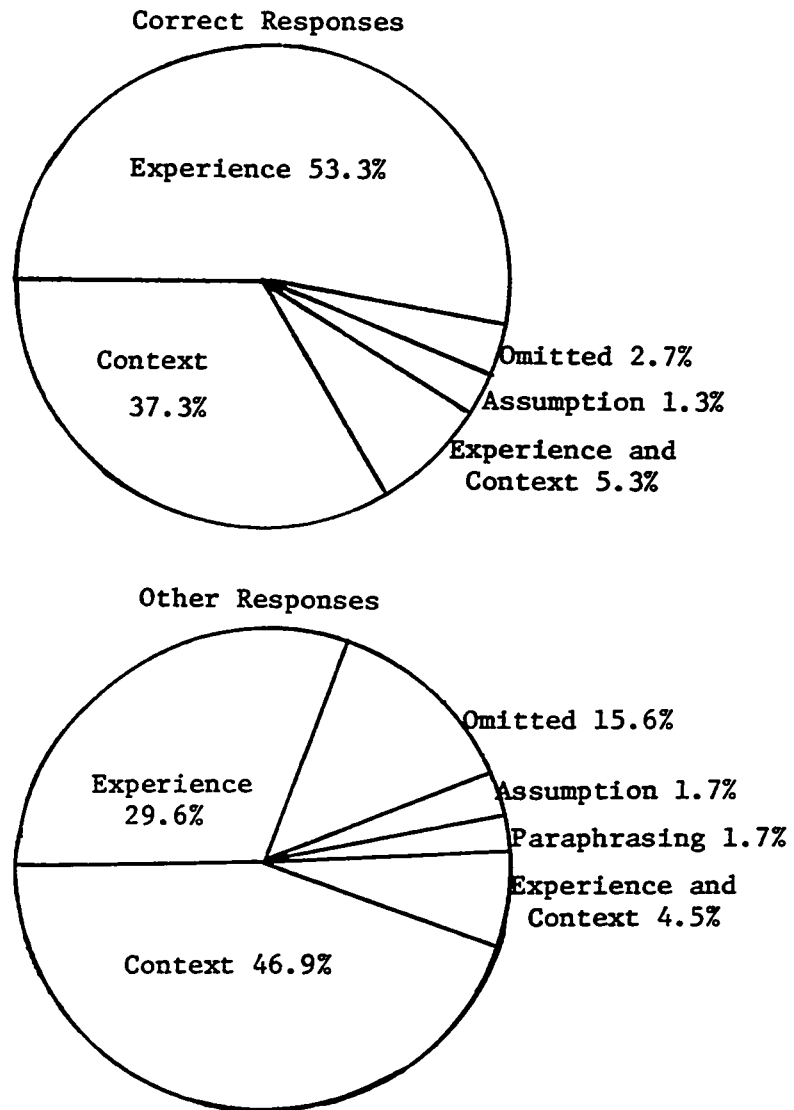
FIGURE 11

SOURCES OF CLUES FOR MEANING RESPONSES OF
STUDENTS TO SIMILES ON BURT'S INTERVIEW

Burt found that children frequently drew on their experiential background when interpreting similes. Clues for correct responses were derived from experiences (53.3 percent) nearly twice as often as were experience clues for other responses (29.6 percent).

The child's development of reading understanding of similes. Though it could not be extensively investigated in this study, similes in books for children in the intermediate grades should be suitable to the level of development that has been attained by children of this age. It was hoped that through the qualitative description of similes in this study information might be forthcoming about this concern at least indirectly. At what stage of development of understanding of similes are children in the intermediate grades? What can justifiably be expected of them? Though not involved in research, Barfield (1927, p. 87) identifies two trends in the development of consciousness in mankind. The first is that of separating concepts according to their unique characteristics; the second is classifying them according to that which they have in common. It would seem that individual children may undergo similar processes in their language development. The young child distinguishes between concepts as he learns to note differences and discriminate on that basis. However, on the basis of resemblances he learns to group concepts. At this stage it would seem the child is ready to think metaphorically through a "clear intuition of resemblances rather than from a confusion of identities" (Watts, 1944, p. 204). For example, while the two-year old child who calls a sailboat a "birdie" is likely erroneously confusing the identities of two

dissimilar items; the older child, able to think metaphorically, may be aware of a common wing-like structure or skimming motion while recognizing the distinctiveness of the two concepts.

Thus it would seem that the ability to interpret similes may grow as the child develops in other areas.

Hollingsed (1958), Flaum (1945), Groesbeck (1961), Croxton (1936), and Richardson and Church (1959), all concluded from their research that interpretive ability consistently increased with chronological age. What then can authors expect of readers at the ages of nine to eleven in the intermediate grades?

The investigation of Asch and Nerlove explored the understanding children had of terms such as "hard", "deep" and "bright," that could function both in a physical or a psychological sense. These researchers felt that such "double function" terms were an elementary instance of metaphorical language. They questioned whether children developed understanding of such terms first in their physical sense or in their psychological sense or simultaneously in both senses.

They set out to establish the meanings that children at different age levels (from three to twelve) held for certain double function terms. Five groups of ten children were directly questioned about their understanding of eight double function terms. Asch and Nerlove do not report how adequately children understood these terms in their physical sense. However, children seemed to grasp first the physical sense in which these terms could be used. The understanding of the psychological sense of these words increased at each age level as did

the understanding of the relationship between the psychological and the physical senses of these terms as shown in Table 1.

TABLE 1

CHILDREN'S UNDERSTANDING OF DOUBLE FUNCTION TERMS

Age Group	Understood Psychological Meanings	Comprehended relation of psychological and physical meanings
3 - 4	-	-
5 - 6	13%	40%
7 - 8	59%	36%
9 - 10	90%	44%
11 - 12	96%	81%

However, Asch and Nerlove speculated that the psychological understanding of terms apparently developed independently of the understanding of the physical sense. The realization that these terms have a dual property does not come until later (between the ages of nine and twelve).

In Asch and Nerlove's study many variables were uncontrolled. The method of questioning varied at the different age levels, and it is not clear how the researchers decided whether a child's response showed adequate understanding of the psychological sense of a term or of the relationship between the psychological and physical senses of the term. However, some information about the development of children's understanding seemed to be indicated. If this type of

understanding is necessary to the development of metaphorical thinking, children between the ages of nine and twelve are in a critical stage in the development of this kind of awareness.

Piaget (Maier, 1965, p. 125) describes the period between seven and eleven years of age as one of concrete operations in which the child "cannot perform mental operations unless he can concretely observe their inner logicality." However, during the formal operational phase between eleven and fifteen years of age "the adolescent moves boldly through the realm of the hypothetical" (Flavell, 1963, p. 205). He is now sufficiently mature to form propositions and test them logically to prove or disprove them. This ability would seem crucial to simile interpretation when the author states that two things are alike. The reader is expected to propose various possible ways in which there is likeness. He then retains or discards these possibilities as he reasons his way through to conclusions that are logical and in keeping with the author's intent. Accuracy of reasoning in the younger child suffers due to lack of adaptation. Later simple schemas "will be submitted to a rigorous selection . . . which will sharpen then into first-rate instruments of invention in spheres of thought where hypotheses are of use" (Piaget, 1955, p. 168).

Piaget (1955, p. 161) gave nine eleven-year olds a multiple-choice test suited for and used with eleven to fifteen-year olds. The child was asked to select the sentence which corresponded in meaning to the proverb. Piaget remarked that the proverbs were "verbally understood, i.e. that in reading them the child has a concrete idea of

their meaning, missing only their moral significance." This phe-
nomenon, Piaget (p. 164) points out, is due to a lack of adaptation.
The child merely "assimilates everything . . . to his own point of
view and to his own stock of information." He distorts the ideas he
receives to fit his own schemas. "In the majority of the cases the
children did not understand the proverbs in the least, but they
thought they had understood them" (p. 142). Looby (1939, p. 61) also
found "evidence that children are very sure in their own minds that
they know what words and phrases mean. They are quite as positive
when their understandings are wrong as when they are right." Asch
and Nerlove (1967) too found that young children insisted that such
double function terms as "hard" and "warm" could not possibly apply
to persons.

Discussing his work with children, Arnstein (1962, pp. 58,
59) notes that while a child at a very early age senses a need for
comparison and spontaneously employs imagery (though it is often
faulty), he has not yet arrived at the precise concept of an image.

However, by the age of ten or thereabouts children are
not only able to grasp the concept of an image but are avid
in identifying these in poems they read. They are ready to
discuss the value the particular simile lends to the poems,
and they make increasing use of imagery in their own writing.

These observations are confirmed by the research findings of
Hollingsed (1958) and Flaum (1945), summarized below as percentages
of accuracy of interpretation of similes:

	Grade 4	Grade 5	Grade 6
Hollingsed	51.26%	56.80%	65.68%
Flaum	42.20%	-	70.10%

The evidence is that interpretive ability consistently increases as children progress through the intermediate grades.

The selection of books in the present study has been restricted to those recommended for grades four, five and six pupils. Children at this stage with their limited (albeit developing) facility for interpreting similes, encounter them in their reading material nevertheless. This study will attempt to identify and describe some characteristics of the similes that children read at this critical stage of their development.

Summary. It seems that when children have an adequate vocabulary, reading comprehension, intelligence, a wealth of language experiences and sufficient maturity, they tend to have better success in interpreting figurative language than those children who have not acquired these resources to the same extent. Perhaps conversely it may also be true that similes written in a manner suited to the child's vocabulary, reading comprehension, intellectual development, language experiences and maturation, will communicate the author's tenor to the child more effectively than a simile which is unsuited. Whether or not similes are suitable on some of these grounds may become apparent through the description of them in this study. However, empirical research beyond this study is necessary to distinguish between similes suited to most children on the above basis and similes which are not.

Instruction to Overcome Difficulties
in Simile Reading

Instruction is necessary. Enabling children to obtain the meaning of figures of speech has long been recognized to be part of the educators' responsibility.

Squire (1962, p. 536) laments that children are not being educated to the forms of expression.

> We have spent so much time on the 'what' in communication that we have sometimes overlooked the 'how'. To the extent that we have done this, we have failed to see that form and content are essentially one, and that in overstressing the meaning of ideas we have shamefully neglected the structure of the ideas, which in themselves define and illuminate the message that is being communicated.

Jenkins (1964, p. 781) comments on the subject:

> A child should be taught that language has nuances, subtleties, and intricacies. He should learn to recognize these and to understand how they create differences in the author's intent and effect.

Jenkins postulates that children's literature provides a natural field for such instruction.

Having determined the high frequency of figurative language in fifteen basal reading texts for children in grades four, five and six, Hollingsed (1958) surveyed these readers, the accompanying manuals and workbooks for their attempts to teach pupils to interpret figures of speech. He discovered that no formal lessons or practise items were found in the readers themselves although there were a few parenthetical or supplementary remarks. One series provided two or three lessons on metaphor for each grade level in the teachers' manual. The same series provided one or two lessons for each grade in the workbook. Each

series provided some practise exercises in interpreting figures of speech, primarily metaphor (p. v). It would appear that if these basal reading programs are any indication, adequate instruction for interpreting figurative language is not provided for in this type of reading program. Thus it would appear that such instruction would depend on the initiative of the teacher who may or may not have an adequate understanding of these figures of speech. Part of the significance of this study is that further information about similes may generate ideas about how to teach children to read them. Several attempts to teach children to read figures of speech including similes have been made. Some of these attempts apparently have been successful while others have been less so. Some of the information about instruction is discussed below. Hopefully some of the findings from this study will in the future facilitate such instruction.

It would seem imperative that the reading program undertake the development of skill in reading figurative language particularly at the intermediate level. As will be noted later in greater detail, it is at this stage that children encounter an increasingly vast number of figurative expressions in their reading material (Hollingsed, 1958; Groesbeck, 1961).

And it is also at this time that children with adequate intelligence, language ability, and experiences have matured sufficiently to benefit from such instruction in interpretation. Knowing more about these similes may enable instructors to be more effective in teaching children to read them.

Instruction may be profitable. Several researchers have attempted to measure the effect of instruction upon children's ability to interpret figurative language. A major concern of Groesbeck's study (1961) was measuring the ability of third, fourth and fifth grade pupils to transfer skills of interpretation which they had been taught to new figures of speech.

Two public schools in Kansas of comparable racial and socio-economic background were involved in Groesbeck's experimental study. A group of sixty third, fourth and fifth grade children of one school formed the experimental group, while sixty third, fourth and fifth grade children of the other school formed the control group. The children were pre-tested for their knowledge of figurative language with the test Groesbeck had designed for this purpose as discussed earlier in this chapter. The experimental group received a total of two hundred minutes of instruction over a period of five weeks in two lessons per week.

The figurative expressions used for instruction came from outside the social studies texts and basal readers used at the school and which Groesbeck had analyzed quantitatively. Through a variety of learning experiences she attempted to teach the children in the experimental group to expect figures of speech, recognize them, interpret them, and appreciate their effect.

Four weeks elapsed between the instruction of the experimental group and the post-tests of both groups.

"The difference between the groups was statistically

of figurative expressions, Horne administered the <u>Test of Understanding</u>

<u>of Figures of Speech</u> mentioned earlier in this chapter which she had

devised for this purpose.

The post-test scores of the experimental group were signifi-

cantly higher on this latter test than were those of the control group.

The control group used a total of one figure of speech in the first

free-writing sample and five in the second, whereas the experimental

group used a total of five in the original free-writing samples and

199 in the samples after the instruction.

It is interesting to note that 139 of the 199 figures of speech

used in the post-test by the experimental group were similes which may

indicate that this figure of speech may be useful particularly to

children at this age level. In 1962, Groff also had found that chil-

dren used simile extensively in comparison to their use of metaphor.

Of the figures of speech in poetry written by upper elementary children,

22 to 33 percent were similes, while 7 to 8 percent were metaphors.

<u>Instruction may not be profitable</u>. Watts (1944, p. 252) adds

a word of caution to the above optimistic findings on the benefit of

instruction for interpreting similes.

> The attempt to teach children to understand and use
> metaphor before they are mature enough to require it for
> their own purposes is largely futile. The common practise
> of introducing figurative language to children for
> ornamental value is misconceived.

He observes that six months following such premature instruction no

evidence of such instruction can be found in the written work of the

child.

significant beyond the .001 level in favour of the experimental group"
(Groesbeck, 1961, p. 60). She also found that the grade five children
profited considerably more from instruction than did the grades three
and four children. The grade five children in the experimental group
made a gain of 8.2 points in comparison to the 6.5 points gained by
both grades three and four children over the corresponding control
groups.

Groesbeck provides little information as to her rationale
behind the structuring of her teaching program. In attempting to
achieve her objectives she used such means as drama, drawing, discus-
sion and games. It is possible that had more time been allowed to
elapse between the termination of instruction and the post-test, the
results might not have been so significant. Nevertheless, this find-
ing would seem to indicate that children's ability to profit from
instruction in interpreting figurative language increases as they
progress through the intermediate grades. Perhaps it was due to
certain factors related to success that were noted earlier such as
increased language facility and experiences along with greater
maturation.

In 1966, Horne sought to foster the understanding and use of
figurative language by sixth grade pupils through activities centred
around excerpts from children's literature. To pre-test and post-test
children's use of figures of speech, Horne obtained from each child
free writing samples which were analyzed for frequency of figures of
speech. At the same time, in order to check children's understanding

Summary

It seems apparent that interpreting figurative language is often difficult for children in the intermediate grades. While instruction to overcome these difficulties seems necessary, such instruction must have certain characteristics. It must take into account the child's language ability, intelligence, experiential background and maturation. It must be so taught that the skills become highly useful to the child as they facilitate both his receptive and expressive communication.

So far, little research has been done investigating specific figures of speech themselves such as simile. There is evidence that vocabulary, context and sentence structure may be important to the facility with which a simile is interpreted. As research reveals more of the characteristics of similes, their environment in the text, and their roles in communication, educators may be better informed to give effective instruction in interpretation.

SPECIFIC BACKGROUND FOR
RESEARCH QUESTIONS

Discussed in this section is the rationale behind each research question posed in this study. While most of the questions have research as the basis, non-research literature will be presented as it lends support.

Fiction as the Source of Similes
and its Identification

Explained in this section is the rationale behind the selection

of fiction as the source of the similes described in this study. However, before fiction could be used it had to be identified. Because it was not known what fiction Canadian children in the intermediate grades read, a major purpose of this study was to identify titles of fiction commonly recommended for Canadian elementary school libraries. This concern was expressed in research question one.

Materials from which researchers have drawn figurative language in order to study it are diverse. In 1958, Hollingsed counted eleven types of figures of speech as they occurred in four basal reading series written for grades four, five and six. At that time these series had been recently published and were in current use.

A major purpose of Groesbeck's study in 1961 was to determine how much and what kind of figurative language was to be found in textbooks comprising two series of third, fourth and fifth grade readers (a total of eight books), and a series of social studies textbooks, one for each of the same grades. Groesbeck does not state the origin of the figurative expressions that she used in her instruction of the experimental group. However, they were not taken from the social studies or reading series mentioned above.

In 1945 Flaum examined the history texts used in a small Nebraska town by grade four, five and six classes to determine what figures of speech they contained.

As outlined by Groesbeck (1961, p. 20), Ayer's study in 1926 also drew on history books at the grade five level.

The above studies were all concerned with figurative language found in basal readers and textbooks. By selecting fiction as the

source of the sample for the present study, the writer points out three areas of difference: the availability of the books to children, the function of the figures of speech, the amount of independence with which the child is expected to interpret these figures of speech.

Basal readers and textbooks are often limited in their availability to children as compared to popular children's fiction. Frequently after a life span of just a few years the former are considered to be out of date. Generally only children attending school in areas where these books are used ever read them. Such a book may be accessible to a child only during the year in which it is studied.

Textbooks are most commonly used for instruction. Figures of speech in them may often be contrived or technical either aimed at reinforcing a reading skill as in the case of the basal reader, or at transmitting factual material. Many writers of fiction, on the other hand, use figurative language as one means of conveying to the reader their perceptions, emotions and reasoning about a subject.

Because the teacher is concerned that the child learn the important concepts and skills set out in the text, he often may not leave the child to guess the author's intended meanings. However, in reading fiction available to him through the school library, the child frequently has only himself to depend on for discovering the author's meanings unless the teacher is using this fiction in the class, for example, as resource material for social studies.

By way of summary fiction recommended for school libraries rather than textbook material was selected for this study for several

reasons. For a good number of years many of these books will be in elementary school libraries across Canada and thus available to children for at least the years that they spend in these elementary schools. Thus the possibility of many children reading these books is considerable. Authors of these books employ figures of speech. Children are expected largely to be self-sufficient in deriving the author's meaning from these figures of speech. There seems a dearth of research using figures of speech from children's literature as its source.

While Looby (1939) used a literary selection, she limited herself to one--"Achilles, Famous Leader of the Greeks" by Alfred J. Church.

In 1966 Horne attempted to use excerpts from children's literature with sixth grade pupils. Twenty-four work sessions were held in each of three experimental classes over a period of six months. Her seemingly successful approach was aimed at promoting children's enjoyment of good stories, their understanding of the nature of figurative language, and their skill in developing their own figurative language. However, Horne did not attempt to identify literature that was particularly available to children or use selections that were representative of such literature.

One other area of past investigation is the writing of children themselves. In 1962 Groff investigated figures of speech in 540 original poems voluntarily submitted by children in intermediate grades from sixty-one schools. He notes that personification and simile made up

three quarters of the total number of figures of speech used. Groff's was not a controlled study so his findings cannot be generalized to other situations. Nor was his study concerned with figurative language with which children are confronted in the reading situation.

Thus it seemed of prime importance to this study that fiction considered suitable for and available to grade four, five and six children first be identified and then be used as a source from which to draw similes in this survey.

Quantitative Description of
Similes

Significance of similes. Simile, which many writers include in their discussion of metaphor, is fundamental to language. Among these writers, Walpole (1941) makes some interesting comments:

> Metaphor plays a part in our simplest acts of perception:
> the effects upon our nerves of new sights and sounds and
> smells are quickly compared with our memories of similar
> effects in the past (p. 142).

These comparisons may be emotional or intellectual, he suggests.

> All of us speak constantly in metaphors. Whenever we do
> so, we concentrate upon a few of the vehicle's character-
> istics; but its other qualities hang around on the fringes
> of our minds, and so we often get more kick from a
> metaphorical word than from a literal one (pp. 154, 155).

Walpole suggests that the reason many people communicate poorly is because they do not make effective use of metaphor.

> Perhaps we pause and search for recondite synonyms when
> an apt and simple metaphor could drive the nail firmly home.
> We are weak not because our vocabulary is inadequate, but
> because we are stale in the way we use it (p. 156).

He further contends, that metaphor "is not an extra beauty stuck on

to language--it _is_ language . . . " (p. 154).

Thus simile may be involved in one's perception of a situation, in the thinking processes following the perception, as well as in the expression of those thoughts. This study is concerned with similes as they are expressed in the written mode to be read by children. If simile is indeed an integral part of language, the present writer expects to find it prevalent in fiction for children. This anticipation of the prevalence of similes is reflected in the quantitative description and specifically expressed in research questions two, three and four.

Number of similes. Researchers have attempted to identify and measure quantitatively figures of speech in other types of material written for children. In 1958 Hollingsed analyzed four basal reading series for grades four, five and six (a total of twelve books) to assess the number of occurrences of eleven types of figures of speech. His findings are shown below:

	Grade 4	Grade 5	Grade 6
Total number of figures of speech	519	703	908
Total number of similes	138	184	216
Mean number of similes per book	34	46	54

The number of figures of speech consistently increased from grades four to six.

While Groesbeck (1961) did not tally the occurrences of each

specific figure of speech, she did total the number of figurative
expressions in eleven elementary reading and social studies textbooks
for grades three, four and five as follows:

	Grade 3	Grade 4	Grade 5
Total number of figures of speech	985	1,260	1,893

Groesbeck's analysis included two basal reading series and one series
of social studies textbooks for each of the three grades. As did
Hollingsed, so also Groesbeck found an increase in the quantity of
figures of speech from the lower to the higher grade level. This was
particularly evident in the social studies textbooks.

To the writer's knowledge, children's fiction has not previ-
ously been analyzed in a systematic way for the number of similes it
contains. The more frequent the occurrence of similes the more
essential it is that educators be informed about them because children
are to that extent having to read them. Hence the significance of
this study as a description of similes. Thus it seemed imperative
that in describing similes for the present study, some indication be
obtained of how often intermediate grade children may confront a
simile in this phase of their reading experience. Question two
expressed this concern.

Density of similes. In their identification and count of
figures of speech, neither Hollingsed (1958) nor Groesbeck (1961)
considered the actual density of figurative expressions and so in
noting the increase in occurrence of figurative expressions from one

grade level to another, caution needs to be exercised. Certain factors have not been taken into account. It may have been the case that the print was smaller, the pictures fewer and the pages more numerous at each succeeding grade level. Thus, while the number of figurative expressions to be read increased at each grade level, it may only have been proportional to the increase in the number of words in books at each level.

Thus to facilitate accuracy in measuring the frequency with which similes occur in the text, it would seem necessary in the present study to measure the density of similes in portions of set size.

By calculating the density of similes per page, the writer controlled the variable of the number of pages in a book. Also it was thus possible to consider the total number of similes and the total number of pages in a book.

To control such variables as size of print and number of pictures, the number of similes occurring within a definite number of words was calculated by using sampling techniques. By controlling these variables it was surmised that a more accurate comparison was possible of the quantities of similes in recent and older books. This comparison was done to detect possible trends in authors' frequency of simile usage. This comparison constituted research question three.

Distribution of similes. One advantage of having identified all the similes in all twenty books was that a study of the ways in which authors distributed these figures of speech throughout the books

was then possible. To the writer's knowledge there is no research to indicate whether or not authors distribute similes fairly evenly throughout a book. To know in what quantities children encountered similes at one time was important. In question four the writer first asked whether or not authors made greater use of similes in certain sections of their stories than in others. The books were divided into small manageable sections. It was hoped that these divisions were sufficiently small to indicate any tendency authors may have to place the bulk of their similes in a particular part of the book. Whether or not similes are particularly prolific on some pages was the second query. The writer was concerned that for a child who had difficulty reading similes, to encounter several in close succession would compound his difficulties. For this child such reading comprehension difficulties extended over a page might contribute to a critical loss of the author's train of thought. Whether or not authors sometimes presented two or more similes in rapid succession (or in "clusters") was the final part of this question. As with more than one simile on a page so with simile clusters comprehension difficulties may multiply. The child may not have a chance to reorient his thinking if he plunges right from one simile into another.

Qualitative Description of Similes

Patterns of the elements. In a preliminary study conducted by the present writer in 1970, all the similes in two recent Newbery Award-winning books were investigated. It was noted that these authors

constructed similes in a variety of patterns—some seemingly more complicated than others. It was apparent that the elements of a simile could be arranged and related in different ways, some perhaps more difficult for children to read than others. The present study attempted to identify some of the common patterns as anticipated in research question five.

Commonalities stated or implied. As was discussed earlier in this chapter, to understand a simile adequately, the reader must comprehend commonalities of the subject and vehicle that are pertinent to the author's meaning. During the preliminary study with similes from Newbery Award-winning books the writer became aware that the author frequently aided the reader in identifying the qualities that subject and vehicle had in common. Sometimes these commonalities are directly stated, for example, "Snow is like soft white marshmallows." Or they emerge from the larger context of the simile in which commonalities are implied. In other similes neither type of aid is available to the reader. In question six of this study the writer attempted to ascertain the frequency with which authors provided aid to the reader in identifying commonalities either by direct statement or contextual implication.

Subjects and Vehicles. Hollingsed (1958) attempted to classify similes from basal readers according to that which they described. Table 2 shows the percentages of similes that were used to describe five types of concepts.

TABLE 2

HOLLINGSED'S CLASSIFICATION OF SIMILES
ACCORDING TO WHAT THEY DESCRIBE

Concepts Described	Grade 4	Grade 5	Grade 6
People	29.71%	29.35%	20.37%
Animals	20.29%	23.91%	18.98%
Objects	20.29%	20.11%	30.09%
Actions	17.39%	15.22%	17.59%
Conditions	12.32%	11.41%	12.97%

These five categories are not mutually exclusive nor does Hollingsed define the criteria for each category. However, on the basis of the above analysis it appears that in the four reading series concerned similes are primarily used to describe people, animals and objects.

In the present study, the writer has adapted Hollingsed's categories and defined them in order to classify similes in the selected fiction according to that which they describe (subject) as well as the concept used to describe them (vehicle). In revising Hollingsed's categories, similes from the Newbery Award-winning books used in the preliminary study were analyzed.

Ullmann's remarks (cited by Nowottny, 1962, p. 53) directed primarily toward metaphor could also apply to simile. He discusses the necessity of distance between subject and vehicle. "They must

belong to different spheres of thought." Thus, distance between sub-
jects and their vehicles in the similes occurring in children's fiction
is of interest to the present study. Richards (cited by Nowottny,
1962, p. 50) observes that "the interest of a metaphor usually depends
as much on disparity between the two members related by a metaphor as
on their likeness."

Classifying the subjects and vehicles of similes in this study
as indicated in research question seven may result in some indications
as to how much disparity exists between the two. It may reveal also
what type of concepts children are most likely to encounter in a
simile situation.

Familiarity of vocabulary. Looby (1939) investigated the wrong
meanings children gave for words and phrases in literature and sug-
gested possible reasons for these meanings. Because of insufficient
data, no assessment of objectivity can be made of Looby's classifica-
tion of wrong responses and her attempts to identify their cause.

Nevertheless, Looby suggests some interesting ideas based on
her findings. She suggested that many incorrect responses seemed to
result from wrong associations. For example, children thought "slew"
meant "a pond." Children made other errors as a result of ignoring
the context. For example, some thought "breathing space" meant "space
in the mouth." Other errors she classified as a result of "meaningless
associations," "inadequate expressions" or "gross misunderstandings."

On the basis of Looby's findings, in addition to those of
Groesbeck (1961), Horne (1966), Burt (1971), it would appear that the

familiarity of the vocabulary would have a great bearing in the successful interpretation of similes. Unless the author and the reader have similar associations for the key words, communication could be hampered.

However, this is not to say that all the language used in a simile should be familiar to the reader. A discreet amount of novel vocabulary in the simile setting may contribute to the child's language development. It would seem according to some non-research literature that simile as an element of figurative language may have been such a determining factor in the trends of the language development of mankind.

"Every word was once a poem. Each began as a picture. Our language is made up of terms that were all originally figures of speech" (Funk, 1950, p. 1). "Mankind never employed as many figures of speech, as when he had hardly any words for expressing their meaning" (Blair, cited by Barfield, 1927, p. 72). As Watts (1944, p. 196) expresses it,

> Those who have studied closely the languages of primitive peoples are inclined to the view that metaphor was first employed in the way we have suggested, i.e. to describe the otherwise indescribable in terms of something familiar which it may be taken to resemble.

> It is a common-place to students of semantic change that a language extends its range by using words in transferred senses, linking what is new in men's environment, and in their thinking, to words already available in the language, using them in a way at first figurative but in course of time becoming well established as the usual way of referring to something, so that the usage is then thought of as merely literal (Nowottny, 1962, p. 52).

Simile may have a parallel role in the language development of the child if authors link new ideas to ones with which the child is already familiar. If this is so, the present writer expects to find uncommon subjects linked with familiar vehicles and vice versa, or familiar subjects and vehicles linked in such a way so as to present a new and interesting perspective of the familiar. One, however, would expect communication to disintegrate if the child is presented with an unfamiliar relationship between two unfamiliar objects. The recognition of printed symbols should stimulate "the recall of meanings built up through past experience, and the construction of new meanings through manipulation of concepts already possessed by the reader" (Tinker, 1952, p. 11).

In this study an assessment will be made (by answering research question eight) of the extent of uncommon vocabulary in the similes.

Also Looby's findings indicate the importance of strong context for figurative language. One would expect this to mean that the simile sentence and the sentences around it are closely linked both by ideas and vocabulary. In his study, Hollingsed (1958) also notes that literal misinterpretations were as common as non-literal misinterpretations. It would seem that when the context of a simile is not strong there is a greater tendency for the reader to interpret the figure as an isolated fragment rather than as a part of the whole passage, thus possibly resulting in a literal interpretation. Unfamiliarity of vocabulary may compound this latter difficulty. In this study a count will be taken of contextual clues to the meanings of uncommon words

embellish a thought. Holder-Barell (1959, p. 18) asserts that a simile often expresses a fact much better and clearer than a mere statement could do. "And often we recognize the real function of an image when we try to express the same thing without using any metaphorical language." Foakes (1958, p. 9) discusses various characteristics of simile in its ability to emotionally intensify the basic idea; direct by limiting, enlarging or recreating meaning; and compress language.

Burton (1960, p. 90) would add that simile can be effective in providing colour and imagery to a passage; it may also be used to express a complex idea in few words.

Carpenter (1967, p. xv) suggests that metaphor gives "truth that aspect of beauty and that touch of emotion which convey to the mind the subtler implications of thought." Metaphors also can be used to define abstractions (Philbrick, 1942, p. 51).

Foakes (1952, p. 32) describes two types of metaphor each with its individual effect. The power of the intellectual

> metaphor lies in the novelty of the relationships
> established and the imaginative vigour with which these
> are made. . . . It startles us into a new awareness of
> the relationship involved . . . . The reader is asked
> . . . to share in a rapid mental action.

The sensuous image on the other hand, "seeks to recreate in the reader feelings associated . . . with the mental picture suggested . . . and its immediate appeal lies often in a word-picture which we are asked to contemplate."

The above roles of similes and metaphors seem to be filled in

used in the similes. The assumption is that these units of information would tend to strengthen the context and thus aid appropriate interpretation.

Sentence structure. Simmons, whose unpublished field study is reported by Hollingsed (1958, p. 8), speculated that complexities other than unfamiliar vocabulary were involved in the interpretation of metaphors by sixth grade pupils. Despite the fact that the vocabulary used was familiar to the children, many errors still occurred. He concluded these may be due to the involved sentence structures surrounding the figurative expression.

During the preliminary study on similes from Newbery Award-winners, the writer noted a particular phenomenon of sentence structure that might complicate simile reading. Frequently the subject of a simile was represented by a pronoun, the antecedent of which was often remote. This study will attempt to determine how frequently a pronoun stands for the subject of a simile and how far removed the antecedent subject is by answering research question nine.

Functional Description
of Similes

Critics of English literature have suggested a variety of functions that simile fulfils as authors use it in expressing themselves to the adult reader. Scheffler (1960, p. 48) succinctly states that metaphor serves to organize reflection and explanation. The same could be said of simile. Spurgeon (1935, p. 5) suggests that metaphor and simile may be used by a writer to illustrate, illuminate and

their immediate context. Literary critics note, however, that some

expressions perform a very basic function in the context of a whole

book.

> It often happens that an author will rely on similes and
> metaphors to formulate the main themes of his novel with the
> maximum of precision, concreteness and expressive force.
> Imagery may, therefore, take the critic by a straight route
> to the very core of the work of art, and the metaphors
> arising around these central themes may develop into major
> symbols (Ullmann, 1957, p. vii).

Dr. Wood's opinion (cited by Carpenter, 1967, p. 171) confirms

that of Ullmann "that strong figures are the cornerstone of style, but

especially of English style."

Holder-Barell (1959, p. 10) warns against tearing "the images

out of the respective situations . . . " when actually each must be

interpreted "out of its context because its full significance can only

be recognized if it is seen as part of an organic growth." He states

that in prose "images are rooted fast in the plot, and form a highly

organic part of it, with the exception of those which are merely

introduced for decorative purposes." He discusses five types of

images. The rhetorical image produces an effect on the whole like some

"background accompaniment" (p. 17). The expanding image emphasizes

important facts and illustrates certain statements. Certain qualities

of individuals in the story are emphasized by characterizing images.

The abstract is often expressed in terms of the concrete through

another type of image. The constructive image may "emphasize impor-

tant stages in the development of a person or an action . . . or it

may foreshadow events that will happen at later points in the novel"

(p. ˜117).

If these observations could be applied to children's litera-
ture, it would seem that while many similes may have a specific
function within a limited context, other similes may have particular
significance in the development of an entire book. To the writer's
knowledge, no researcher has investigated and classified similes in
children's literature according to their functions in the book.

In this study all of the similes of a single book were exam-
ined within the context of the complete book in an attempt to see the
full significance of each "as part of an organic growth" to borrow
Holder-Barell's words. The writer sought to structure this informal
analysis stated as research question ten in the light of some of the
suggestions about the functions of similes considered above.

Summary

In the third and final section of this chapter the particular
basis for each of the ten research questions was presented. It was
noted that simile was fundamental to our language. It occurred often
in other types of material written for children and thus was to be
expected in children's fiction. The background for each question
pertaining to the quantitative, qualitative and functional description
of similes in children's fiction was discussed.

CHAPTER III

IDENTIFICATION OF FICTION

A major concern of the researcher was the identification of fiction considered suitable for children in grades four, five and six and commonly recommended for elementary school libraries in Canada. This concern was expressed in the first research question of the study and this chapter was written in an attempt to answer that question.

In Chapter II, reasons were given for choosing fiction as the source from which similes were to be selected and described for the purposes of this study. The objective of this chapter is two-fold. First related, is the procedure by, which fiction was eventually identified; secondly, the list of titles of fiction thus identified is presented.

PROCEDURE FOR IDENTIFICATION
OF FICTION

In the absence of firm data about what fiction Canadian upper elementary school children do in fact read, the researcher attempted to identify fiction commonly recommended for these children. To do this, two staff members of the School of Library Science at the University of Alberta were consulted. Because these professors are involved in the training of librarians for schools, their advice regarding how to recognize such fiction was of particular value.

9. <u>Notable Children's Books. Published 1940-1959.</u>

Chicago: American Library Association, 1966.

<u>Description of the
  Book Lists</u>

      To facilitate comparison, a brief description of each of the
nine lists is presented in Table 3.

      Several points seem noteworthy. Both Canadian lists were
published in eastern Canada. It can only be assumed that school
librarians in western Canada also use these lists. Four of the seven
American lists were published by the American Library Association.
This may indicate that the same preferences for books are reflected
in several lists.

      Selection of titles for the lists was usually done by a
committee of school librarians and other specialists. In one case
parents were included. For three lists, however, the titles were
compiled by an individual and thereby more possibility of bias exists.

      Five of the nine lists claimed to have a purpose of either
guiding in initial book purchase for an elementary library or of
presenting a basic list of titles. Thus these lists indicated that
the titles they contained were essentially fundamental in a school
library, and may represent a more limited selection.

      The most common criteria for book selection seemed to include
proven usefulness, popularity with children, mention in book reviews
or other selection aids, authenticity of subject matter, and literary
quality.

TABLE 3

SUMMARY DESCRIPTION OF BOOK LISTS

List	Publisher	Selected or Compiled by	Stated Purpose	Stated Criteria for Book Selection	Stated scope of book selection
1	C.S.L.A. Ottawa	Committee of the Canadian School Library Assoc.	Guide for initial purchase for elementary school	Books which have been proven essential	—
2	Ryerson Press, Toronto	M. Bradshaw (Librarian)	Basic list of books for children's public libraries in Toronto	Enduring quality and those which children will accept and read	Books published in U.S.A. Canada, Great Britain
3	Bowker, New York	J. Stragow (Librarian)	—	Popularity with readers, written published reviews, timeliness of subject	—
4	A.L.A. Chicago	E. Hodges (Librarian)	Foundation for first year school library or for additions	Quality, subject matter, appeal to imagination, mention in selection aids	Retrospective and recent
5	A.L.A. Chicago	Specialists experienced with children and children's books	Irreducible minimum	Quality, contribution to wisdom, merriment or appreciation of beauty	Older and recently written
6	Wilson, New York	Representative group of librarians and specialists in children's fiction	Aid in purchasing cataloguing, reference, maintenance, training librarians	Demonstrated usefulness in school and children's libraries	In print books
7	Bro-Dart Fdn., Newark	School librarians and members of the A.L.A. Advisory Committee	Minimum collection of titles for an established elementary school library	Literary quality, appeal to children, authenticity, for range of reading abilities	High quality materials on all topics
8	A.L.A. Chicago	Parents, teachers and the Children's Services Division A.L.A.	Suitable for family enjoyment and purchase	Suitable for family purchase and enjoyment	—
9.	A.L.A. Chicago	Children's Services Division, A.L.A.	Notable books published between 1940 and 1959	Creativity, clarity, excellence, appropriateness, acceptance by children	Books published between 1940-1959

They recommended nine lists of books that in their professional judgment are used commonly for book selection in Canadian elementary school libraries. While seven of the lists were published in the United States, two were published in Canada. The names of the nine lists follow in alphabetical order except that the two Canadian lists precede the American lists. The number in front of the name of each list is the number that represents that list in Tables 3, 4 and 6.

1. _Basic Book List for Canadian Schools._ Elementary Division. Revised Edition. Ottawa: Canadian School Library Association, 1968.

2. _Books for Boys and Girls._ Bradshaw, Marguerite. (ed.). Fourth Edition. Toronto: Ryerson Press, 1966.

3. _Best Books for Children._ Stragow, Joan. (comp.). Tenth Edition. New York: Bowker, 1969.

4. _Books for Elementary School Libraries._ Hodges, Elizabeth D. (comp.). Chicago: American Library Association, 1969.

5. _Children's Books Too Good to Miss._ Chicago: American Library Association, 1969.

6. _Children's Catalogue._ Shor, Rachel, and Estelle A. Fidell, (eds.). Eleventh Edition. New York: H. W. Wilson Co., 1966.

7. _The Elementary School Library Collection._ Gover, Mary. (ed.). Fourth Edition and Fourth Edition Supplement. Newark: Bro-Dart Foundation, 1968.

8. _Let's Read Together: Books for Family Enjoyment._ Second Edition. Chicago: American Library Association, 1964.

non-fiction or not suitable for children in the intermediate grades

on another list. However this rarely happened.

Table 4 specifies which of the nine book lists provides

information about books as fiction and as suitable for children in

the intermediate grades and which lists do not.

TABLE 4

LISTS CLASSIFYING FICTION FOR
INTERMEDIATE GRADE CHILDREN

Books were:	Book Lists								
	1	2	3	4	5	6	7	8	9
Classified as fiction	x				x	x	x		
Not classified as fiction		x	x	x				x	x
Classified as suitable for Grades 4, 5, 6 or ages nine, ten and eleven	x		x	x	x	x	x	x	
Not classified as suitable for Grades 4, 5, 6 or ages nine, ten and eleven		x							x

From this table it may be noted that on only four of the nine lists

were books classified as fiction. On seven of the lists books were

classified as suitable for children in intermediate grades. For all

titles on book lists two and nine whether or not they were fiction and

suitable for children in the intermediate grades was established by

consulting another list.

Titles had to occur on at least three of the nine lists or on

both Canadian lists meeting the first two criteria in order to qualify

The type of information provided as to the scope of book selection varied widely. In most cases it was difficult to deduce how wide was the range of dates and places of publication of books included in a list.

Selection of Books

The researcher was primarily concerned with three criteria when selecting titles from the nine lists. To be included in the compiled list presented in Table 6, a title had to be considered to be:

1. Fiction,

2. Suitable for children in the intermediate grades,

3. Commonly recommended.

The researcher considered a book title on a particular book list to be fiction if the compiler of that list classified it as fiction. If the compiler of the list classified a book as non-fiction it was not considered to be fiction on that list irrespective of how the compilers of other lists classified the book. Where the compiler of a list did not provide information as to whether or not he considered a book to be fiction the researcher consulted other lists in which this information was provided. If the title was considered to be fiction on any one of the other nine lists it was considered to be fiction on the list in question also.

Established in identical manner was the suitability of each title on each book list for children in the intermediate grades. It was possible for a title to be classified as fiction suitable for children in the intermediate grades on one list and classified as

for the third criterion--that of common recommendation.

In Table 6 in the next section an "x" under the number of a book list indicates each list on which such a qualifying title occurred. A total of 562 titles were thus compiled.

Categorization of Books

The researcher surveyed this compilation to establish on which lists (American or Canadian) the titles occurred. Each title was classified in one of four categories in an attempt to emphasize the source of its recommendation and to establish the proportion of titles favoured by Canadian lists, those heavily favoured by American lists, and those favoured by both Canadian and American lists.

Compilers of American book lists and compilers of Canadian book lists seem to have their respective biases. For example, while the Canadian classic Anne of Green Gables appears on both Canadian book lists it appears on none of the American book lists. However, those involved in book selection for Canadian school libraries apparently do use American book lists quite extensively.

Category A included those book titles which were listed on two Canadian lists but less than six American lists. Category B included titles on at least six American lists but less than two Canadian lists. Those titles on two Canadian lists and at least six American lists were included in Category C. All the remaining books were classified as Category D as not particularly favoured by either American or Canadian lists. The description of these categories is summarized in Table 5.

TABLE 5

CATEGORIZATION OF BOOKS

Category	Books On:	
	Canadian Lists	American Lists
A	2	Less than 6
B	Less than 2	6 or more
C	2	6 or more
D	Less than 2	Less than 6

In Table 6 the category of each book is denoted on the above basis.

LIST OF FICTION

Already related in this chapter was the procedure by which fiction was selected and classified. The resulting compilation of 562 titles is presented in Table 6.

TABLE 6

COMPILATION OF BOOK TITLES

Title	Author	1	2	3	4	5	6	7	8	9	Category
					Book Lists*						
Across Five Aprils	Hunt				x		x	x			D
Adam and the Golden Cock	Dalgliesh			x			x	x			D
Adam of the Road	Gray			x	x		x	x	x	x	B
Adopted Jane	Daringer	x			x		x	x			D
The Adventures of Don Quixote	Cervantes		x	x	x			x			D
The Adventures of Huckleberry Finn	Twain	x	x	x	x				x		A
The Adventures of Pinocchio	Collodi	x	x	x	x	x	x	x	x		C
The Adventures of Tom Sawyer	Twain		x	x	x	x	x	x	x		B
Against Time	Jeffries			x	x			x			D
Alice's Adventures in Wonderland and Through the Looking Glass	Carroll	x	x	x	x	x	x	x	x		C
All Alone	Bishop			x			x	x		x	D

*Book lists 1 and 2 were published in Canada

Book lists 3 to 9 were published in the United States

TABLE 6 (continued)

Title	Author	Book Lists 1	2	3	4	5	6	7	8	9	Category
The Alley	Estes						x	x			D
All-of-a-Kind Family	Taylor	x		x	x		x	x	x		D
Alphonse, that Bearded One	Carlson	x	x	x			x				A
Amahl and the Night Visitors	Menotti		x	x	x		x	x	x		D
And Now Miguel	Krumgold			x	x	x	x			x	D
And the Waters Prevailed	Barringer				x		x	x			D
The Animal Family	Jarrell			x	x			x			A
Anne of Green Gables	Montgomery	x	x								D
The Apple and the Arrow	Buff	x			x	x	x	x			D
The Ark	Benary-Isbert	x		x	x	x		x	x	x	D
Ash Road	Southall			x		x		x			D
At the Back of the North Wind	MacDonald	x	x	x		x	x	x			A
Aunt America	Block			x	x	x	x	x			D
Avalanche!	Van der Loeff					x	x		x		D

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TABLE 6 (continued)

Title	Author	1	2	3	4	5	6	7	8	9	Category
					Book Lists						
The Avion My Uncle Flew	Fisher				x			x			D
Away Goes Sally	Coatsworth	x		x	x		x	x	x		D
Azor	Crowley			x			x	x			D
"B" is for Betsy	Haywood			x	x		x	x	x		D
Back to School with Betsy	Haywood			x	x		x	x			D
Ballet Shoes	Streatfield	x	x	x	x		x	x			A
Bambi	Salten	x	x	x	x	x	x	x			A
Banner in the Sky	Ullman		x					x	x	x	D
Baseball Flyhawk	Christopher			x	x			x			D
The Baseball Trick	Corbett			x	x		x	x			D
Bats and Balls	Lord			x	x			x			D
Beanie	Carroll			x			x	x			D
A Bear Called Paddington	Bond	x		x	x		x	x	x		D
The Bears on Hemlock Mountain	Dalgliesh		x		x			x	x	x	D

TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
The Beatinest Boy	Stuart			x	x	x	x	x	x	x	D
Bee-man of Orn	Stockton		x	x			x	x			D
Beezus and Ramona	Cleary			x	x	x	x	x			D
A Bell for Ursli	Chonz			x			x		x		D
Belling the Tiger	Stolz	x					x	x	x		D
Ben and Me	Lawson	x		x	x	x	x	x	x		D
Beorn the Proud	Polland			x	x	x	x	x	x		D
Berries Goodman	Neville				x	x	x	x			D
Betsy and Billy	Haywood			x	x	x	x	x			D
Betsy and the Boys	Haywood			x	x	x	x	x			D
Betsy's Busy Summer	Haywood			x	x	x	x	x			D
Betsy's Winterhouse	Haywood			x		x	x	x			D
Betsy-Tacy	Lovelace	x		x	x	x	x	x	x		D
Big Blue Island	Gage			x	x	x	x	x			D

TABLE 6 (continued)

Title	Author		Book Lists								Category
		1	2	3	4	5	6	7	8	9	
Big Red	Kjelgaard	x						x	x		D
Big Tiger and Christian	Muhlenweg			x				x	x	x	D
The Big Wave	Buck			x	x		x	x			D
Black and Blue Magic	Snyder			x	x			x			D
Black Beauty	Sewell	x	x	x			x	x			A
The Black Cauldron	Alexander			x	x		x	x			D
Black Hearts in Battersea	Aiken			x			x	x	x		D
The Black Stallion	Farley	x		x			x	x			D
The Blind Colt	Rounds	x		x			x	x			D
Blue Canyon Horse	Clark	x		x			x			x	D
The Blue Cat of Castle Town	Coblentz				x		x	x		x	D
Blue Mystery	Benary-Isbert	x					x	x			D
Blue Willow	Gates	x		x		x	x	x	x	x	B
The Book of Three	Alexander			x		x	x	x			D

TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
The Borrowers	Norton	x		x	x	x		x	x	x	C
The Borrowers Afield	Norton		x	x	x	x		x	x	x	B
The Borrowers Afloat	Norton		x	x	x	x		x	x		D
The Borrowers Aloft	Norton		x	x	x	x			x		D
Boy Alone	Ottley			x	x			x			D
A Boy of Old Prague	Ish-Kishor			x	x		x	x			D
Boy of the Pyramids	Jones	x			x		x	x	x		D
The Boys' Sherlock Holmes	Doyle	x	x		x		x	x	x		A
Brady	Fritz				x		x	x			D
Bright April	de Angeli				x		x		x		D
Brighty of The Grand Canyon	Henry	x		x	x		x	x			D
Bristle Face	Ball			x	x			x			D
A Brother for the Orphelines	Carlson			x	x		x	x		x	D
The Bully of Barkham Street	Stolze			x			x	x			D

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TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
The Bushbabies	Stevenson	x	x	x	x			x			A
By Secret Railway	Meadowcroft			x	x		x	x			D
By the Great Horn Spoon!	Fleischman				x		x	x			D
By the Shores of Silver Lake	Wilder	x		x	x		x	x			D
The Cabin Faced West	Fritz				x		x	x			D
Caddie Woodlawn	Brink	x		x	x	x	x	x	x		B
Calico Bush	Field	x						x	x		D
Call it Courage	Sperry	x		x	x	x	x	x	x	x	B
Call Me Charley	Jackson			x	x		x	x			D
The Call of the Wild	London		x	x	x			x			D
A Candle in Her Room	Arthur			x	x			x			D
Captains Courageous	Kipling		x		x			x			D
Carbonel	Sleigh		x				x	x			D
Caroline and her Kettle Named Maud	Mason			x			x	x			D

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TABLE 6 (continued)

Title	Author	\<Book Lists\> 1	2	3	4	5	6	7	8	9	Category
Castaways in Lilliput	Winterfield			x		x	x	x	x		D
The Castle of Llyr	Alexander			x	x			x			D
The Cat and Mrs. Cary	Gates	x		x	x	x	x	x	x		D
The Cat Who Went to Heaven	Coatsworth	x		x	x	x	x	x			D
Centerburg Tales	McCloskey		x	x	x	x	x	x			D
A Certain Small Shepherd	Caudill			x	x			x			D
Chancy and the Grand Rascal	Fleischman			x	x		x	x			D
Chanticleer and the Fox	Chaucer		x	x	x	x	x		x	x	B
Charlotte's Web	White	x	x	x	x	x	x	x	x	x	C
The Children of Green Knowe	Boston	x	x	x	x	x	x	x	x	x	C
Children of the Covered Wagon	Carr	x	x	x	x		x				A
Children of the Northlights	d'Aulaire				x		x	x			D
Chitty-Chitty-Bang-Bang	Fleming			x	x		x	x			D
The Christmas Anna Angel	Sawyer			x			x	x			D

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TABLE 6 (continued)

Title	Author	Book Lists 1	2	3	4	5	6	7	8	9	Category
A Christmas Carol	Dickens	x	x		x	x	x	x	x		A
The Christmas Mouse	Wenning				x		x	x			D
Chucaro: Wild Pony	Kalnay				x		x		x	x	D
The Complete Peterkin Papers	Hale	x	x	x	x	x	x	x	x		A
Copper-toed Boots	de Angeli		x	x			x				D
The Cottage at Bantry Bay	Stockum				x	x	x				D
Cotton in My Sack	Lenski					x	x	x			D
The Courage of Sarah Noble	Dalgliesh	x		x	x	x	x	x	x	x	B
Cricket and the Emperor's Son	Coatsworth			x		x	x	x			D
The Cricket in Times Square	Selden	x		x	x	x	x	x	x		D
Crow Boy	Yashima				x				x	x	D
The Crystal Mountain	Rugh	x	x		x	x	x	x	x	x	A
Dan and the Miranda	Gage			x		x	x	x			D
Dangerous Journey	Hamori			x	x			x	x		D

TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
Danny Dunn and the Homework Machine	Willaims & Abrashkin	x					x	x			D
Danny Dunn, Time Traveler	Willaims & Abrashkin			x				x			D
Dash and Dart	Buff			x		x					D
Daughter of the Mountains	Rankin	x	x	x	x		x	x	x	x	C
David in Silence	Robinson			x	x			x			D
Desmond and the Peppermint Ghost	Best			x			x	x			D
Dobry	Shannon			x			x	x			D
Doctor Dolittle - A Treasurer	Lofting		x		x		x				D
Doctor Dolittle and the Secret Lake	Lofting			x	x				x		D
Doctor Dolittle's Post Office	Lofting	x	x	x			x				D
Doctor's Boy	Anckarsvard				x		x	x			D
A Dog on Barkham Street	Stolz			x			x	x	x		D
A Dog so Small	Pearce	x	x	x			x				D

TABLE 6 (continued)

Title	Author	Book Lists 1	2	3	4	5	6	7	8	9	Category
The Dolls' House	Godden	x	x	x	x		x			x	A
The Door in the Wall	de Angeli	x		x	x		x	x	x	x	B
Dorrie and the Blue Witch	Coombs				x			x			D
Dot for Short	Friedman				x		x	x			D
The Dragons of Blueland	Gannett			x			x	x			D
Drummer Boy for Montcalm	Hays	x		x			x				D
Drums in the Forest	Dwight	x	x								A
Dward Long-Nose	Haugg				x		x	x			D
The Dwarf Pine Tree	Lifton			x			x	x			D
The Eagle Feather	Bulla	x			x		x	x			D
The Eagle of the Ninth	Sutcliff		x					x		x	D
Eddie and Gardenia	Haywood				x		x	x			D
Eddie and His Big Deals	Haywood			x	x		x	x			D
Eddie and Louella	Haywood			x			x	x			D

TABLE 6 (continued)

Title	Author	Books Lists									Category
		1	2	3	4	5	6	7	8	9	
Eddie and the Fire Engine	Haywood			x	x		x	x			D
Eddie Makes Music	Haywood			x	x		x	x			D
Eddie's Green Thumb	Haywood	x		x			x	x			D
Eddie's Pay Dirt	Haywood			x			x	x			D
Eddie the Dog Holder	Haywood			x	x			x			D
The Egg Tree	Milhous				x			x	x	x	D
The Egypt Game	Snyder			x	x			x			D
Ellen and the Gang	Friedman			x	x		x	x			D
Ellen Tebbits	Cleary	x			x		x	x			D
Elmer and the Dragon	Gannett		x	x	x		x	x			D
Emil and the Detectives	Kastner	x	x	x			x	x			A
The Emperor and the Drummer Boy	Robbins		x	x			x	x			D
The Emperor's New Clothes	Andersen		x	x	x		x	x			D
The Empty Schoolhouse	Carlson			x	x			x			D

TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
The Enchanted Castle	Nesbit		x				x	x			D
An Enemy at Green Knowe	Boston			x			x	x			D
The Enormous Egg	Butterworth	x	x	x	x		x	x	x		A
Eskimo Boy	Freuchen	x					x	x		x	D
The Fairy Doll	Godden	x					x	x		x	D
The Family Conspiracy	Phipson			x	x		x	x			D
The Family from One End Street	Garnett				x		x	x	x		D
A Family of Foxes	Dillon		x	x	x			x			D
Family Sabbatical	Foster			x			x	x			D
The Family Under the Bridge	Carlson	x			x	x	x	x	x	x	B
Farmer Boy	Wilder			x	x		x				D
Far Out the Long Canal	DeJong			x	x		x				D
The Fast Sooner Hound	Bontemps & Conroy	x		x			x		x		D
The Faun and the Woodcutter's Daughter	Picard			x			x	x			D

TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
The Fearsome Inn	Singer			x	x			x			D
First Adventure	Coatsworth	x		x				x			D
First Bow and Arrow	Colby			x	x		x	x			D
Five Boys in a Cave	Church	x		x	x			x		x	D
Five Children and It	Nesbit	x	x					x			A
The 500 Hats of Bartholmew Cubbins	Seuss		x					x	x		D
Flaming Arrows	Steele			x			x	x		x	D
Floating Island	Parrish	x	x				x	x	x		A
Fog Magic	Sauer				x		x	x		x	D
Follow my Leader	Garfield				x		x	x			D
The Four-Story Mistake	Enright				x		x	x			D
Fox Island	Pinkerton	x	x								A
Freddy the Detective	Brooks	x		x	x		x	x			A
From the Mixed-Up Files of Mrs. . . .	Konigsberg			x	x						D

TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
The Gammage Cup	Kendall			x	x		x	x	x	x	B
The Gauntlet	Welch	x	x								A
Gay-Neck	Mukerji	x		x			x	x			D
Gentle Ben	Morey			x	x			x			D
Ghosts and Goblins	Harper		x	x	x		x		x		D
Ginger Pye	Estes		x	x	x		x	x			D
The Glass Slipper	Farjeon	x					x	x			D
The Golden Footprints	Yashima & Muku	x		x	x		x	x	x		D
The Golden Goblet	McGraw				x			x	x		D
The Golden Name Day	Linquist				x		x		x	x	D
Gone-Away Lake	Enright	x	x	x	x		x			x	A
The Good Master	Seredy	x		x	x	x	x	x	x		B
A Grass Rope	Mayne		x		x		x				D
The Great Geppy	Du Bois	x	x	x	x		x	x			A

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TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
The Great Quillow	Thurber		x	x			x	x			D
The Griffin and the Minor Canon	Stockton		x	x			x	x			D
Grishka and the Bear	Guillet				x		x	x	x		D
The Grizzly	Johnson			x			x	x			D
Guards for Matt	Lord			x	x		x				D
Gulliver's Travels	Swift	x					x	x			D
Half Magic	Eager	x		x	x		x	x	x	x	B
Hans Brinker	Dodge	x		x	x		x	x			A
Hansi	Bemelmans		x	x			x				D
The Happy Orpheline	Carlson	x					x	x			D
Harriet the Spy	Fitzhugh			x	x			x			D
Heidi	Spyri	x	x	x	x	x	x	x	x		C
Henner's Lydia	de Angeli	x		x			x	x			D
Henry and Beezus	Cleary			x	x		x	x			D

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TABLE 6 (continued)

Title	Author	Books Lists									Category
		1	2	3	4	5	6	7	8	9	
Henry and Ribsy	Cleary				x		x	x			D
Henry and the Clubhouse	Cleary			x			x	x			D
Henry and the Paper Route	Cleary			x			x	x			D
Henry Huggins	Cleary	x		x	x		x	x	x		B
Henry Reed	Robertson	x		x		x	x	x	x	x	B
Henry Reed's Babysitting Service	Robertson			x		x		x		x	D
Henry Reed's Journey	Robertson			x		x	x	x	x		B
Henry's Lincoln	Neyhart			x			x	x			D
Here Comes Kristie	Brock	x		x			x				D
Here's a Penny	Haywood	x				x	x	x			D
The Hidden Treasurer of Glaston	Jewett	x	x						x		A
Hills End	Southall		x		x			x			D
Hitty	Field	x		x			x	x	x		A
The Hobbit	Tolkien	x	x	x		x	x	x	x		C

TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
Home is the Sailor	Godden			x			x	x		x	D
Homer Price	McCloskey	x	x	x	x	x	x	x	x	x	C
Honk, the Moose	Stong	x		x	x	x		x	x		D
The Horse and His Boy	Lewis		x				x	x			D
The Horse Without a Head	Berna	x	x		x		x	x	x	x	A
The House at Pooh Corner	Milne	x	x		x	x	x	x	x		A
The House of Sixty Fathers	De Jong	x		x	x	x	x	x	x	x	D
The Hundred Dresses	Estes	x		x	x	x	x	x			D
Hurry Home, Candy	De Jong				x	x	x			x	D
I, Juan de Pareja	Trevino	x	x		x		x	x	x		A
Impunity Jane	Godden	x		x	x	x	x	x		x	D
The Incredible Journey	Burnford	x	x		x	x		x	x		A
Irving and Me	Hoff			x	x		x	x			D
Island of the Blue Dolphins	O'Dell	x	x		x	x	x	x			A

TABLE 6 (continued)

Title	Author	Book Lists 1	2	3	4	5	6	7	8	9	Category
It's Perfectly True	Andersen		x		x	x		x			D
The Janitor's Girl	Friedman				x		x	x			D
Jed	Burchard				x		x	x	x		D
John Billington	Bulla				x		x	x			D
John Treegate's Musket	Wibberley			x	x				x		D
Johnny Tremain	Forbes		x		x	x	x	x		x	D
Jon, the Unlucky	Coatsworth			x		x	x	x			D
Journey Cake	McMeekin			x	x	x	x			x	D
Judy's Journey	Lenski			x		x	x	x			D
The Jungle Book	Kipling	x	x	x	x	x	x	x	x		C
The Jungle Books	Kipling			x	x	x	x				D
Junket	White		x	x	x		x				D
Justin Morgan Had a Horse	Henry			x	x		x	x			D
Just So Stories	Kipling	x	x		x		x	x	x		A

TABLE 6 (continued)

Title	Author	Book Lists 1	2	3	4	5	6	7	8	9	Category
Karl	Mukerji		x	x			x				D
Katie John	Calhoun				x		x	x			D
Kidnapped	Stevenson	x	x		x			x			A
Kildee House	Montgomery	x		x	x		x	x	x		D
The King of the Golden River	Ruskin	x	x	x	x		x	x			A
King of the Wind	Henry	x	x	x	x	x	x	x	x	x	C
Kon Tiki	Heyerdahl		x				x		x		D
The Lance of Kanana	French	x	x				x	x	x		A
Landslide!	Day			x			x	x	x		D
Lassie Come Home	Knight	x	x	x	x		x	x	x		A
The Last Battle	Lewis		x				x	x		x	D
The Last Little Cat	De Jong	x		x			x				D
The Legend of Sleepy Hollow	Irving	x	x	x	x		x	x			A
A Lemon and a Star	Spykman			x	x		x	x			D

TABLE 6 (continued)

Title	Author	1	2	3	4	5	6	7	8	9	Category
				Book Lists							
The Lemonade Trick	Corbett			x	x			x			D
Li Lun	Treffinger				x		x	x	x	x	D
The Light Princess	MacDonald			x	x		x	x			D
Linnets and Valerians	Goudge				x		x	x			D
The Lion, the Witch and the Wardrobe	Lewis	x	x	x	x	x	x	x	x	x	C
The Little Bookroom	Farjeon	x	x	x			x	x		x	A
Little Duke	Yonge	x	x								A
Little Eddie	Haywood	x		x	x		x	x			D
The Little Fishes	Haugaard			x	x			x		x	D
Little Girl With Seven Names	Hunt	x			x		x	x			D
Little House in the Big Woods	Wilder	x		x	x	x	x	x	x	x	B
Little House on the Prairie	Wilder			x	x		x	x			D
The Little Lame Prince	Mulock	x	x				x	x			A
Little League Heroes	Bishop			x			x	x			D

TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
Little Men	Alcott			x	x		x	x			D
Little Navajo Bluebird	Clark				x		x	x	x		D
Little Pear	Lattimore	x	x	x			x	x	x		A
Little Pear and His Friends	Lattimore			x			x	x	x		D
Little Pear and the Rabbits	Lattimore			x			x	x	x		D
The Little Prince	Saint Exupery	x	x				x	x		x	A
A Little Princess	Burnett			x			x	x			D
The Little Riders	Shemin			x	x		x				D
Little Town on the Prairie	Wilder			x	x			x			D
Little Vic	Gates	x	x		x		x	x	x		A
Little White Horse	Goudge		x					x		x	D
Little Witch	Bennett				x		x	x			D
Little Women	Alcott	x	x	x	x	x	x	x	x		C
The Lone Hunt	Steele			x	x		x	x			D

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TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
The Loner	Weir				x		x	x			D
The Long Christmas	Sawyer	x		x	x		x	x	x	x	C
The Long Winter	Wilder			x	x		x	x			D
The Long-Tailed Bear..Legends	Belting			x			x		x		D
Maggie Rose	Sawyer			x	x		x				D
The Magic Fishbone	Dickens	x	x	x			x	x			A
Magic Maize	Buff			x			x	x			D
Magic or Not	Eager			x			x	x			D
Magical Melons	Brink			x			x	x			D
The Magician's Nephew	Lewis	x	x	x			x	x		x	D
Many Moons	Thurber	x	x	x	x		x	x		x	A
Maple Sugar for Windy Foot	Frost	x					x	x			D
Mary Jane	Sterling			x	x		x	x	x		D
Mary Poppins	Travers	x		x	x	x	x	x			C

TABLE 6 (continued)

Title	Author	1	2	3	4	5	6	7	8	9	Category
						Book Lists					
Mary Poppins Comes Back	Travers		x	x	x		x	x			D
Mary Poppins in the Park	Travers		x	x	x		x				D
Mary Poppins Opens the Door	Travers		x			x	x	x		x	D
Masked Prowler	George, J. & J.	x	x	x	x			x			A
Master of Morgana	McLean		x		x				x	x	D
The Matchlock Gun	Edmonds	x	x	x	x	x	x	x	x	x	C
Meet the Austins	L'Engle	x			x				x		D
Melindy's Medal	Faulkner & Becker			x	x		x	x			D
Men of Iron	Pyle		x		x			x			D
The Middle Moffat	Estes			x	x	x	x	x			D
Mine for Keeps	Little	x		x	x	x	x	x			D
The Minnow Leads to Treasure	Pearce		x				x			x	D
Miracles on Maple Hill	Sorenson					x	x	x	x	x	D
Miss Bianca	Sharp		x	x	x		x	x			D

TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
Miss Charity Comes to Stay	Constant			x	x		x				D
Miss Happiness and Miss Flower	Godden						x	x	x		D
Miss Hickory	Bailey	x		x			x	x	x	x	B
Miss Jellytot's Visit	Hunt				x		x	x			D
Miss Osborne the Mop	Gage			x	x		x	x			D
Miss Pickerell and the Geiger Counter	MacGregor			x	x		x				D
Miss Pickerell Goes to Mars	MacGregor	x		x	x		x	x	x		D
Miss Pickerell Goes to the Artic	MacGregor			x			x	x			D
Miss Pickerell Goes Undersea	MacGregor			x			x	x			D
Misty of Chincoteague	Henry		x	x	x		x	x			D
Mr. Popper's Penguins	Atwater, R. & F.	x	x	x	x	x	x	x	x		C
Mr. Revere and I	Lawson			x	x		x	x		x	D
The Moffats	Estes	x	x	x	x	x	x	x	x	x	C
More All-of-a-Kind Family	Taylor			x	x		x	x			D

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TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
The Mousewife	Godden		x				x			x	D
My Brother Stevie	Clymer			x	x			x			D
My Father's Dragon	Gannett	x	x	x	x		x	x	x	x	C
My Side of the Mountain	George	x			x		x	x	x	x	D
National Velvet	Bagnold	x	x								A
The Nightingale	Andersen		x	x			x	x			D
Nkwala	Sharp		x		.		x		x	x	D
Nomusa and the New Magic	Mirsky			x			x	x			D
Noonday Friends	Stolz			x	x		x				D
North to Freedom	Holm			x	x	x	x				D
Ol' Paul, the Mighty Logger	Rounds		x	x			x		x		D
Old One Toe	Baudouy				x		x	x		x	D
Old Yeller	Gipson				x			x	x		D
On the Banks of Plum Creek	Wilder			x	x		x		x	x	D

GROUP 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
Once a Mouse	Brown		x		x	x			x		D
Onion John	Krumgold			x	x		x			x	D
The Ordeal of the Young Hunter	Lauritzen			x	x		x				D
The Orphans of Simitra	Bonzon			x	x		x		x		D
The Orphelines in the Enchanted Castle	Carlson			x			x	x			D
Otis Spofford	Cleary			x	x		x	x			D
The Otter's Tale	Maxwell		x	x			x		x		D
Otto of the Silver Hand	Pyle	x	x	x	x	x		x	x		A
Owls in the Family	Mowat		x	x			x		x		D
Paddle-to-the-Sea	Holling	x	x	x	x		x	x	x	x	C
The Painted Pig	Morrow		x				x	x	x		D
Pancakes - Paris	Bishop	x		x			x	x			D
Panuck, Eskimo Sled Dog	Machetang	x	x		x		x				A
Paul Bunyan	Shephard		x	x		x	x				D

TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
Pecos Bill	Bowman			x		x	x		x	x	D
Pedro, the Angel	Politi						x	x		x	D
Penny and Peter	Haywood				x		x	x			D
The Perilous Road	Steele			x	x	x	x	x	x	x	B
Peter Pan	Barrie	x	x	x	x	x	x	x	x		C
Peter Treegate's War	Wibberley			x	x		x	x	x		D
Pilgrim's Progress	Bunyan (simplified)	x	x			x	x	x			A
Pinky Pye	Estes			x			x	x			D
Pippi Longstocking	Lindgren	x		x	x	x	x	x	x	x	B
The Pirates of the Deep Green Sea	Linklater	x	x								A
The Plain Princess	McGinley			x	x	x	x	x		x	D
A Pony Called Lightening	Mason	x					x	x			D
The Poppy Seed Cakes	Clark	x	x			x	x	x	x		A
Prairie School	Lenski	x		x			x				D

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TABLE 6 (continued)

Title	Author	1	2	3	4	5	6	7	8	9	Category
					Book Lists						
The Prince and the Pauper	Twain	x	x	x	x			x			A
Prince Caspian	Lewis		x				x	x			D
The Princess and Curdie	MacDonald		x	x			x	x			D
The Princess and the Goblin	MacDonald	x	x	x			x	x			A
The Princess and the Lion	Coatsworth			x			x	x			D
The Princesses	Johnson			x			x				D
The Promised Year	Uchida			x	x		x	x			D
The Pushcart War	Merrill			x	x		x	x			D
Queenie Peavy	Burch			x	x		x	x			D
Rabbit Hill	Lawson	x		x	x	x	x	x	x	x	B
Rasmus and the Vagabond	Lindgren			x			x	x			D
The Red Balloon	Lamorisse	x			x		x	x			D
Red Horse Hill	Meader			x	x		x				D
Red Sails to Capri	Weil				x		x		x	x	D

TABLE 6 (continued)

Title	Author	Book Lists 1	2	3	4	5	6	7	8	9	Category
The Reluctant Dragon	Grahame	x	x		x		x	x			A
The Rescuers	Sharp	x	x				x				A
The Return of the Twelves	Clarke			x	x		x	x			D
Ribsy	Cleary	x		x	x		x	x			D
Richard Brown and the Dragon	Bright		x				x	x			D
Riding the Pony Express	Bulla				x		x	x			D
Rifles for Watie	Keith				x				x	x	D
Rip Van Winkle	Irving	x	x		x		x	x			A
The River at Green Knowe	Boston		x	x			x	x			D
The Road to Agra	Sommerfelt	x		x	x		x	x	x		D
Robinson Crusoe	Defoe	x	x	x	x	x	x	x	x		A
Roller Skates	Sawyer	x		x	x		x	x			D
Roosevelt Grady	Shotwell			x			x	x			D
Rootabaga Stories	Sandburg	x		x			x	x			D

TABLE 6 (continued)

Title	Author	1	2	3	4	5	6	7	8	9	Category
						Book Lists					
Sensible Kate	Gates			x	x		x	x			D
Seven Tales	Andersen						x	x	x	x	D
Shadow of a Bull	Wojciechowska	x			x		x	x			D
Shadrach	De Jong	x			x		x			x	D
Shen of the Sea	Chrisman			x			x	x			D
The Shy Stegosaurus of Indian Springs	Lampman			x	x			x			D
The Silver Chair	Lewis						x	x			D
Silver Chief	O'Brien	x		x	x		x	x			D
Simba of the White Mane	Arundel			x			x	x			D
The Singing Hill	De Jong	x		x			x	x	x		D
The Singing Tree	Seredy				x		x	x			D
Smoky, the Cow Horse	James	x	x	x	x		x	x	x		A
Snow Treasure	McSwigan	x		x	x		x	x			D
Snowbound With Betsy	Haywood			x			x	x			D

TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
Rufus M.	Estes	x		x	x	x	x	x			A
Run, Westy, Run	Alcock			x	x		x	x			D
The Saturdays	Enright			x	x	x	x	x		x	B
The Saucepan Journey	Unnerstad			x			x	x			D
School Bell in the Valley	Carlson			x			x	x			D
Screwball	Armer			x	x		x	x			D
Sea Captain from Salem	Wibberley			x	x			x	x		D
Sea Pup	Binns			x	x	x	x				D
Sea Star	Henry		x	x	x		x				D
Seabird	Holling	x					x	x			D
The Secret Garden	Burnett	x		x	x		x	x			D
The Secret Language	Nordstrom	x		x	x		x	x			D
Secret of the Andes	Clark	x			x		x	x	x	x	D
The Secret River	Rawlings		x	x			x	x		x	D

TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
Snowshoe Paws	Johnson			x			x	x			D
Sons of the Arctic	Wilkinson	x	x								A
Space Cat	Todd	x		x	x		x	x			D
The Space Ship Under the Apple Tree	Slobodkin	x			x		x	x			D
A Spell is Cast	Cameron			x	x		x				D
Spiderweb for Two	Enright			x			x	x			D
Spring Begins in March	Little			x	x			x			D
Starbuck Valley Winter	Haig-Brown	x	x								A
Steel Magic	Norton			x	x			x			D
Storm from the West	Willard			x	x		x	x			D
Stormy, Misty's Foal	Henry			x			x	x			D
The Story of Doctor Dolittle	Lofting	x	x	x			x		x		A
The Story of Ferdinand	Leaf		x	x	x		x		x		D
The Story of Holly and Ivy	Godden		x	x			x				D

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TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
The Story of Serapina	White		x				x		x		D
The Story of the Amulet	Nesbit	x	x								A
Stowaway to the Mushroom Planet	Cameron			x	x			x			D
A Stranger at Green Knowe	Boston		x	x	x		x	x			D
Strawberry Girl	Lenski	x		x	x		x	x	x		D
Stuart Little	White	x	x	x			x	x			A
The Summer Birds	Farmer				x			x	x		D
The Superlative Horse	Merrill			x			x	x			D
Swallows and Amazons	Ransome	x	x	x	x			x			A
Swiss Family Robinson	Wyss	x	x	x	x		x	x	x		A
The Sword in the Tree	Bulla				x		x	x			D
Takao and Grandfather's Sword	Uchida			x	x		x				D
Talargain	Gard			x	x		x				D
Tales of Christophilos	Nankivell						x	x		x	D

TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
The Talking Cat	Carlson	x	x	x	x	x	x	x		x	A
Taran Wanderer	Alexander			x	x			x			D
Tatsinda	Enright	x					x	x			D
That Jud!	Bragdon				x	x	x	x			D
Thee, Hannah	de Angeli	x			x		x	x	x	x	D
Theras and His Town	Snedeker		x			x	x				D
There is a Tide	Bragdon				x			x	x		D
These Happy Golden Years	Wilder				x	x	x				D
Thimble Summer	Enright						x				D
The Thing at the Foot of the Bed	Leach	x			x	x		x	x		D
Thirteen Ghostly Yarns	Sechrist			x	x	x			x		D
Thirty-one Brothers and Sisters	Mirsky				x	x		x	x	x	D
This Boy Cody	Wilson			x	x	x		x	x		D
This Way to Christmas	Sawyer				x			x	x		D

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TABLE 6 (continued)

Title	Author	Book Lists									Category

Title	Author	1	2	3	4	5	6	7	8	9	Category
Three Stuffed Owls	Robertson	x		x				x	x		D
Thumbelina	Andersen		x		x		x	x	x		D
The Tide in the Attic	Rhijn			x	x		x				D
Tikta 'liktak	Houston	x	x	x							A
Time at the Top	Ormondroyd				x	x		x	x		D
Toby Tyler	Otis				x	x		x	x		D
Told Under the Blue Umbrella	ACEI	x		x				x	x		D
Told Under the Magic Umbrella	ACEI	x						x	x		D
Tom's Midnight Garden	Pearce			x		x		x	x	x	D
Tough Enough	Carroll	x		x	x	x		x	x		D
The Tough Winter	Lawson							x	x	x	D
The Treasure in the Little Trunk	Orton	x						x	x		D
Treasure Island	Stevenson	x	x	x	x	x		x	x	x	A
Treasure of Green Knowe	Boston				x	x		x	x	x	D

TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
The Treasurer Seekers	Nesbit		x				x	x	x		D
Tree in the Trail	Holling	x		x	x		x	x			D
A Tree for Peter	Seredy	x					x	x			D
The Tree of Freedom	Caudill				x				x	x	D
Treegate's Raiders	Wibberley			x	x			x	x		D
Twenty and Ten	Bishop	x		x	x		x	x			D
Twenty-One Balloons	Du Bois	x	x	x	x	x	x	x		x	C
Twenty Thousand Leagues Under the Sea	Verne	x	x					x	x		A
Two and Two are Four	Haywood				x		x	x			D
Two Little Savages	Seton	x	x								A
Two on an Island	Bradbury	x		x	x		x	x			D
The Two Uncles of Pablo	Behn				x		x	x			D
The Ugly Duckling	Andersen				x		x	x			D
Underground Alley	Mayne	x	x								A

TABLE 6 (continued)

Title	Author	1	2	3	4	5	6	7	8	9	Category
Understood Betsy	Canfield	x	x	x			x	x			D
The Velvet Room	Snyder			x			x	x			D
The Velveteen Rabbit	Williams	x					x	x			D
Viking Adventure	Bulla			x	x		x	x			D
The Voyage of the Dawn Treader	Lewis		x				x	x			D
The Voyages of Doctor Dolittle	Lofting		x	x			x				D
Vulpes the Red Fox	George		x	x	x	x	x	x		x	D
The Wahoo Bobcat	Lippincott		x			x	x		x		D
Walk the World's Rim	Baker			x	x	x	x				D
Warrior Scarlet	Sutcliff	x	x					x		x	A
The Waterbabies	Kingsley		x				x	x			D
We Couldn't Leave Dinah	Treadgold	x	x								A
Wee Gillis	Leaf	x	x	x	x		x	x			D
The Whale People	Haig-Brown	x	x		x						A

TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
"What then, Raman?"	Arora			x	x	x		x	x		D
The Wheel on the School	De Jong	x		x	x	x	x	x	x	x	B
The White Bungalow	Sommerfelt			x			x	x			D
A White Heron	Jewett			x	x		x	x			D
The White Stag	Seredy		x	x		x	x				D
White Stallion of Lipizza	Henry			x			x	x			D
Who's in Charge of Lincoln	Fife			x	x		x	x			D
The Wicked Enchantment	Benary-Isbert		x		x		x	x			D
A Wild Goose Tale	Gage			x			x		x		D
The Wild Swans	Andersen		x	x		x	x	x			D
Wilderness Champion	Lippincott	x	x	x	x	x	x	x			A
William Tell and His Son	Hurliman			x	x			x			D
Willie and the Wildcat Well	Constant			x		x	x	x			D
The Willow Whistle	Meigs	x		x		x	x	x			D

TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
Yankee Doodle's Cousins	Malcolmson				x	x	x		x		D
The Year of the Christmas Dragon	Sawyer			x			x	x			D
The Yearling	Rawlings		x			x		x	x		D
Yonie Wondernose	de Anglei				x		x	x			D
Yugoslav Mystery	Catherall			x	x		x	x			D
Zeee	Enright			x			x	x			D
Zeely	Hamilton			x			x	x			D

TABLE 6 (continued)

Title	Author	Book Lists									Category
		1	2	3	4	5	6	7	8	9	
The Wind in the Willows	Grahame	x	x	x	x	x	x	x	x		C
The Wind on the Moon	Linklater	x	x								A
The Winged Watchman	Stockum	x		x	x		x	x	x		D
Winnie-the-Pooh	Milne	x	x		x		x	x	x		A
Winter Danger	Steele			x		x	x	x		x	B
The Witch of Blackbird Pond	Speare				x		x	x	x	x	D
The Wizard of Oz	Baum	x		x	x			x			D
The Wolves of Willoughby Chase	Aiken			x	x		x	x			D
The Wonder Clock	Pyle		x	x	x		x	x	x		D
The Wonderful Adventures of Nils	Lagerlof		x				x	x			D
The Wonderful Flight to the Mushroom Planet	Cameron			x	x		x	x	x		D
The World of Pooh	Milne						x		x		D
A Wrinkle in Time	L'Engle	x			x			x	x		D

CHAPTER IV

PROCEDURE OF THE STUDY FOLLOWING
IDENTIFICATION OF FICTION

Described in this chapter is the sample of books selected from

the fiction identified in Chapter III. Also the process by which

similes were identified in these books is recorded. Finally reported

is the procedure by which research questions two to nine were

applied to the similes.

THE SAMPLE OF BOOKS

From the total population of 562 titles listed in Table 6 a

stratified random sample of twenty books was drawn as described later

in this section. Because all of the similes in the book sample were

to be surveyed, it was felt that twenty books was the largest

manageable size of sample.

In Table 7 the titles of these 20 books, selected from the

total of 562, are listed alphabetically. The author's name and the

date of the first publication of the book is shown next, followed by

the number of pages of text in the book.

The dates of the books range from as early as 1881 to 1969.

Between Heidi in 1881 and The House at Pooh Corner, 47 years elapsed.

While Thirteen Ghostly Yarns was published in 1942, some of the tales

compiled in it by Elizabeth Sechrist, such as the selection from

Shakespeare's Hamlet, are very much older. A Pony Called Lightning

TABLE 7

SAMPLE OF TWENTY BOOKS ALPHABETIZED

Title	Author	Date	Number of Pages
Amahl and the Night Visitors	Frances Frost	1952	82
The Bears on Hemlock Mountain	Alice Dalgliesh	1952	58
The Bushbabies	William Stevenson	1965	278
Eagle Feather	Clyde Bulla	1953	88
The Eagle of the Ninth	Rosemary Sutcliff	1954	255
Ellen and the Gang	Frieda Friedman	1963	183
Gone-Away Lake	Elizabeth Enright	1957	180
Half Magic	Edward Eager	1954	215
Heidi	Johanna Spyri	1881	320
The House at Pooh Corner	A. A. Milne	1928	178
Impunity Jane	Rumer Godden	1955	42
The Little Fishes	Erik Haugaard	1967	215
Little Pear and the Rabbits	Eleanor E. Lattimore	1956	113
Little Witch	Anna E. Bennett	1953	116
Nkwala	Edith L. Sharp	1958	119
A Pony Called Lightning	Miriam E. Mason	1948	137
The Red Balloon	Albert Lamorisse	1956	43
The Return of the Twelves	Pauline Clarke	1962	239
Thirteen Ghostly Yarns	Editor, Elizabeth Sechrist	1942	197
The Ugly Duckling	Translator, Lilian Moore	1969	42

was published in the late 1940's. Of the remaining sixteen books in

the sample, eleven were published between 1950 and 1959, and five were

published during the 1960's. However, Lilian Moore's The Ugly

Duckling is a new English version of an old tale by Hans Christian

Anderson. There is no firm data to indicate that Canadian school

children are reading only books published in a particular period of

time. So a sample of books published over eighty-eight years may

include some attending variations of similes that children still read.

Books in the sample vary in length from 42 to 320 pages of

printed text with the average being 155 pages. The length of a book

may affect the similes included. Books of varying length are found

on the library shelf and this fact is reflected in the sample.

The backgrounds of the stories vary. Amahl and the Night

Visitors is Frost's narrative adaptation of Menotti's opera.

Lamorisse's The Red Balloon is a translation from the French movie

"Le Ballon Rouge." Books such as The House at Pooh Corner, Impunity

Jane, Little Witch, Half Magic, The Return of the Twelves are

fanciful.

The settings of the books are diverse ethnically, historically

and geographically. Amahl and the Night Visitors concerns imaginary

happenings in Palestine at the time of Christ's birth. Through The

Bushbabies, the reader is exposed to many aspects of life in Kenya.

The Eagle of the Ninth carries the reader back to old England under

Roman legions. In Heidi one becomes acquainted with Switzerland as

one becomes acquainted with China in Little Pear and the Rabbits.

Paris impresses the reader through <u>The Red Balloon</u> while the pathetic
condition of beggar children in war-torn Italy grips the reader in
<u>The Little Fishes</u>. <u>Eagle Feather</u> and <u>Nkwala</u> tell of North American
Indian boys. The problems of growing up in a modern inner-city are
poignantly portrayed in <u>Ellen and the Gang</u>.

This diversity in the settings and backgrounds of the books
in the sample lends it strength as a cross section of the diversity
found in fiction for children. Reading problems may arise for the
reader as he adjusts vicariously to the environment of each story and
the attending variations in the similes it presents to him.

The sample of twenty books was drawn randomly using a table
of random numbers (Wallis and Roberts, 1963, p. 632) reading down the
last three digits of the columns beginning at column sixteen. How-
ever, the sample was stratified to maintain the same proportions of
the books of Categories A, B, C, and D as were found in the total
population. This was an attempt to keep the sample as representative
of the total population as possible. As can be seen in Table 8, three
quarters of the books occurred in Category D indicating they were not
particularly favoured either on American or Canadian lists. Because
each book in the total population was considered equal with each other
book, it seemed that the large number of books considered Category D
necessarily had to be reflected in the sample. Thus fifteen of the
twenty books of the sample came from Category D. Three of the twenty
books were those particularly preferred on the Canadian lists
(Category A). One book was particularly preferred on American lists
(Category B), and one book was heavily favoured on both American and

Canadian lists (Category C).

TABLE 8

PROPORTIONS OF BOOKS IN POPULATION AND SAMPLE

	A	B	Categories C	D	Total
Number of titles in total population	79	25	23	435	562
Proportion of twenty books	2.81	0.89	0.85	15.51	20
Number of books in random sample	3	1	1	15	20

In Table 9, the twenty books are rearranged in order of the category in which they belonged and then by the year in which they were published.

Heidi, the earliest book published in this sample, was the book selected in Category C indicating its very high recommendation on Canadian and American lists. The books particularly recommended by Canadian lists spanned nearly forty years of publishing from 1928 to 1965. The book representing the category of books particularly recommended by American lists was published in 1954. The remaining books dated from 1942 to 1969, half of the books being published in the 1950's.

The books representing Categories A, B, and C (indicating high recommendation) varied in length from 178 to 320 pages with Heidi being the longest. Only a third of the books in Category D had over 178

pages. This indicates that the most highly recommended books in this sample tend to be longer than average length.

IDENTIFICATION OF SIMILES
IN THE BOOKS

In each of these twenty books the researcher circled and numbered in the margin each word "as" and "like" as they occurred in the text with the following exceptions:

1. In a negative setting, i.e. "not like" or "not as,"

2. "Like" used as a verb, or meaning "for example,"

3. "As" meaning "for," "such as," "same as," "concerning," "which," "when," "while," "because," "what," "as well as," "as soon as," "as long as." "as far as."

According to the researcher's definition of "simile," it must necessarily contain the linking word "as" or "like." Thus each circled link was considered a simile possibility. (Many of these "simile possibilities" were extremely remote possibilities as many kinds of non-simile expressions were included. Thus, it was anticipated that in the identification of similes, a large proportion of these "possibilities" would be discarded). The researcher identified each of the 1458 simile possibilities as simile or non-simile using the definition stated in Chapter I. Two other judges, each an experienced elementary school teacher doing work in reading at the graduate level, worked independently through the same process. Of the 1458 simile possibilities, 769 were agreed upon unanimously as being similes and these became the total population of similes. The judges found that

TABLE 9

SAMPLE OF TWENTY BOOKS BY CATEGORIES AND DATES

Category	Title	Date	Pages
A	The House at Pooh Corner	1928	178
A	Gone-Away Lake	1957	180
A	The Bushbabies	1965	278
B	Half Magic	1954	215
C	Heidi	1881	320
D	Thirteen Ghostly Yarns	1942	197
D	A Pony Called Lightning	1948	137
D	Amahl and the Night Visitors	1952	82
D	The Bears on Hemlock Mountain	1952	58
D	Eagle Feather	1953	88
D	Little Witch	1953	116
D	The Eagle of the Ninth	1954	255
D	Impunity Jane	1955	42
D	Little Pear and the Rabbits	1956	113
D	The Red Balloon	1956	43
D	Nkwala	1958	119
D	The Return of the Twelves	1962	239
D	Ellen and the Gang	1963	183
D	The Little Fishes	1967	215
D	The Ugly Duckling	1969	42

most of the discarded simile possibilities were comparisons of two things not sufficiently dissimilar. For example, in A Pony Called Lightning (Mason, 1948, p. 89), one horse says to another horse, "When you are big like I am, you can eat real corn." This was not considered to be a simile, which is an expression of similarity between the dissimilars, but a comparison of similar creatures different in size. The inter-judge reliability was calculated according to the Arrington formula (1932, cited by Feifel and Lorge, 1950, p. 5). The formula is $\frac{2 \text{ x agreements}}{2 \text{ x agreements} + \text{disagreements}}$. The percentages of agreement between the three judges was as follows:

TABLE 10

PERCENTAGES OF AGREEMENT BETWEEN JUDGES

Independent Judges	Percentage of Agreement
1* + 2	93.06%
1 + 3	91.72%
2 + 3	89.66%

*Judge 1 was the researcher.

Other studies using this formula were examined to determine acceptable percentages of agreement. On the basis of such studies (Feifel and Lorge, 1950; Voice, 1968; Burt, 1971), it seemed that the percentages of agreement shown in Table 10 may be considered acceptable for the purposes of this study.

pages in the book. To find the density of similes per thousand words, a one thousand word sample was taken from the beginning of each fifth of a book. It was thought that these divisions were sufficiently small to reflect simile density through the book. The number of similes in these five samples was counted and then divided by five to arrive at the average density of similes per one thousand words. Books were classified as older or recent according to the following definitions:

1. "Older" books were those published in or prior to 1954. These books would have been published at least five years prior to the birth of a child who became eleven years old in 1970 and thus contain ideas possibly current before the life time of a child in an intermediate grade today.

2. "Recent" books were those published in or following 1955. These books would have been published less than five years before the birth or within the life time of a child who became eleven years old in 1970 and so probably contain ideas relevant during the life span of a child now in an intermediate grade.

"Are similes evenly distributed throughout a book?" was the fourth question posed by the writer of this study. By knowing the precise location of each simile in the twenty books (see Appendix A) the writer was able to calculate for each book how many similes occurred in each fifth, how often more than one simile occurred on a page, and how often similes occurred in clusters. A simile cluster was defined as at least two similes in which the link of one simile is not more than three lines distant from the link of the succeeding

The location of each of the 769 similes by the page and line of the book in which it occurs is listed in Appendix A.

DATA COLLECTION AND ANALYSIS

A major concern of Chapter II was the explanation of the rationale behind the posing of each research question. Thus this section deals not with "why" each question was asked, but "how" the answers were obtained.

The First Question

In Chapter III the procedure was related for identifying fiction considered suitable for children in the intermediate grades that is commonly recommended on lists used for book selection in Canadian elementary school libraries. In this chapter there will be no further discussion of question one.

The Second, Third and Fourth Questions

These questions dealt with the similes in each of the twenty books in a quantitative way. Question two, "How many similes occur in a book?" was answered for each book by a count of the expressions considered to be similes by the unanimous opinion of the three judges.

The third question asked whether or not similes occurred as often in recent books as they did in older books when the density of similes per page and per thousand words was considered. Finding the density of similes per page involved simple averaging calculations for each book using the total number of similes and the total number of

simile in the text in which they occur.

The Fifth, Sixth, Seventh, Eighth, and Ninth Questions

These questions dealt with similes in a qualitative way. Each of the 769 similes in the twenty books was assigned a number. Fifty of the similes were selected by using a table of random numbers (Wallis and Roberts, 1963) entering at row 113, columns three, four and five and reading down the columns. It seemed to the writer that fifty similes was the maximum manageable number for a more detailed description. These similes are quoted in their immediate contexts in Appendix B.

Shown in Table 11 is the number of similes from each of the twenty books selected in the random sample of fifty for qualitative description. The sample of fifty similes seemed quite representative numerically of the total population of 769 similes. Any book containing more than eleven similes is represented in the sample. To maintain the same proportion of similes in the sample population that they had in the total population, Bushbabies, The Eagle of the Ninth and Gone-Away Lake would need to total twenty-nine similes in the sample population. They total slightly more than this with thirty-three similes. Similes from twelve of the twenty books were included.

Each of research questions five to nine was applied to each of the fifty similes drawn in the random sample. Question five reads, "In what patterns do the elements of similes occur?" Each simile was analyzed for its arrangement of subject, vehicle, link and commonalities and the pattern noted by the initial of the element.

TABLE 11

DISTRIBUTION OF SIMILES IN POPULATION AND SAMPLE

Book Titles	Similes in Total Population	Similes in Sample
Amahl and the Night Visitors	5	-
The Bears on Hemlock Mountain	2	-
The Bushbabies	164	11
Eagle Feather	11	-
The Eagle of the Ninth	174	14
Ellen and the Gang	4	2
Gone-Away Lake	109	8
Half Magic	10	-
Heidi	36	2
The House at Pooh Corner	2	-
Impunity Jane	7	1
The Little Fishes	32	3
Little Pear and the Rabbits	9	-
Little Witch	17	1
Nkwala	55	2
A Pony Called Lightning	27	2
The Red Balloon	2	-
The Return of the Twelves	50	2
Thirteen Ghostly Yarns	52	2
The Ugly Duckling	1	-
Totals	769	50

For the simile, "The archaeologist craned forward like an ostrich" (Stevenson, 1965, p. 11), the pattern of elements was diagrammed as SCLV. Some patterns were found to be simple and some complex. The simile above is an example of a simile following a simple pattern as it has a single subject, commonality, link and vehicle. A simile with two vehicles, for example, was considered to follow a complex pattern. Patterns of elements are explained in greater detail in Chapter V.

The writer queried in question six how often the commonalities of subject and vehicle were stated in the simile and/or implied in the context of the simile. For each of the fifty similes the writer, on the basis of her own judgment, noted commonalities that were stated in the simile itself and/or implied within one page preceding and one page following the simile.

To answer question seven, "What are the subjects and vehicles of similes?" the subjects and vehicles were all classified according to the categories in Figure 12. The decisions of classification were based on the joint opinion of the researcher and another elementary school teacher involved in graduate research in the field of reading.

```
                          All subjects and
                           all vehicles
                                |
         Concrete               |          Non-Concrete
    ┌─────────────────┐                   ┌────────────────────────┐
Person   Animal   Object              Abstract    Action    Other
```
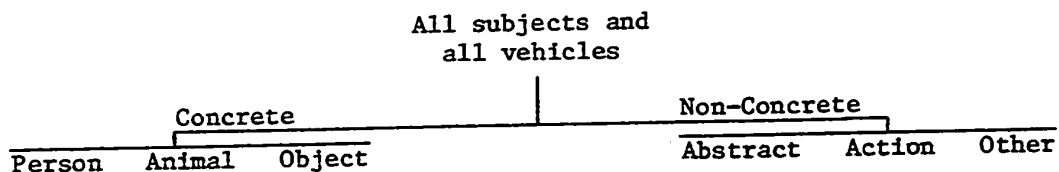
FIGURE 12

CLASSIFICATION OF SUBJECTS AND VEHICLES OF SIMILES

"Concrete" subjects and vehicles are those which take up space as a solid, a liquid or a gas. They were categorized as:

1. "Person" if the term applied to humans, a human or part of a human,

2. "Animal" if the term applied to members, a member or part of a member of the animal kingdom other than human,

3. "Object" if the term applied to any other concrete item other than person or animal.

"Non-concrete" subjects and vehicles are those which do not take up space as a solid, a liquid, or a gas. They are categorized as:

1. "Action" if the term applied to some movement or a condition of being moved (it is only immediately available to the five senses in that something concrete is involved in the movement),

2. "Abstraction" if the term applied to a quality, condition or idea not immediately available to any of the five senses,

3. "Other" if the term applied to any non-concrete concept which was not action or abstraction.

"How often does vocabulary uncommon in children's reading material occur in similes, and are clues to the meanings of uncommon words provided in the context?" was question eight. To answer this question each word in each of the fifty similes of the random sample was checked against Thorndike and Lorge's The Teacher's Word Book of 30,000 Words. All words which had a score of less than ten in the General column or less than sixty in the Juvenile column were listed as uncommon. According to Lorge and Thorndike these words would not

the fifty similes that were represented by pronouns. Where this occurred the number of words between the pronoun and its antecedent was noted.

The Tenth Question

"What functions do similes seem to perform in a book and what proportion of the total similes in a book perform each function?" was question ten. The researcher selected The Little Fishes for this informal analysis because it seemed that to a large extent this author had depended on figures of speech in developing the story. It may indeed be rare for figures of speech to function so crucially in the development of a story; but the researcher chose The Little Fishes to demonstrate that this situation was possible. For the child reading this book, it would seem particularly critical that he have some ability to interpret similes.

SUMMARY

Described in this chapter was the sample of twenty books drawn from the total population of 562 titles of fiction. The twenty books varied widely in date of publication, number of pages, background and the setting of the story. The sample was randomly stratified. This was to keep the sample representative of the proportions of the total population of books that were particularly favoured on Canadian lists, on American lists, on Canadian and American lists, on neither Canadian nor American lists.

Next related was the manner in which all the similes in the

occur in the reading material of children in intermediate grades frequently enough for them to be definitely familiar (Thorndike and Lorge, 1959, p. x).

Any clue to the meaning of an uncommon word provided in the context (the page preceding and the page following the simile) was noted. Specifically these clues included examples, synonyms, explanations and related words. An example of the latter type is the word "church" found in the context of the unfamiliar word "spire."

The writer found that the list by Thorndike and Lorge had its limitations. It was first compiled in the early part of this century and it seems no major revisions have been made since the 1940's. Because the English language is never static, the familiarity of children with particular words must vary constantly. For example, such words as "zebra," "swimmer," "web" and "violin" probably would occur frequently in modern fiction and would be in the reading vocabulary of the majority of children in the intermediate grades today. Certain words may have become less familiar to children due to their occurring less frequently in printed material for the child reader. Since the completion of the present study a more up-to-date vocabulary list has been published. Now available is The American Heritage Word Frequency Book (1972) edited by Davies, Richman and Carroll.

Question nine read, "How often is the subject of a simile represented by a pronoun and how many words separate the pronoun from its subject antecedent?" A simple count was taken of the subjects of

twenty books were identified. Three judges read all the simile possibilities. Only those which were similes in the unanimous opinion of the three judges, working independently, were considered to be similes.

The third section of the chapter described how the research questions were applied to similes. The quantitative aspect included all 769 similes in the twenty books. Fifty similes randomly selected were qualitatively described. All the similes in a single book were used in the functional description.

CHAPTER V

THE DESCRIPTION OF SIMILES

In this chapter the findings of the study are reported as
follows:

1. A quantitative description of the similes in the sample
of twenty books to answer research questions two, three and four,

2. A qualitative description of the characteristics of fifty
similes randomly selected from the twenty books in answer to questions
five through nine,

3. A functional description of all the similes found in a
single book to answer question ten.

QUANTITATIVE DESCRIPTION OF THE SIMILES

Each of the 769 similes in the sample of twenty books tabu-
lated with its location by page and line as recorded in Appendix A
provided the data for answers to research questions two, three and
four.

Research Question Two

"How many similes occur in a book?" In Table 12 the titles
of the twenty books are arranged alphabetically. Each title is
followed by a number that was assigned to that book and which will
represent that book in tables presented later. Following the pub-
lishing date is the total number of similes found within each book.

TABLE 12

FREQUENCY OF SMILES IN SAMPLE OF BOOKS

Book Title	Book No.	Date Published Older 1954-	Date Published Recent 1955+	Total No. of Similes In Book	No. of Pages In Book	Density of Similes Per Page	Density of Similes Per 1,000 Words
Amahl and the Night Visitors	1	1952		5	82	.061	1.0
The Bears on Hemlock Mountain	2	1952		2	58	.034	0.4
The Bushbabies	3		1965	164	278	.594	3.2
Eagle Feather	4	1953		11	88	.125	1.6
The Eagle of the Ninth	5	1954		174	255	.682	1.4
Ellen and the Gang	6		1963	4	183	.022	0.0
Gone-Away Lake	7		1957	109	180	.609	1.8
Half Magic	8	1954		10	215	.047	0.4
Heidi	9	1881		36	320	.113	0.2
The House at Pooh Corner	10	1928		2	178	.011	0.0
Impunity Jane	11		1955	7	42	.170	1.4

TABLE 12 (continued)

Book Title	Book No.	Date Published Older 1954-	Date Published Recent 1955+	Total No. of Similes In Book	No. of Page In Book	Per Page	Density of Similes Per 1,000 Words
The Little Fishes	12		1967	32	215	.149	0.6
Little Pear and the Rabbits	13		1956	9	113	.080	0.6
Little Witch	14	1953		17	116	.147	1.0
Nkwala	15		1958	55	119	.466	2.2
A Pony Called Lightning	16	1948		27	137	.198	1.8
The Red Balloon	17		1956	2	43	.044	1.1
The Return of the Twelves	18		1962	50	239	.210	1.2
Thirteen Ghostly Yarns	19	1942		52	197	.265	1.0
The Ugly Duckling	20		1969	1	42	.024	0.3
Totals				769	3100	.248	1.1

The number of similes varied widely from 1 in The Ugly Duckling to 174 in The Eagle of the Ninth. Half of the books had fewer than a dozen similes while seven books had between seventeen and fifty-five similes. Three books contained over 100 similes each, together containing a total of 447 similes. With a total of 769 similes in the twenty books the average number of similes found in each book was 38.

It would seem that in reading some of these books a child would confront a considerable number of similes.

Research Question Three

"Do similes occur as often in recent books as compared to older books according to their density?" That is, are authors of the books in the sample tending to use simile more liberally or less so? In Table 12 following the number of similes and the number of pages, information on the density of similes in each book is presented. The average number of similes per page in the over-all calculation is 0.248 while the over-all density of similes per thousand words is 1.1. This means that a reader of this sample of books may expect on the average to encounter a simile nearly every four pages and at least once in one thousand words. This finding becomes more significant when one realizes that a single simile often involves many words and some similes involve whole paragraphs.

It may be noted from Table 12 that ten of the twenty books were considered older as they were published in or prior to 1954. Ten books were considered recent as they were published in or since 1955.

In Table 13 the least and the greatest density of similes for the ten older and the ten recent books is shown.

TABLE 13

RANGE OF SIMILE DENSITY IN BOOK SAMPLE

	Per Page		Per Thousand Words	
	Least	Greatest	Least	Greatest
-1954 Older books	.011	.682	0.0	1.8
1955+ Recent books	.022	.609	0.0	3.2

It does not appear that there was much difference in the range of simile density found in these older books as compared to that found in the more recent books. While some authors of both the older and the recent books used simile to a considerable extent, the amount of simile used by other authors of either the older or the recent books was practically negligible. In some of the older books the density of similes was nearly thirty times the density of similes in other older books. This was also true of the more recently written books. The density of similes then in some of the books was far greater than the density of similes in other books whether they were recent or older.

However, a composite comparison between the ten older books and the ten recent books on the basis of the frequency of similes in either group produced some interesting results as indicated in

In each fifth of a book. Beside each book number in Table 15 appears the number of similes in each fifth and the percentage this is of all the similes in the book. From the totals at the bottom on the table it would appear that the section of the book in which the twenty authors used similes most frequently was the first section. Similes were used the least frequently in the central section. In fifteen of the twenty books the smallest or nearly smallest proportion of the similes occurred in the middle section. However, this over-all pattern of distribution is suggestive only, rather than clearly indicative. Only forty-four similes are involved in the difference between the total numbers in the first sections and the central sections of the twenty books. While the over-all pattern of distribution noted above is reflected to some extent in the simile distribution of individual books, it does not seem to be a reliable predictor of these individual patterns. So a reader of one of these books must adjust to the fluctuation of simile distribution in that book.

On a page. The second part of question four dealt with whether or not more than one simile occurred on a page. From question three it was observed that a child could expect to encounter on the average one simile every three to five pages in his reading of this sample of fiction. However, from Table 16 it may be observed that these authors did not neatly deposit a single simile every third, fourth or fifth page. In this table information is presented for each book showing how many pages contained zero, one, two, three, four or five similes; what percentage this number was of the total number of pages in the

Table 14.

TABLE 14

FREQUENCY OF SIMILES IN BOOKS
OLDER AND RECENT

	Total		Average No. of Similes	
	Pages	Similes	Per Page	Per 1,000 Words
-1954 Older Books	1646	336	0.204	0.88
1955+ Recent books	1454	433	0.298	1.30

Although the older books totalled nearly two hundred pages more than the recent books they contained nearly one hundred similes fewer than the latter. Taking the total sample into consideration then, a reader would encounter one simile on approximately every five pages of one of the older books, and every three or four pages in one of the recently published books. The calculations for density of similes in a thousand words supports this finding. For the recent books simile density per thousand words was nearly twice as much as for the older books.

Research Question Four

"Are similes evenly distributed throughout a book?" This question was answered from three points of view, the first dealing with distribution of similes among the fifths of each book.

TABLE 15

DISTRIBUTION OF SIMILES WITHIN EACH BOOK

Book No.	First No.*	First %**	Second No.	Second %	Third No.	Third %	Fourth No.	Fourth %	Fifth No.	Fifth %	Total No. of Similes	Percentage of Total in Sample
1	5	100.0	-	-	-	-	-	-	-	-	5	.7
2	-	-	-	-	-	-	2	100.0	-	-	2	.3
3	41	25.5	30	18.2	29	17.6	34	20.6	30	18.2	164	21.4
4	4	36.3	2	18.2	-	-	3	27.3	2	18.2	11	1.4
5	29	16.7	37	21.2	21	12.1	48	27.6	39	22.4	174	22.6
6	-	-	-	-	1	25.0	-	-	3	75.0	4	.5
7	25	22.9	25	22.9	25	22.9	19	17.5	15	13.8	109	14.2
8	1	10.0	1	10.0	4	40.0	1	10.0	3	30.0	10	1.3
9	11	30.6	4	11.1	5	13.9	9	25.0	7	19.4	36	4.7
10	-	-	1	50.0	-	-	1	50.0	-	-	2	.3
11	-	-	1	14.3	4	57.1	-	-	2	28.6	7	.9

*"No." refers to the number of similes in that fifth of the book.

**"%" refers to the percentage that number of similes is of all the similes in the book.

TABLE 15 (continued)

Book No.	First No.	First %	Second No.	Second %	Third No.	Third %	Fourth No.	Fourth %	Fifth No.	Fifth %	Total No. of Similes	Percentage of Total in Sample
					Fifths of a Book							
12	5	15.6	8	25.0	5	15.6	9	28.2	5	15.6	32	4.2
13	-	-	4	44.5	2	22.2	3	33.3	-	-	9	1.2
14	1	5.9	6	35.3	1	5.9	6	35.3	3	17.6	17	2.2
15	15	27.3	17	30.9	8	14.5	5	9.1	10	18.2	55	7.1
16	5	18.5	9	33.4	5	18.5	5	18.5	3	11.1	27	3.5
17	-	-	1	50.0	1	50.0	-	-	-	-	2	.3
18	20	40.0	8	16.0	7	14.0	5	10.0	10	20.0	50	6.5
19	11	21.2	10	19.2	11	21.2	8	15.3	12	23.1	52	6.7
20	-	-	-	-	-	-	-	-	1	100.0	1	.1
Totals	173		164		129		158		145		769	
% of Totals		22.6		21.3		16.8		20.5		18.8		100.0

TABLE 16

NUMBER OF SIMILES ON A PAGE

Book No.		0 No.	0 %	1 No.	1 %	2 No.	2 %	3 No.	3 %	4 No.	4 %	5 No.	5 %	Totals
1	Pages	80	97.6	-	-	1	1.2	1	1.2	-	-	-	-	82
	Similes	-	-	-	-	2	40.0	3	60.0	-	-	-	-	5
2	Pages	56	96.6	2	3.4	-	-	-	-	-	-	-	-	58
	Similes	-	-	2	100.0	-	-	-	-	-	-	-	-	2
3	Pages	168	60.3	68	24.5	31	11.2	10	3.6	1	.4	-	-	278
	Similes	-	-	68	41.6	62	37.8	30	18.3	4	2.3	-	-	164
4	Pages	79	89.7	7	8.0	2	2.3	-	-	-	-	-	-	88
	Similes	-	-	7	63.6	4	36.4	-	-	-	-	-	-	11
5	Pages	140	55.0	71	27.8	33	12.9	7	2.7	4	1.6	-	-	255
	Similes	-	-	71	40.8	66	37.9	21	12.1	16	9.2	-	-	174

TABLE 16 (continued)

Book No.		0 No.	0 %	1 No.	1 %	2 No.	2 %	3 No.	3 %	4 No.	4 %	5 No.	5 %	Totals
6	Pages	179	97.8	4	2.2	-	-	-	-	-	-	-	-	183
	Similes	-	-	4	100.0	-	-	-	-	-	-	-	-	4
7	Pages	108	59.9	45	25.0	20	11.1	5	2.8	1	.6	1	.6	180
	Similes	-	-	45	41.3	40	36.6	15	13.8	4	3.7	5	4.6	109
8	Pages	206	95.8	8	3.7	1	.5	-	-	-	-	-	-	215
	Similes	-	-	8	80.0	2	20.0	-	-	-	-	-	-	10
9	Pages	287	89.7	31	9.7	1	.3	1	.3	-	-	-	-	320
	Similes	-	-	31	86.1	2	5.6	3	8.3	-	-	-	-	36
10	Pages	176	98.9	2	1.1	-	-	-	-	-	-	-	-	178
	Similes	-	-	2	100.0	-	-	-	-	-	-	-	-	2
11	Pages	36	85.7	5	11.9	1	2.4	-	-	-	-	-	-	42
	Similes	-	-	5	71.4	2	28.6	-	-	-	-	-	-	7

Number of Similes on a Page

TABLE 16 (continued)

Book No.		Number of Similes on a Page												Totals
		0		1		2		3		4		5		
		No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	
12	Pages	186	86.5	26	12.1	3	1.4	-	-	-	-	-	-	215
	Similes	-	-	26	81.2	6	18.8	-	-	-	-	-	-	32
13	Pages	106	93.8	5	4.4	2	1.8	-	-	-	-	-	-	113
	Similes	-	-	5	55.6	4	44.4	-	-	-	-	-	-	9
14	Pages	104	89.7	7	6.0	5	4.3	-	-	-	-	-	-	116
	Similes	-	-	7	41.2	10	58.8	-	-	-	-	-	-	17
15	Pages	82	68.9	24	20.2	10	8.4	1	.8	2	1.7	-	-	119
	Similes	-	-	24	43.6	20	36.4	3	5.5	8	14.5	-	-	55
16	Pages	115	83.9	17	12.5	5	3.6	-	-	-	-	-	-	137
	Similes	-	-	17	63.0	10	37.0	-	-	-	-	-	-	27
17	Pages	41	95.3	2	4.7	-	-	-	-	-	-	-	-	43
	Similes	-	-	2	100.0	-	-	-	-	-	-	-	-	2

TABLE 16 (continued)

Book No.		No.	0 %	No.	1 %	No.	2 %	No.	3 %	No.	4 %	No.	5 %	Totals
18	Pages	196	82.0	37	15.5	5	2.1	1	.4	-	-	-	-	239
	Similes	-	-	37	74.0	10	20.0	3	6.0	-	-	-	-	50
19	Pages	156	79.2	33	16.8	6	3.0	1	.5	1	.5	-	-	197
	Similes	-	-	33	63.4	12	23.1	3	5.8	4	7.7	-	-	52
20	Pages	41	97.6	1	2.4	-	--	-	-	-	-	-	-	42
	Similes	-	-	1	100.0	-	-	-	-	-	-	-	-	1
Total	Pages	2542	82.00	395	12.75	126	4.07	27	.86	9	.29	1	.03	3100
	Similes	-	-	395	51.36	252	32.77	81	10.54	36	4.68	5	.65	769

book; how many similes were included on these pages; what percentage these similes represented of all the similes in the book. At the end of the table is the cumulative summary.

The greatest proportion of pages contained no similes. Surprising, however, is the finding that only a little over half of the 769 similes occurred as the only simile on a page. Nearly a third of the similes occurred on a page with one other simile. Instances of three similes on a page included 10 percent of all the similes. There were nine pages each of which contained four similes. On one page five similes appeared.

The three books that together contain well over half of the 769 similes would have the greatest bearing on this pattern noted in the cumulative distribution. In The Bushbabies, The Eagle of the Ninth, and Gone-Away Lake (book numbers three, five and seven respectively) only about 40 percent of the similes occurred as the only simile on a page although over half the pages of each book contained no similes.

In noting the "distribution by page" pattern of individual books, it became evident that the tendency for 60 percent of the similes to occur on pages with at least one other simile is not characteristic of the majority of books as it was with the three books mentioned above. In fourteen of the twenty books over half the similes occurred as the only simile on a page.

By way of summary, although most of these authors distributed similes fairly evenly throughout their books, often more than one

simile occurred on a page. It seemed that the authors who made great-est use of similes tended most often to place more than one simile on a page.

A child with limited simile-reading ability may be able to keep the thread of the story while encountering an occasional simile. However, for such a child a confrontation with several similes on a single page of a book may bring his reading comprehension of that book to a halt.

The final part of question four inquired as to whether or not similes sometimes occurred in clusters as defined in Chapter IV.

In clusters. As can be seen in Table 17 a total of 146 similes occurred in clusters. This figure represented 19 percent of the 769 similes in all twenty books. There were four incidences of three similes in a cluster. The remaining sixty-seven clusters each con-tained two similes. Authors varied in the frequency with which they formed simile clusters. While in Amahl and the Night Visitors all five similes were clustered, very limited use was made of simile clusters in Heidi and none in The Little Fishes. The books containing over fifty similes were fairly consistent with each other as to the proportion of their similes which occurred in clusters. Approximately one fifth of their similes were clustered.

For the child unable to understand similes well this may mean that frequently he is not disentangled from one simile when he encoun-ters the next. The interpretation difficulties he had with the first simile may compound the difficulties he has with the second.

TABLE 17

SIMILE CLUSTERS

Book No.	No. of Clusters	No. of Similes in Clusters	Total No. of Similes in Book	Percentage of Similes in Clusters
1	2	5	5	100.0
2	-	-	2	-
3	15	30	164	18.3
4	1	2	11	18.2
5	19	39	174	22.4
6	-	-	4	-
7	10	21	109	19.3
8	1	2	10	20.0
9	1	2	36	5.6
10	-	-	2	-
11	1	2	7	28.6
12	-	-	32	-
13	2	4	9	44.4
14	2	4	17	23.5
15	5	10	55	18.2
16	4	8	27	29.6
17	-	-	2	-
18	2	4	50	8.0
19	6	13	52	25.0
20	-	-	1	-
Totals	71	146	769	19.0

Summary

An average of thirty-eight similes per book was found; individual books contained between 1 and 174 similes. The reader of this sample of books would not necessarily encounter few or many similes merely because the book was older or more recent. However, when the over-all density of similes per page and per thousand words of the ten older books was compared to that of the ten recent books it was greater in the latter.

Authors did not always seem to distribute similes evenly throughout these books. They appeared to use similes most frequently at the beginning of a book and least frequently in the middle. While on nearly half of the pages more than one simile occurred, nearly a fifth of all the similes occurred in clusters on these pages.

QUALITATIVE DESCRIPTION OF THE SIMILES

Research Question Five

"In what patterns do the elements of similes occur?" The fifty similes were surveyed and in Table 25 (Appendix C) the pattern of the elements is recorded for each. Although it seemed the simile elements could occur in almost any sequence and in a variety of relationships, six distinct patterns of simile elements emerged. A summary of this aspect of the findings is presented in Table 18.

Simple patterns. Those similes that consisted of a series of single elements (one subject, one link, one vehicle and possibly a commonality) were considered to have a simple structure. For example,

TABLE 18

PATTERNS OF SIMILE ELEMENTS

Simple Patterns	I				II	III	Totals
	A	B	C	D			
Pattern	SLV	SCLV	SLCLV	SCLVC	CSLV	LVCS	
No. of Similes in Sample	6	24	3	1	4	1	39
% of total Sample	12%	48%	6%	2%	8%	2%	78%

Complex Patterns	IV		V	VI	Totals
	A	B			
Pattern	$\dfrac{S_1}{S_2}\,L\,\dfrac{V_1}{V_2}$	$\dfrac{S_1}{S_2}\,CL\,\dfrac{V_1}{V_2}$	$\dfrac{S_1}{\genfrac{}{}{0pt}{}{S_2}{[S_3]}}\,L\,\dfrac{V_1}{\genfrac{}{}{0pt}{}{V_2}{[V_3]}}$	$SL\ V_a\,L\ V_b$	
No. of Similes in Sample	1	5		2	1	9
% of total Sample	2%	10%		4%	2%	18%

Combined Patterns	IV + VI	V + VI	
Pattern	$\dfrac{S_1}{[S_2]}\,L\,\dfrac{V_{a1}}{V_{a2}}\,\dfrac{V_{b1}}{V_{b2}}\,C$	$\dfrac{S_1}{\genfrac{}{}{0pt}{}{S_2}{[S_3]}}\,L\,\dfrac{V_{a1}}{\genfrac{}{}{0pt}{}{V_{a2}}{V_{a3}}}\,L\,\dfrac{V_{b1}}{\genfrac{}{}{0pt}{}{V_{b2}}{V_{b3}}}\,C$	
No. of Similes in Sample	1	1	2
% of total Sample	2%	2%	4%
			50
			....100%

"S" refers to the subject of the simile.
"V" refers to the vehicle of the simile.
"C" refers to the commonality of subject and vehicle.
"L" refers to the link between subject and vehicle.
"1" refers to the primary term.
"2" refers to a secondary term.
"3" refers to a third term.
"a" refers to the element occurring first of plural elements.
"b" refers to the element occurring second of plural elements.

Simile 6, "The archaeologist craned forward like an ostrich,"
(Stevenson, 1965, p. 152) has a simple pattern of SCLV. From the
fifty similes the researcher identified three different sequential
patterns among the simple similes. In addition to the first pattern
noted above and its variations there was a CSLV pattern and an LVCS
pattern. Examples of these two simple patterns follow. Simile 7,
". . . herding her thoughts together like strayed sheep" (Stevenson,
1965, p. 159) is an example of a commonality--subject--link--vehicle
sequence. In Simile 48, ". . . how like a tiny ape's was the bright-
eyed, snubby face of Monkey" (Clarke, 1962, p. 129), a link--vehicle--
commonality--subject sequence is followed. Table 18 demonstrates
that thirty-nine of the fifty similes followed one of the three simple
simile patterns. Thirty-four of these similes followed pattern I.

Complex patterns. Similes which did not consist of a series
of single elements were considered to follow a complex pattern. There
seemed two possible sources of complexity in simile patterns. While
a simile has only one subject, it may have more than one vehicle and
possibly more than one link. This situation is referred to as pattern
VI in Table 18. "V_a" refers to the first vehicle and "V_b" to the
second. Only one of the fifty similes from the random sample followed
this pattern. Simile 22 reads, "He called it up now, like golden
water, like a trumpet call, the Light of Mithras" (Sutcliff, 1954, p.
179). A variation of pattern VI was noted in Nkwala (Sharp, 1958. p.
10) during the preliminary study. "Soft-footed as the lynx, sure-
footed as the bighorn, he did not once slip." The pattern would be

recorded as CLV_aCLV_bS. Two vehicles each with a commonality and a link described one subject.

A second source of complexity in simile patterns was noted. The subject and vehicle of a simile sometimes seemed to occur in a kind of analogical relationship. This pattern was first noted during the preliminary study of the similes in <u>My Side of the Mountain</u> as in, "He [the weasel] sank beneath the leaves like a fish beneath the water" (George, 1959, p. 60). This does not seem to be a simple comparison of a weasel and a fish but rather a suggestion that "weasel" is to "leaves" as "fish" is to "water." Such a simile pattern is noted as $\frac{S_1}{S_2}$ L $\frac{V_1}{V_2}$. Because the primary comparison seemed to be between "weasel" and "fish" these were referred to as S_1 and V_1 respectively. Considered to be secondary terms in the relationship were "leaves" and "water" denoted as S_2 and V_2 respectively.

This complex simile pattern is referred to in Table 18 as pattern IV. An example from this study was Simile 17:

$$\frac{\text{he [the Roman soldier] } (S_1)}{\text{came back to the present } (S_2)} \quad \text{like (L)} \quad \frac{\text{swimmer } (V_1)}{\text{breaking surface } (V_2)}$$

Six of the fifty similes in the random sample followed this pattern either with or without commonalities.

Pattern V in Table 18 included two similes that seemed to suggest a third facet in an analogy type relationship. For example, Simile 33 followed this pattern:

> Everywhere, tossing among the reeds, were little beaded
> cloths of web, and now and then they came on a larger kind,
> each wearing a dressy black-and-yellow spider and marked with
> a silky track as if the artist had signed his name (Enright,
> 1957, p. 168).

Both subject and vehicle seem to have three parts--if not stated at least implied. As the spider's silky track on a web, so is the artist's signature on his piece of art. This may be diagrammed as:

$$\frac{S_1}{S_2} \; L \; \frac{V_1}{V_2} \qquad \frac{\text{spider}}{\text{silky track}} \qquad \text{as} \qquad \frac{\text{artist}}{\text{signed his name}}$$
$$[S_3] \; [V_3] \qquad [\text{web}] \qquad\qquad [\text{piece of art}]$$

As may be noted from Table 18 a total of nine of the fifty similes followed complex patterns.

Combined patterns. A simile was considered to be of a combined pattern if it included the characteristics of more than one simile pattern. Two similes came in this category. They both had more than one vehicle, and subjects and vehicles were set in relationships. Simile 41 combined patterns IV and VI, "The poor are like the leaves in the storm or the twig in the river; plaything of forces which they do not control. . ." (Haugaard, 1967, p. 161). It could be represented

$$\text{as} \quad \frac{S_1}{[S_2]} \; L \; \frac{V_{a1}}{V_{a2}} \; \frac{V_{b1}}{V_{b2}} \; C.$$

$$\frac{\text{the poor}}{[\text{in life}]} \quad \text{like} \quad \frac{\text{leaves}}{\text{storm}} \quad \text{or} \quad \frac{\text{twig}}{\text{river}} \quad \begin{array}{l}\text{plaything of} \\ \text{forces which} \\ \text{they do not} \\ \text{control}\end{array}$$

Simile 34 is similar in pattern but somewhat more complicated as each of the relationships involves three aspects:

> . . . they [the trees] were draped and festooned with matted honeysuckle vines, so that they looked less like trees than like great shawled figures, stooping, or like sinking vessels wrapped in their sails (Enright, 1957, p. 169).

Patterns V and VI are combined in this simile and so it may be

represented as:

$$\frac{S_1}{S_2} \quad L \quad \frac{V_{a1}}{[V_{a2}]} \quad L \quad \frac{V_{b1}}{V_{b2}}$$
$$[S_3] \qquad V_{a3} \qquad V_{b3}$$

$$\frac{\text{trees}}{\text{matted honey-}} \quad \text{like} \quad \frac{\text{great figures}}{[\text{shawls}]} \quad \text{or} \quad \frac{\text{vessels}}{\text{sails}}$$
$$\text{suckle vines} \qquad\qquad\qquad\qquad \text{like}$$
$$\overline{[\text{bowing}]} \qquad\qquad \text{stooping} \qquad\qquad \text{sinking}$$

(stated commonalities: draped, festooned, shawled, wrapped)

Summarizing thus far, while it might be anticipated that at least the most common of these six patterns are typical of similes in these children's books, this may not be an exhaustive list of the variety of patterns in which the elements of similes could occur.

In examining the patterns of the similes in the sample as they occurred in each book only one book seemed to deviate from the norm. (See Table 19). Excluding The Eagle of the Ninth, only 17 percent of the remaining similes in the sample have complex or combined patterns of elements. However, 36 percent of the fourteen similes in The Eagle of the Ninth have complex patterns of elements. This author tended to structure similes in more complicated patterns than did the others.

By way of summary, it was found that of the patterns of elements of the fifty similes 78 percent were simple, 18 percent were complex in pattern, and 4 percent were a combination of complex patterns. Assuming on the basis of the quantitative analysis that in these books a child would encounter four similes in four thousand words, he could expect three of these similes to be structured in a simple pattern and one to be more complicated either in a complex or a combined pattern.

TABLE 19

NUMBERS OF PATTERNS OF SIMILES IN SAMPLE OF BOOKS

Book	Pattern of Elements			
	Simple	Complex	Combined	Total
The Bushbabies	9	2	–	11
The Eagle of the Ninth	9	5	–	14
Ellen and the Gang	2	–	–	2
Gone-Away Lake	6	1	1	8
Heidi	2	–	–	2
Impunity Jane	1	–	–	1
The Little Fishes	2	–	1	3
Little Witch	1	–	–	1
Nkwala	1	1	–	2
A Pony Called Lightning	2	–	–	2
Return of the Twelves	2	–	–	2
Thirteen Ghostly Yarns	2	–	–	2
Totals	39	9	2	50

Some authors apparently used a greater proportion of similes of complex or combined patterns than did others. One would expect these books to be more difficult for children to read.

Research Question Six

"How often is the commonality of subject and vehicle stated by the author and/or implied in the context?"

It was found that in more than one way an author may indicate to the reader relevant commonalities of the subject and vehicle. Often they were stated within the simile. For example, in Simile 14, "He felt the Duty Centurion grow tense as a strung bow beside him" (Sutcliff, 1954, p. 25), the author pointed out that the Duty Centurion and the strung bow had in common a quality of tension. A commonality was thus stated. Referring back to Table 18, it may be noted that in thirty-three of the thirty-nine simple similes the commonality was stated; in seven of the eleven complex or combined patterns it was also stated.

Authors also frequently implied commonalities in the context-- the page preceding and the page following the simile. Simile 26 reads, "She [the girl] was just like a wild animal" (Friedman, 1963, p. 103). In what way she was like a wild animal seemed to be implied in the sentence preceding and the sentence following the simile. ". . . she pushed her way out . . . . She knocked me over." It seemed that the author was suggesting commonalities such as desperation and violence. For twenty-six of the fifty similes commonalities were thus implied.

Decisions as to whether or not commonalities were stated in

the simile or implied in the context were made by the researcher, an admitted limitation. In Table 25 (Appendix C) each decision for the fifty similes was recorded and Table 20 presents this in summary.

TABLE 20

COMMONALITIES SUPPLIED BY THE AUTHOR
IN THE FIFTY SIMILES

	Stated in Simile and Implied in Context	Stated only in Simile	Implied only in Context	Neither Stated nor Implied in Context
No. of Similes	19	21	6	4
% of total	38	42	12	8

In only four of the fifty similes could the researcher find commonalities neither stated in the similes nor implied in the context, forcing the reader to depend solely on his own resources. In twenty-five of the fifty similes the reader would find the author has implied commonalities in the context. However, in four fifths of the similes the commonalities were stated directly, and were classified as "action" or "description" indicating that what the subject and vehicle had in common was some motion or some characteristic. These decisions also made by the researcher are recorded in Table 25 (Appendix C). For example, in Simile 6, "The archaeologist craned forward like an ostrich" (Stevenson, 1965, p. 152), the commonality "craned forward" was considered to be an action. In Simile 9 (Stevenson, 1965, p. 235)

where "the bloated carcasses of animals" are said to be "lifeless as upturned sofas," the commonality "lifeless" was considered to be "description." Of the forty stated commonalities twenty-one were considered to be "action" and nineteen to be "description."

In summary, it was found that in 92 percent of the similes of the random sample, the commonality of subject and vehicle was either stated in the simile or implied in the context. The authors of these similes thus seemed to be giving the child considerable assistance in interpreting the similes.

Research Question Seven

"What are the subjects and vehicles of similes?" Each subject and each vehicle of the fifty similes was classified as concrete ("person," "animal" or "object") or as non-concrete ("abstract," "action" or "other") as described in Chaper IV, and recorded in Table 26 (Appendix C).

Subjects and vehicles of similes in simple patterns. Table 21 summarizes the classification of the subjects and vehicles of the thirty-nine simple similes. In over two thirds of these similes both subject and vehicle were of a concrete nature. For example, Simile 1 (Stevenson, 1965, p. 10):

upcurling tails	like	whips
(concrete "animal")		(concrete "object")

In thirteen cases the vehicle was "object" and the subject was either "animal" or "object."

Eight of the nine non-concrete vehicles were classified as "other," while only one of the subjects fitted this category. In referring back to the similes it was found that of these vehicles classified as non-concrete "other," three involved imaginary beings (gnomes, ghosts, and devils). The other five of these non-concrete "other" vehicles (shadows, for example) were accessible to at least one of the five senses.

Of the similes structured in simple patterns, five times as many subjects and vehicles were concrete as were non-concrete. The largest category was "object."

Subjects and vehicles of similes in complex and combined patterns.

When classifying the subjects and vehicles in the concrete and non-concrete categories, each of the eleven similes following complex or combined patterns was unique (see Table 22). In three of the six similes following Pattern IV $\frac{S_1}{S_2}$ L $\frac{V_1}{V_2}$ the secondary terms of both subject and vehicle were non-concrete "action." For example, Simile 17 likens the soldier's coming back to the present to a swimmer's breaking surface (Sutcliff, 1954, p. 92).

Four of the six primary terms of subjects were concrete "person" (the swordsman, the Roman soldier, Murna, thirsty children), whereas four of the six primary vehicles were concrete "animal" (fly, lioness, kingfisher, hungry nestlings).

In the rest of the similes following complex or combined patterns the majority of elements were classified as "object."

As with most of the simple-patterned similes the only elements

TABLE 21

SUBJECTS AND VEHICLES OF SIMPLE-PATTERNED SIMILES

Concrete						Non-Concrete						Number of Similes	Percentage of Fifty Similes
Person S	V	Animal S	V	Object S	V	Abstract S	V	Action S	V	Other S	V		
				S	V							7	14
		S			V							6	12
S					V							3	6
S	V											3	6
			V	S								3	6
		S									V	3	6
S			V									2	4
		S	V									2	4
				S							V	2	4
	V	S										2	4
										S	V	1	2
S											V	1	2
								S			V	1	2
			V			S						1	2
					V	S						1	2
				S					V			1	2
$\frac{9+5}{14*}$		$\frac{13+8}{21}$		$\frac{13+17}{30}$		$\frac{2+1}{3}$		$\frac{1+}{1}$		$\frac{1+8}{9}$		39	78

Total concrete elements – 65   Total non-concrete elements – 13

*Refers to Total Elements

TABLE 22

SUBJECTS AND VEHICLES OF COMPLEX AND COMBINED-PATTERNED SIMILES

Pattern	Concrete			Non-Concrete			Number of Similes	Percentage of Fifty Similes
	Person	Animal	Object	Abstract	Action	Other		
IV			$s_1 v_1$		$s_2 v_2$		1	2
	v_1		$s_2 v_2$				1	2
$s_1 v_1$		$v_1 v_2$			$s_2 v_2$		1	2
$s_1 s_2$		v_1		s_1			1	2
		$v_1 v_2$			$s_2 v_2$		1	2
s_1		$v_1 v_2$	s_2				1	2
V	v_2	s_2	$[s_3]v_3$		$s_1 v_1$		1	2
	v_1	s_1	$s_2 s_3 v_3$			v_2	1	2
VI			v_a	s		v_b	1	2
IV + VI	s		$v_{a1} v_{b1} v_{b2}$	$[s_2]$		v_{a2}	1	2
V + VI	v_{a1}		$s_1 s_2 v_{a2}$ $v_{b1} v_{b2}$		$s_3 v_{a3} v_{b3}$		1	2
	$\dfrac{6S + 4V}{10*}$	$\dfrac{2S + 6V}{8}$	$\dfrac{8S + 11V}{19}$	$\dfrac{2S + 0V}{2}$	$\dfrac{5S + 6V}{11}$	$\dfrac{0S + 3V}{3}$	11	22
	Total Concrete Elements - 37			Total Non-Concrete Elements - 17				

*Refers to Total Elements

each word of each simile was checked with The Teacher's Word Book of

30,000 Words (Thorndike and Lorge, 1959). Listed as uncommon (see

Table 27 in Appendix C) were all words which according to Thorndike

and Lorge would not occur with sufficient frequency in a child's

reading material to be considered familiar. This procedure and the

rationale behind the procedure were explained in Chapter IV as were

the limitations of Thorndike and Lorge's list experienced by the

researcher.

The page prior to and the page following each of the thirty-

three similes as well as the simile itself, were scanned for clues to

the meaning of each "uncommon" word. "Clues to meaning" included

examples, explanations, synonyms and related words. For example, in

Simile 40, "It [New York] has many churches with great big spires . .

. . " (Haugaard, 1967, p. 140), "church" is considered to be a clue to

the meaning of the uncommon word "spires." Identification of "clues

to meaning" was made by the researcher. Each sentence containing such

a clue to the meaning of an uncommon word was considered to be a

"unit of information."

Beside each uncommon word in Table 27 (Appendix C) appears the

number of "units of information" found in the context of that word.

Words considered uncommon according to Thorndike and Lorge's list but

occurring throughout a book as a major part of the story are followed

by an asterisk in Table 27. There were three such words all of which

occurred in the subjects of similes. These three words considered

"uncommon" are supplied with ample information and so were excluded

classified as non-concrete "other" were found in the vehicles. Whereas in the simple-patterned similes, concrete elements numbered more than five times the number of non-concrete elements; the concrete elements of the more complicated similes numbered slightly more than twice the number of non-concrete elements in the same similes. In all of the fifty similes concrete elements numbered 103 while non-concrete elements numbered 28.

Shown below are the numbers of concrete and non-concrete elements in the three books from which most of the similes in the random sample were drawn:

	Concrete	Non-concrete
The Bushbabies	22	6
The Eagle of the Ninth	27	10
Gone-Away Lake	21	7

If the average ratio is slightly more than four concrete elements to one non-concrete element, the similes in The Bushbabies and Gone-Away Lake would fit this description. However, the similes in The Eagle of the Ninth seem to have rather a larger than average number of non-concrete elements. On this basis it may be that similes in this book could cause more difficulty for a child reader.

Research Question Eight

"How often does vocabulary considered uncommon in children's reading material occur in similes, and are clues to the meanings of uncommon words provided in the context?" Other than proper nouns,
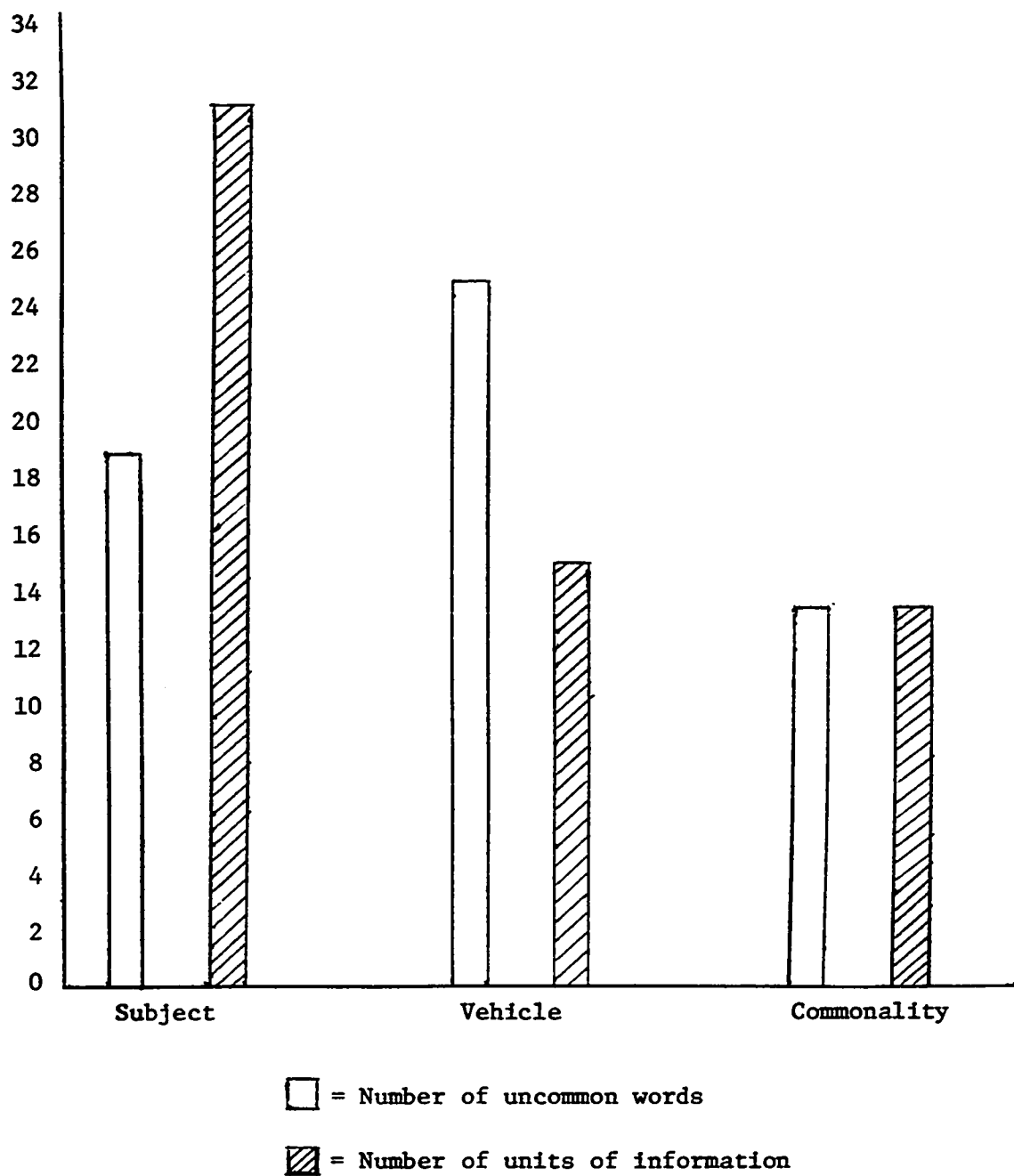
FIGURE 13

UNCOMMON VOCABULARY AND UNITS
OF INFORMATION IN CONTEXT

from the graphic representation (Figure 13). "Bushbabies," for
instance, was what Stevenson's story (1967) was all about.

It seemed that in these similes authors used slightly more
uncommon vocabulary in vehicles than in subjects but gave considerably
fewer clues to the meanings of these words. Fewer uncommon words were
used in commonalities than in either subject or vehicle. These find-
ings are presented graphically in Figure 13.

The child then is likely to encounter some uncommon words in
these similes but for those occurring in the subjects and commonalities
he would find in the context a considerable number of clues to their
meanings. However, most of the uncommon words occurred in the vehicles
of similes which authors imported to describe the subjects. For many
of these words the child would find no clue to their meaning in the
context. Thus the reading of these similes may be hampered by
vocabulary difficulties.

In only one instance did uncommon words occur in both subject
and vehicle with clues to their meanings provided for neither. The
words "potent" and "talisman" found in Simile 21 from The Eagle of the
Ninth (Sutcliff, 1954, p. 177) were both considered uncommon: "An
odd, potent link across the years, and he held to it as to a talisman,
as he set about freeing the Eagle from its staff." In similes such as
this, key words were uncommon and clues to the meanings of these words
were not apparent. This type of simile likely would have little mean-
ing for the child reading it.

Research Question Nine

"How often is the subject of a simile represented by a pronoun and how many words separate the pronoun from its antecedent?"
In nineteen of the fifty similes a pronoun was used to represent the subject. These pronouns and their subject antecedents are listed in Table 28 in Appendix C. The number of words intervening between the pronoun and its subject antecedent varied between zero and ninety-eight. (See Table 23). The pronoun and its antecedent were separated by one or more phrases, clauses, sentences or even paragraphs.

TABLE 23

DISTANCE BETWEEN PRONOUN SUBJECT AND ANTECEDENT

Number of Similes	Words Intervening
2	0
6	6 - 10
9	14 - 31
2	Over 60

In some of these instances of pronoun usage, identifying the subject of the simile could be a problem for the reader. The value of such similes is questionable if the reader cannot be sure of that which the author is describing.

Other factors may add to this problem. For example, a pronoun stood for the subject in each of Similes 15, 16 and 17, all from The Eagle of the Ninth. However, each simile also occurred at the end of

questions similes were described in various ways within their imme-
diate contexts, in this section the similes in a single book will
be described in their total context of the entire book according to
the role they seem to fill. While this description cannot be
generalized to other situations as the classification of the similes
was based solely on the subjective judgments of one person dealing
with a single book, it may stimulate further research on a broader
basis and of a more objective nature.

Each simile in The Little Fishes was classified according
to its apparent function. The writer had placed the simile functions
suggested by literary specialists in the following hierarchy:

1. Supports main topic,

2. Reinforces main theme,

3. Develops plot by anticipating or connecting action,

4. Explains or discovers new thought,

5. Elaborates style.

In the writer's opinion the progression from categories one to
five corresponds to decreasing functional significance in the book.
It was also found that some similes seemed to function in more than one
capacity. However, the researcher decided to place each simile only in
the highest category of the hierarchy in which it seemed to function.
Thus those similes with a function high in the hierarchy are particu-
larly important, not only because their function is significant, but
because they may carry out one or more less significant functions as

a lengthy and grammatically complex sentence. In Simile 17, not only did nearly a hundred words separate the pronoun subject from its antecedent, but thirty-two additional words occurred between that pronoun and the rest of the simile. One would expect such complicated sentence structure to precipitate comprehension difficulties for the child reader.

Summary

From the fifty similes, six patterns of simile elements were identified. Thirty-nine of the similes followed simple patterns; eleven similes followed either a complex pattern or a combination of complex patterns. Authors frequently stated the commonalities of the subjects and vehicles within the simile or implied them in the context. In only four of the similes could the researcher find the commonalities neither stated nor implied. Approximately a fifth of the subjects and vehicles of simple similes were found to be non-concrete, while nearly half the subjects and vehicles of the more complex similes were non-concrete. More uncommon words occurred in the vehicles of the similes than in either subjects or commonalities but fewer clues to the meanings were provided. Some of the similes occurred in grammatically complex sentences and in nineteen of the fifty similes a pronoun represented the subject.

FUNCTIONAL DESCRIPTION OF THE SIMILES

Specialists in literature have suggested various functions that similes perform within a book and have categorized similes on the basis of these functions. While in the foregoing eight

well. From a functional point of view these are the most important similes for the reader to interpret. In Table 24 the writer has presented the number of similes and the percentage that is of the total number in The Little Fishes for each of the five categories.

TABLE 24

FUNCTIONS OF SIMILES IN THE LITTLE FISHES

Category of Function	Number of Similes	Percentage of total
Supports main topic	-	-
Reinforces main theme	3	9.4%
Develops plot	6	18.7%
Explains or discovers new thought	14	43.7%
Elaborates style	9	28.2%
Total	32	100.0%

It seemed that nearly half the similes in The Little Fishes were used by the author to explain or discover an important thought. Approximately one quarter of the similes served an ornamental purpose. The remaining quarter of the similes seemingly played key roles in developing the plot or reinforcing the main theme.

Supports Main Topic

The main topic of The Little Fishes was considered to be the homeless children in Italy during World War Two. While none of the

Then I remembered what my mother had said to me, when I
finally had guessed that she was dying. "Guido, you must
be strong. You are all alone. Be strong like iron . . .
like he was. But be kind, too; or you will wear yourself
and others out. Don't be so strong that you will become
lonesome. Don't forget that your mother loved you. I
didn't know that. You see, Guido, love and strength are
the only things that matter: the only two things one needs."
        As I walked across the square to find a place to hide,
a place to sleep, I said her first words aloud to myself:
"Guido, you must be strong. You are all alone" (pp. 48,49).

After having brought two other children out of Naples, fed

them, and found a place for them to sleep (p. 113), Guido reflected

on whether or not he had kept his mother's advice.

Had I been strong . . . duro . . . as she had wished me to
be? Had I been kind? I saw her face as it had been when she
had been well; and I understood for the first time that
although she had been very gentle, she, too, had been duro
like iron (pp. 114, 115).

The topic and the theme occasionally become interwoven as

where Guido referred to himself as having strong fins (p. 196). On

another occasion a ruthless thief analogizes on fishes and fisherman

(p. 124). Guido observes how like the thief was the German officer.

He, too, had talked about fishes and compared human beings
to them. He, too, had thought of himself as a fisherman, or
at least as one of the big fish who ate the little ones. "They
are strong men," I thought, "but they have no kindness and they
wear themselves out, without ever having enjoyed the beauty of
the strength, which is to protect the weak not to threaten
them" (p. 125).

These figures if adequately interpreted by the reader may lead him

to the author's main idea.

Develops Plot

On six occasions the author seemed to have used a simile to

help him develop the plot of the story either by preparing the reader

for a change in the story action, or by connecting different segments

of the story. The stage for some of Guido's begging experiences was

first set by the author's explanation that ". . . begging is an art,

for the heart of each human being is like a lock, to which you must

find a key. The key is not only the words you speak, but the expres-

sion on your face as well" (p. 27). After three chapters in which the

reader is exposed to the circumstances of beggar children in an

Italian war-torn city, he learns of Guido's life prior to these

happenings. The author integrated the two diverse situations in the

following simile:

> I wanted to make "Guido's story" short. My mother, my
> uncle and aunt, and the village of St. Marco do not belong
> to my tale. . . .
> And yet they do. For a tale is like a spider's web,
> with all the fine threads close together at the center
> spreading out farther and farther, until only four or
> five threads, each attached to a different branch -- like
> poles -- hold the whole web in place (p. 45).

Chapters twelve, sixteen and seventeen each marked a bad turn

of events for the three refugee children and each of these chapters

opened with a significant simile that seemed to serve as a premonition.

For example, while chapter eleven ended optimistically with the chil-

dren coping amazingly well with their transient life, chapter twelve

commenced as follows:

> It is not true that the poor always protect their own, nor
> that there is honor among thieves. There are those who are
> poor and yet steal from the poor as hungry rats will eat their
> own children.
> We still were far from the city of Caserta when we first
> noticed the man following us (p. 117).

The sensitive reader is immediately aware of impending danger.

The final simile that seems to facilitate the plot occurred in chapter nineteen where the suffering of war survivors began to come to a climax. For two pages Haugaard had an important character remonstrate with himself for not having noticed the unwritten and unspoken words in the speeches of Mussolini.

> Remember, the speeches of Mussolini, I have heard him speak in Rome and I shouted with the crowd. I only thought of what he said, not of what he hadn't said. He spoke of Italian glory; he did not speak of death and starvation; he did not speak of cruelty; he did not speak of the blood of innocent people (p. 186).

Surrounded by the death, starvation, cruelty and bloodshed of war he says, "The unspoken word blares like a trumpet now! . . . It blares like a trumpet" (p. 188). The desperation of the situation is emphasized in this simile, which also seems to suggest that things will become even more desperate.

Explains or Discovers New Thought

Of the thirty-two similes in The Little Fishes fourteen seemed to operate in this capacity. Brown (1971) described this type of figure as providing "a way of knowing, of crystallizing new relationships" (p. 69). Leondar (1968, p. 120) referred to these figures as radical in terms of "invention" and "discovery." While these similes did not seem to contribute directly to the main topic, theme or plot, they held more than a merely ornamental value. The thoughts these similes carried seem to contribute to the total impact of the book. They are integral rather than optional (Leondar, 1968, p. 104). "The old man thought of the world as evil. 'He is like a hermit in the

thirty-two similes in this book seemed to function directly in this first capacity some observations may be in order. The main topic seemed to be supported largely by the metaphor "the little fishes" in referring to these children. Not only did Haugaard select this metaphor as his title, but it was repeated eight times throughout the story. It was first found on page four where Haugaard had a German soldier say, "In the unclean waters live the little fishes. Some are eaten; most, I believe. But some will escape." Its final use came at the end of the story when the main character, a homeless child, says to himself, "You are a little fish, but your fins are strong; and you know the sight of a hook" (p. 196). These observations seem to indicate what a very significant function a single figure of speech (a metaphor in this case) can perform in a book. That a child adequately grasp the implications of such a figure would add immeasurably to his understanding of the story.

Reinforces Main Theme

To the writer the main theme of this story seemed to be "strength" or "strength with kindness." Three similes reinforced this theme. The vehicle of each of the three similes was the same -- "iron"--but each time it was applied to a different person subject. In the first instance Guido, the main character, learned that his grandmother was afraid of his grandfather because, "He was so strong. Duro . . . like iron" (p. 42). Soon after Guido found himself completely alone in the world.

middle of the city,' Father Pietro once said of him," (p. 25) is an example. It serves as a rather succinct explanation of the philosophy and behavior of a story character.

Elaborates Style

Finally there is the ornamental simile. Leondar (1968, p. 104) made some pertinent comments.

> The doctrine of ornament in its purely descriptive aspect points to a group of figures which say nothing that cannot be captured with like fulness, though perhaps not with like economy and grace, in literal speech. . . the ornamental metaphor ornaments only in the sense that it is optional rather than integral. It permits replacement without loss or distortion of content by other forms of expression.

An example of such a simile follows: "As he repeated himself, the officer's voice broke and he sounded like an angry child" (p. 172). Haugaard could have written ". . . the officer's voice broke and sounded angry and childish." Nearly one third of the similes in The Little Fishes seemed to fit this category. They added to the author's style although they were not essential to the content of the story.

Summary

It seemed that similes indeed may fill a variety of functions in a story in varying numerical proportions. In The Little Fishes some similes were merely decorative while others played key roles involving the theme and the plot of the whole book. The bulk of the similes seemed to serve the reader as a means of explanation or a means to the discovery of an idea significant to the author.

CHAPTER VI

SUMMARY OF THE STUDY

Students frequently experience difficulty in understanding the similes which they encounter in their reading material. Although these similes occur often, little is known about them. Before deciding how to prepare the child to read similes, it was thought that more information about similes was necessary. Most children have access to a school library in which a large proportion of the books is often fiction. It was anticipated that this fiction would contain similes; therefore, the purpose of this study was two-fold. Initially, fiction considered suitable for children in grades four, five and six and commonly recommended for Canadian school libraries was identified. Secondly, a sample of similes from these books was described.

Presented in this chapter will be a brief summary of the study, major findings and conclusions, possible implications, suggestions for further research and a concluding statement.

SUMMARY

A list of fiction was compiled from nine lists which were recommended by professors in the School of Library Science as used for book selection in Canadian elementary school libraries. From this total population of 562 titles a random sample of twenty books then was selected, stratified in four categories based on particular favor

on American and/or Canadian book lists.

In these twenty books 769 similes were identified and this total population of similes was described quantitatively.

From the total population, fifty similes were randomly selected for qualitative description.

Finally all the similes in a single book selected for this purpose were examined to gain more information about the function of each simile within that book.

MAJOR FINDINGS AND CONCLUSIONS

The findings with their attendant conclusions are summarized with regard to the identification of fiction and then the description of similes quantitatively, qualitatively and functionally.

Fiction Identified

A list of fiction considered suitable for children in the intermediate grades and commonly recommended on lists used for book selection in Canadian school libraries was compiled and presented in Chapter III. It consisted of 562 titles.

It was evident from the compilation of titles that there was little unanimity between the book lists as to titles that were recommended. Thus three quarters of the books were classified as Category D (highly favored on neither Canadian nor American lists). There was a distinction between titles highly favoured on Canadian lists and those highly favored on American lists. For example, nearly 15 percent of the titles were highly favored on Canadian lists only; less

than 5 percent were highly favored on American lists only; and less than 5 percent of the titles were highly favored on both Canadian and American lists.

Similes Described Quantitatively

In question two. Many similes did occur in the children's fiction though the number in a particular book varied from 1 to 174. The average number of similes found in a book was thirty-eight.

That the number of similes a child may confront in a book might be large or nearly negligible, depending on the particular book, was concluded from this finding. However, for the child who reads fiction to a large extent, a considerable number of similes would be presented to him to read.

In question three. Books containing the lowest density of similes were not necessarily either recent or older books. However, from the over-all calculations it was found that the density of similes per page or per one thousand words was somewhat greater in the ten recent books than it was in the ten older books.

It was concluded that this finding indicates a possible trend among modern writers of children's fiction to use simile more frequently than writers of the past. Instead of finding a simile on approximately every five pages, the reader of a more recently published book could expect to find a simile approximately every three or four pages.

In question four. It was found that authors did not distribute

similes evenly throughout their books. The greatest proportion of similes were found in the beginning fifths of the books and the smallest proportion in the central fifths. However, this over-all pattern was not representative of some of the distribution patterns of individual books. It was further found that over half of the similes occurred on pages containing at least one other simile. Sometimes three or four similes occurred on a single page. Nearly a fifth of the similes occurred in clusters.

Thus it seems that the child has to adjust to reading similes in varying concentrations. Usually he may encounter the largest number of similes at the beginning of a book and the smallest number in the middle. Very often he will have to read several similes on a page, frequently with two or more in close succession.

Similes Described
Qualitatively

In question five. It was found that the elements of 78 percent of the similes occurred in simple patterns. That is, each simile had a single subject, link and vehicle. These elements sometimes occurred in different sequences though the most common sequence was subject, link, vehicle. The remaining similes followed somewhat more complex patterns. Either there were two vehicles to describe a single subject, or the subject and vehicle occurred in a kind of analogical relationship. Two similes were characterized by both kinds of complexity. One author used a noticeably larger proportion of complex-patterned similes than did the other authors.

Therefore, it would seem that the child reader could expect

three-quarters of the similes that he reads to be patterned simply. However, he must be prepared to encounter the elements of these similes in a variety of sequences. In approximately a quarter of the similes he reads he may expect to find the elements structured in complex patterns. Some books may contain proportionately more complex similes than others.

In question six. In both simple and more complex similes commonalities of subjects and vehicles were most often stated within the simile. In only ten of the fifty similes were commonalities not stated. For twenty-six of the fifty similes commonalities of subject and vehicle were suggested by the author in the context surrounding the simile sentence. In only four of the fifty similes were commonalities neither stated within the simile nor implied in the context around it. About an equal number of the commonalities of subjects and vehicles were actions as were descriptions.

Therefore, from these findings it would seem that children can expect authors to give them considerable assistance in identifying the commonalities in similes by direct statement and/or by contextual implication. Occasionally, however, children will be left to their own resources.

In question seven. Sixty-five of the seventy-eight subjects and vehicles of simple similes were concrete. The largest number of these elements were objects. Of the thirteen non-concrete elements of the simple similes, nine (mostly vehicles) were classified as

to different categories.   In none of the similes of complex struc-
ture did all the simile elements belong in a single category.

Therefore, it would seem that in the majority of similes,
subject and vehicle are indeed quite dissimilar and thus at least in
this sense most similes should be "interesting" to the reader.

In question eight. Within the fifty similes there were
sixty-one words considered uncommon in children's reading material
according to Thorndike and Lorge (1959) and this vocabulary involved
thirty-three of the similes. Whereas for the uncommon words occurr-
ing in both subject and commonality at least as many units of informa-
tion in the context were provided, this was not so with the vehicles.
While the largest number of uncommon words occurred in the vehicles,
the units of information were proportionately far fewer.

So it seems that children often do encounter vocabulary in
similes that is uncommon in their reading material. For the uncommon
words in the subjects and commonalities of similes the child may
expect considerable assistance from the context in obtaining meaning.
However, slightly less than half of the uncommon words may occur in
vehicles that are imported into the context to describe subjects.
For these words the child can be less certain of finding clues to
meanings in the context.

In question nine. In nineteen of the fifty similes, the sub-
ject was represented by a pronoun. Up to ninety-eight words inter-
vened between the pronoun and its subject antecedent. Other types

"other." Several of these were imaginary beings. As with the simple-patterned similes, in the more complex-patterned similes the majority of elements were "concrete objects." "Non-concrete actions" contained the next largest number of elements though for the most part primary terms were not included in these.

Most of the subjects and vehicles of similes are concrete. Thus, for the child reader whose thinking still takes place largely in the realm of the concrete, most of the terms he encounters in similes belong to that realm. The child reader, however, may expect an author to introduce non-concrete vehicles to describe subjects approximately one fourth of the time. Some of these vehicles may be imaginary beings with which the child has no experience and possibly little idea of what they are supposed to represent. When the pattern of the simile is complicated there is more likelihood of the elements being non-concrete than when the simile pattern is simple. Thus the reader's difficulties with similes of complex structure may be compounded by the non-concrete nature of their elements.

It was found that in the similes in one book a larger proportion of the elements were non-concrete than in the other books. One would conclude that books by authors using a large proportion of non-concrete elements in their similes would present the child with greater reading complexities.

As was mentioned in Chapter II, the interest of a simile depends largely on the disparity between the subject and vehicle of that simile. It was interesting to note that in two thirds of the simple similes the subject and vehicle were classified as belonging

of complications in simile sentences were noted.

A child frequently may expect to find similes situated in grammatically complex sentence structure. Sometimes the subject of a simile may be considerably removed from the pronoun representing it in the sentence.

Similes Described
Functionally

From a review of all the similes in The Little Fishes, a hierarchy of five categories of possible simile functions seemed to emerge. Proceeding from the most functionally significant these were: supports main topic, reinforces main theme, develops plot by anticipating or connecting action, explains or discovers new thought, elaborates style. Some similes functioning in upper levels of the hierarchy also seemed to have additional functions at lower levels. Nearly half of the similes seemed to explain or discover a new thought. The second, third and fourth largest groups of similes respectively elaborated style, developed plot and reinforced the main theme.

Thus it seems that similes may fill functions of varying significance in the development of a book. At least three quarters of the similes may not be mere elaboration, but rather an author's attempt to communicate a key idea. Functionally significant similes, particularly those with plural functions, would seem to be the most important for children adequately to interpret.

IMPLICATIONS

The implications of these findings and conclusions have pertinence for educators, authors and school librarians:

1. Because there seems to be little unanimity between book lists as to the titles recommended, several book lists should be used for selection for the school library in order to include a wider range of books reflecting the professional judgments of a greater number of specialists. Among these should be Canadian lists, as American lists do not seem to include the best in Canadian fiction.

2. It would seem that the structure of some sentences in which similes occur is complicated unnecessarily to no apparent advantage. While instruction may increase children's ability to interpret such similes, authors should attempt to use sentence structures that facilitate communication with their readers in the intermediate grades.

Authors also need to be wary of presenting a functionally significant simile with several complications, for example, a complex pattern of elements with uncommon vocabulary and unstated commonalities.

3. As particular books may contain too large a proportion of similes unsuited to many potential readers, librarians and teachers need to be aware of such characteristics of a book when guiding individual children in book selection.

4. For the child who reads fiction, similes seem to be inescapable. Moreover on the basis of this study, it would appear that the use of similes by authors is on the increase. Thus it seems of

4.4 While most similes are comparisons of the concrete, children may need instruction to be alert to non-concrete exceptions, particularly in the term the author introduces as the vehicle.

4.5 Children need to be educated to the various functions that individual similes may perform in a book. They need to be aware that authors may present a simile for a particular purpose, sometimes more significant than others. That some similes play key roles in the context of the entire book should be also understood by children.

SUGGESTIONS FOR FURTHER RESEARCH

From the viewpoint of this study there appear to be several suggestions for further research:

1. Books commonly recommended for children in grades four, five and six are not necessarily those books most often read by these children. It is suggested, then, that fiction most commonly read by Canadian children in the upper elementary grades be identified in order to discover which of the recommended books are read most often.

2. This study has described some characteristics of similes. However, other studies are needed to reveal the extent that these characteristics affect the understanding of similes by children. Variations in children's interpretations could be compared as the following characteristics of similes are controlled:

2.1 Pattern of elements (simple versus complex),

2.2 Commonality of subject and vehicle (stated and implied versus stated only, implied only, not stated or implied),

2.3 Density (several similes in a limited context versus similes spread further apart),

2.4 Subjects and vehicles (concrete versus non-concrete),

2.5 Uncommon vocabulary (clues to meaning provided in context versus no clues provided),

2.6 Sentence structure (altered in various ways).

3. A comparison of characteristics of similes that children use in their oral and written communication with the similes authors use to communicate with children is suggested in order to probe communication gaps between author and reader.

4. Other characteristics of similes need to be investigated. For example, which similes affect the child's thinking by concealing facts, inciting attitudes, or simply causing distraction.

5. Further analysis could be done on similes to investigate the extent of combined complexities within individual similes.

6. A variety of techniques and materials for teaching children the necessary skills for simile reading need to be developed and tested.

7. Finally, similes are only one type of figurative language found in children's fiction. Similar descriptions of other figures of speech are necessary for a more complete perspective.

CONCLUDING STATEMENT

This study has identified fiction and described certain aspects of similes that may affect how they are interpreted by the

increasing importance that children encouraged to read fiction from the school library be prepared through instruction to read similes in books. This instruction should have several aspects:

4.1 Because the concentration of similes does not seem to be constant throughout any particular book, children may need to be taught to recognize and interpret similes whether they are presented individually and occasionally or when a number occur in close proximity.

4.2 Since authors structure their similes in different patterns, some children may need teaching to adapt the various mental manoeuvres required to arrive at the author's tenor. As similes vary in complexity, it would seem that children first should be taught to read simple similes (these are more common in any case) with the essential elements arranged in different sequences, before being taught to read more complex similes.

4.3 Because some similes do not include a stated commonality, children probably need practice deducing commonalities of subjects and vehicles that are true to the child's own background of experiences and relevant to the author's meaning. As commonalities frequently are implied in the context, children may need assistance in learning to use contextual clues rather than attempting to interpret the simile in isolation.

Also, while children may encounter words unfamiliar to them in similes, practice again may enable them to use the context to arrive at the meanings of most of these words.

children reading them. It is hoped that information generated from this description may contribute to the facility of communication between the authors and readers of similes in children's fiction.

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APPENDICES

A P P E N D I X   A

LOCATION OF SIMILES USED IN
QUANTITATIVE DESCRIPTION

Simile	Page	Line		Simile	Page	Line
87	125	14		136	213	14
88	125	19		137	214	19⎤
89	125	29		138	214	20⎦
90	126	16		139	214	29
91	126	23		140	219	24
92	127	5⎤		141	221	21
93	127	7⎦		142	223	1⎤
94	129	11		143	223	2⎦
95	131	3		144	225	12⎤
96	133	17		145	225	13⎦
97	135	4		146	228	2
98	139	5		147	233	8
99	143	11		148	235	27⎤
100	146	6		149	235	30⎦
101	146	18		150	237	10
102	150	5		151	239	12
103	152	20		152	239	19
104	156	14		153	243	17
105	157	22		154	244	6
106	159	12		155	244	11
107	159	21		156	244	30
108	168	22		157	245	7
109	174	1		158	245	22
110	174	31		159	245	28
111	175	13⎤		160	246	30
112	175	15⎦		161	247	15
113	175	27		162	247	20
114	176	13⎤		163	255	10
115	176	16⎦		164	258	1
116	178	23		165	262	31
117	178	27		166	263	1
118	179	14		167	264	13
119	181	13		168	268	18⎤
120	182	13		169	268	19⎦
121	184	27		170	268	23
122	188	4		171	269	11
123	190	18				
124	193	14		**Eagle Feather**		
125	197	19				
126	202	16		172	2	7
127	204	22		173	3	1
128	208	4		174	4	6
129	208	20⎤		175	4	14
130	208	21⎦		176	28	12
131	209	20		177	34	16
132	210	20		178	58	1
133	211	16		179	60	1⎤
134	212	2		180	60	2⎦
135	212	14		181	77	2

LOCATION OF SIMILES USED IN QUANTITATIVE DESCRIPTION

Simile	Page	Line
Amahl and the Night Visitors		
1	12	11]
2	12	13]*
3	12	15]
4	13	17]
5	13	20]
The Bears on Hemlock Mountain		
6	43	2
7	45	1
The Bushbabies		
8	1	17
9	3	1
10	3	23
11	4	6
12	4	21
13	7	30
14	9	21
15	10	3
16	10	11
17	11	16
18	13	13
19	13	19
20	13	31
21	19	16
22	19	26
23	21	19
24	21	24
25	22	4]
26	22	5]
27	24	7
28	28	17
29	31	20
30	33	32
31	39	8
32	39	18]
33	39	21]
34	40	1
35	40	7
36	40	12
37	42	12]
38	42	13]
39	43	30

Simile	Page	Line
40	44	9
41	49	20
42	50	20
43	51	3]
44	51	6]
45	51	11
46	51	22
47	52	20
48	52	31
49	57	16
50	58	13
51	60	4
52	63	8
53	65	26
54	67	15
55	72	7
56	73	2
57	74	10]
58	74	12]
59	77	5
60	81	5
61	81	17
62	83	15
63	83	26
64	84	1
65	84	25
66	87	28
67	90	12
68	92	14
69	93	20
70	93	30
71	94	5
72	94	30
73	99	19]
74	99	21]
75	105	20
76	107	3
77	107	20
78	108	26
79	110	5
80	110	12
81	111	13
82	111	29
83	112	24
84	118	26
85	121	25
86	122	2

*] refers to a simile cluster

Simile	Page	Line		Simile	Page	Line
182	88	6		229	80	15
				230	80	19]
				231	80	20]
The Eagle of the Ninth				232	80	37
				233	83	10
183	9	28		234	85	15
184	14	14]		235	86	13
185	14	15]		236	86	23
186	14	31		237	88	5
187	15	20		238	88	15]
188	16	16		239	88	16]
189	17	2		240	92	9
190	18	28		241	93	1
191	19	35		242	95	12]
192	20	10		243	95	15]
193	21	37		244	95	34
194	22	21]		245	97	7
195	22	22]		246	99	36
196	23	3		247	101	20
197	25	12		248	102	1
198	26	33		249	104	26
199	28	27		250	106	22
200	32	17		251	106	33
201	33	21]		252	115	12
202	33	23]		253	116	4
203	34	15		254	122	32
204	37	8]		255	125	13]
205	37	11]		256	125	16]
206	42	30		257	127	21
207	43	12		258	129	22
208	49	5]		259	133	5
209	49	8]		260	133	22
210	49	28		261	134	19
211	51	20		262	141	16
212	52	14		263	142	33
213	53	4		264	145	28
214	57	11		265	146	7
215	57	15		266	146	20
216	57	34		267	148	27
217	62	11		268	153	4]
218	66	8		269	153	6]
219	67	32		270	155	23
220	68	9		271	156	15
221	71	3		272	162	2
222	71	16		273	163	11
223	73	23		274	164	8]
224	76	33		275	164	9]
225	78	28]		276	164	24]
226	78	30]		277	164	27]
227	79	9		278	166	23
228	79	25				

Simile	Page	Line
279	168	1
280	171	15
281	171	25
282	172	27
283	173	1
284	173	12
285	174	30
286	175	16
287	175	25
288	176	9
289	177	22
290	178	2
291	178	36
292	179	13]
293	179	13]
294	180	3
295	180	32
296	181	2
297	181	33]
298	181	36]
299	183	3
300	183	16
301	184	15
302	184	31
303	185	12
304	186	12
305	192	14
306	192	20
307	193	4
308	193	21
309	194	3
310	194	16
311	196	31
312	197	10
313	197	18
314	198	29
315	201	15
316	202	13
317	202	26
318	205	3
319	205	34
320	210	5
321	210	18
322	211	28]
323	211	31]
324	212	20
325	214	9
326	215	12
327	215	17

Simile	Page	Line
328	215	22
329	215	33
330	216	11
331	216	21]
332	216	22]
333	216	23]
334	217	19
335	218	13
336	220	18
337	222	33
338	223	4
339	223	15
340	223	32
341	227	38
342	229	13]
343	229	14]
344	231	30
345	232	22
346	232	34
347	235	28
348	238	33]
349	238	35]
350	239	31
351	243	20
352	245	11
353	245	28
354	248	9
355	248	23
356	252	18

Ellen and the Gang

	Page	Line
357	103	10
358	164	12
359	178	11
360	185	18

Gone-Away Lake

	Page	Line
361	13	24
362	14	35
363	15	4
364	15	32]
365	15	33]
366	16	10
367	17	6
368	19	13
369	22	11]
370	22	12]

Simile	Page	Line
469	192	12

Half Magic

Simile	Page	Line
470	10	15
471	59	12
472	91	15
473	95	21
474	96	1]
475	96	2]
476	131	17
477	202	21
478	207	21
479	215	5

Heidi

Simile	Page	Line
480	12	10
481	26	25
482	30	13
483	30	18]
484	30	18]
485	45	8
486	46	25
487	50	25
488	53	24
489	60	26
490	62	14
491	69	12
492	70	18
493	86	6
494	99	31
495	146	1
496	152	28
497	164	15
498	172	6
499	174	15
500	199	19
501	209	6
502	213	8
503	228	26
504	229	1
505	229	12
506	230	20
507	235	11
508	246	23
509	258	4
510	266	4
511	276	16

Simile	Page	Line
512	279	7
513	283	33
514	297	26
515	301	2

The House at Pooh Corner

Simile	Page	Line
516	71	12
517	132	17

Impunity Jane

Simile	Page	Line
518	15	11
519	26	14]
520	26	16]
521	28	4
522	29	23
523	43	1
524	43	2

The Little Fishes

Simile	Page	Line
525	4	29
526	25	17
527	27	15
528	27	25
529	42	18
530	42	23
531	45	23
532	49	1
533	50	1
534	51	6
535	52	17
536	54	3
537	62	28
538	78	4
539	86	17
540	98	13
541	99	10
542	115	2
543	117	4
544	137	11
545	140	29
546	153	5
547	153	10
548	154	1
549	161	4
550	163	1
551	170	8

Simile	Page	Line	Simile	Page	Line
371	22	12]	420	105	11]
372	22	33]	421	105	14]
373	22	34]	422	111	23
374	23	25	423	112	19
375	25	13	424	112	27
376	27	12	425	112	35]
377	30	33	426	112	36]
378	34	4	427	113	6
379	37	2	428	113	23
380	37	17	429	114	9
381	38	3	430	114	28
382	38	10	431	114	36
383	42	10	432	117	4
384	47	5	433	117	31
385	47	16	434	120	8
386	51	3	435	120	26
387	51	17	436	126	25
388	53	23	437	127	25
389	56	10	438	129	20
390	57	4	439	136	1
391	57	24	440	136	29
392	59	5	441	137	19]
393	61	2	442	137	20]
394	61	7	443	140	19
395	62	24	444	142	5
396	62	36	445	144	6
397	65	20	446	144	23
398	65	34	447	145	2
399	66	1	448	147	21
400	66	13	449	148	30]
401	66	21	450	148	30]
402	67	12	451	150	9
403	69	4	452	150	13
404	71	29	453	150	33
405	73	9	454	154	21
406	76	16]	455	158	16
407	76	17]	456	161	34
408	78	9	457	162	6]
409	78	15	458	162	9]
410	80	14	459	163	24
411	89	5	460	167	18
412	92	6	461	168	11
413	97	9	462	169	31
414	94	9	463	179	1
415	95	31	464	179	17
416	96	23	465	184	14
417	99	25	466	184	30]
418	100	21	467	184	33]
419	104	30	468	187	31

Simile	Page	Line
A Pony Called Lightning		
638	7	7
639	11	9
640	14	12⎤
641	14	14⎦
642	32	8
643	40	10
644	42	2
645	45	6
646	45	12
647	46	8
648	53	17⎤
649	53	19⎦
650	54	15
651	58	1
652	63	12⎤
653	63	14⎦
654	66	7
655	72	3
656	86	3
657	90	12
658	102	4
659	104	19
660	104	20
661	106	1
662	124	10
663	129	13
664	136	2

Simile	Page	Line
The Red Balloon		
665	14	7
666	16	1

Simile	Page	Line
The Return of the Twelves		
667	14	13
668	15	26
669	16	7
670	19	10
671	20	7
672	22	21
673	22	31
674	24	5
675	25	9
676	26	1
677	27	3
678	31	26

Simile	Page	Line
679	33	16
680	36	13
681	37	13⎤
682	37	14⎦
683	37	19
684	39	17
685	52	26
686	57	3
687	60	16
688	61	15
689	64	6
690	66	6
691	67	27
692	91	29
693	93	20
694	104	9
695	115	11
696	117	17
697	129	1⎤
698	129	2⎦
699	133	5
700	133	16
701	134	25
702	162	9
703	168	22
704	198	28
705	200	15
706	202	29
707	205	12
708	208	3
709	208	32
710	210	17
711	212	11
712	216	13
713	216	22
714	233	29
715	244	8
716	251	17

Simile	Page	Line
Thirteen Ghostly Yarns		
717	21	3
718	31	16⎤
719	31	18⎥
720	31	20⎦
721	31	26
722	33	5⎤
723	33	6⎦
724	39	21

Simile	Page	Line
725	39	26
726	40	20
727	41	19
728	64	12
729	65	14
730	70	25
731	71	6
732	72	20]
733	72	22]
734	73	14
735	77	16
736	79	26
737	85	6
738	92	7
739	98	26
740	99	27
741	100	26
742	102	18
743	111	7
744	112	1
745	112	23
746	113	24
747	116	3
748	118	7
749	134	18
750	147	12
751	161	14]
752	161	17]
753	168	23
754	170	3
755	170	5
756	170	16
757	171	3]
758	171	6]
759	179	6
760	180	26
761	181	1
762	182	13
763	184	28
764	185	22
765	187	12
766	188	19
767	204	13
768	208	15

The Ugly Duckling

769	39	4

FIFTY SIMILES USED IN QUALITATIVE DESCRIPTION

The Bushbabies

Simile 1, Page 10

There were mother baboons with beetlebrows and up-curling tails like whips, and pink babies who rode piggyback or swung from adult bellies.

Simile 2, Page 11

The incident deepened Jackie's resolve to guard the bush-baby closely. She swore a private oath that she would never abandon him, no matter what, and carried him everywhere in those last few months, even taking him to bed with her.

He was like a gnome, hopping always in close company with her, or curling up in a ball under her shirt. His species was known to Africans as "the tree dwarfs," and Kamau especially seemed to possess an almost human sense of mischief.

Simile 3, Page 13

Now all the animals were on the move, faintly visible from the train. . . .

Andrew, watching through the window, grew pensive. He understood why the bushbaby could not be released. It would be like throwing a small child into an arena of lions.

Simile 4, Page 126

At the very center was a small black waterhole.

The wind, blowing from the waterhole toward them, carried a sound like a train puffing uphill.

Simile 5, Page 133

A flock of helmeted guineafowl trotted down the ridges of the saltlick, heads bobbing, legs twinkling, chattering away like children on an outing.

Simile 6, Page 152

The archaeologist craned forward like an ostrich.

Simile 7, Page 159

The baby elephant's cries aroused the girl from her stupor.

She gazed for long seconds at the darkening sky, herding her thoughts together like strayed sheep.

A P P E N D I X   B

FIFTY SIMILES USED IN QUALITATIVE DESCRIPTION

Simile 15, Page 26

The attack came with a silent uprush of shadows that swarmed in from every side, flowing up to the turf ramparts with a speed, an impetus that, ditch or no ditch, must have carried them over into the camp if there had been only the sentries to bar the way. They were flinging brushwood bundles into the ditch to form causeways; swarming over, they had poles to scale the ramparts, but in the dark nothing of that could be seen, only a flowing up and over, like a wave of ghosts. For a few moments the utter silence gave sheer goose-flesh horror to the attack; . . . . Every yard of the ramparts was a reeling, roaring battle-line as the tribesmen swarmed across the breastwork to be met by the grim defenders within.

Simile 16, Page 57

The net whipped out like a dark flame; it licked round the running swordsman, so intent on his chase that he had forgotten to guard for it; the weight carried the deadly folds across and across again, and a howl burst from the crowd as he crashed headlong and rolled over, helplessly meshed as a fly in a spider's web.

Simile 17, Page 92

A long while later he drifted out of the darkness that had come roaring up over him before the work was finished, to find himself lying under warm rugs, with Rufrius Galarius standing beside him with a square hand set over his heart, as old Aulus had stood in that other waking, just a year ago. For one confused moment he thought that it was still that other waking and he had dreamed in a circle; and then, as his sight and hearing cleared somewhat, he saw Esca standing just behind the surgeon, and a huge shadow in the doorway that could only be Uncle Aquila, and heard the despairing howls of Cub shut in the storeroom: and came back to the present like a swimmer breaking surface.

Simile 18, Page 148

"They took me in and tended me. Murna tended me. And when they found that I was a Roman soldier, they did not greatly care. I was not the first of my kind to desert to the tribes; and Murna spoke for me, like a lioness whose cub is threatened."

Simile 8, Page 219

He led the bull to his mother who seized it by the head, which she twisted over her skinny thigh. Then she took a firm grip on the bull's neck, so that <u>the jugular vein swelled like damp rope</u>.

Simile 9, Page 235

Floating in the branches were <u>the bloated carcasses of animals, legs stiff and pointing to the sky, lifeless as upturned sofas</u>.

Simile 10, Page 239

Jackie saw that <u>small knots of zebra had gathered like pretty pebbles in the lee of crumbling cliffs</u>.

Simile 11, Page 265

The bushbaby was endowed by nature with a variety of highly tuned senses. <u>His ears moved like radar scoops, catching every small sound</u>.

The Eagle of the Ninth

Simile 12, Page 15

The leather apron over the doorway was drawn aside at once, but instead of the hunter, there appeared a girl with a solemn sunburned baby on her hip. She was tall, as were most British women, <u>and carried herself like a queen</u>; . . . .

Simile 13, Page 16

"May I see your team?" he asked, and the other stood aside for him without a word.
The four were loose in their stable, and <u>they came to him almost like dogs to sniff inquiringly at his breast and out-stretched hands</u>; four superbly matched black chariot ponies.

Simile 14, Page 25

He felt <u>the Duty Centurion grow tense as a strung bow beside him</u>. The moments crawled by, the silence became a physical pressure on his eardrums. Then the sounds came again, and with the sounds, blurred forms moved suddenly on the darkness of the open turf below the ramparts.
Marcus could almost hear the twang of breaking tension.

Simile 19, Page 153

On an evening more than a month later, Marcus and Esca reined in to breathe their tired horses, on the crest of a steep ridge above the Western Ocean. It was an evening coloured like a dove's breast; a little wind feathered the shining water, and far out on the dreaming brightness many scattered islands seemed to float lightly as sleeping sea-birds.

Simile 20, Page 163

A man's shape showed for an instant high among the thorn-trees, and again the horn sounded its high clear note; and before the echoes had died among the hills, the sealskin curtain was flung back, its bronze discs clashing like cymbals.

Simile 21, Page 177

Yes, it was the Eagle all right. ...
He lifted it from its place, realizing as he did so that the last Roman hand to touch the stained and battered shaft had been his father's. An odd, potent link across the years, and he held to it as to a talisman, as he set about freeing the Eagle from its staff.

Simile 22, Page 179

Suddenly he remembered the flood of sunset light in his sleeping-cell at Calleva, that evening when Esca and Cub and Cottia had come to him in his desperate need. He called it up now, like golden water, like a trumpet call, the Light of Mithras. He hurled it against the darkness, forcing it back--back--back.

Simile 23, Page 202

The ponies were fairly fresh, but both fugitives knew that in the open it was only a matter of time before they were ridden down by the better-mounted tribesmen--pulled down by the yelling hounds as by a pack of wolves.

Simile 24, Page 202

For one flashing instant there rose in him the exultancy of speed, the surge and splendour that he had once thought never to know again. The instant passed, swift as the darting flight of a kingfisher.

Simile 31, Page 150

"But after Mrs. Ravenel had twitched and glared through a
piece or two, Clay Delaney would play some songs on his mandolin,
and we all loved him and nobody wanted to laugh then. After that
there'd be something else, Mary Humboldt playing on the harp or
Mr. Vogelhart seesawing away on his violin. That wasn't funny,
only boring, and Baby-Belle said it caused her to itch all over
like chicken pox."

Simile 32, Page 150

"Then Mrs. Brace-Gideon would come sailing in like a battle-
ship and start to sing." Mrs. Cheever began laughing helplessly.
"Oh, it was so—oh, she was so ..."
After a moment she continued. "Even her voice was solid!
Enormous! Strong! Hard! She sang in German and she sang in English
it didn't sound at all like American (though she came from
Pittsburgh); it didn't even sound like English. All ner necklaces
would tremble and glitter, and the glass things on the chandelier
began to shake, and we shook, too, with our held-back giggles."

Simile 33, Page 168

When they walked through the swamp nowadays, they had to
wear their boots (slop, slop) and look out for cobwebs.
"This is the season of the spider," Mr. Payton said, and
it was certainly true. Everywhere, tossing among the reeds, were
little beaded cloths of web, and now and then they came on a
larger kind, each wearing a dressy black-and-yellow spider and
marked with a silky track as if the artist had signed his name.

Simile 34, Page 169

As Mrs. Cheever had said, the woods had captured the Villa
Caprice long ago; and the thing that made many of the trees seem
spooky was the fact that they were draped and festooned with matted
honeysuckle vines, so that they looked less like trees than like
great shawled figures, stooping, or like sinking vessels wrapped
in their sails.

Simile 35, Page 192

This prospect made Foster so happy that he had to run. He
had to jump.
"Come on, Gull, old boy! Come on, Dave!"
Off they went, bucking and yelling, as wild as Tuscarora
Indians.

<u>Heidi</u>

<u>Simile 36, Page 53</u>

"But surely it does in summer, grandmother," said Heidi, more and more anxious to find some way out of the trouble, "when the hot sun is shining down again, and he says good-night to the mountains, and they all turn on fire, and <u>the yellow flowers shine like gold</u>, then, you will see, it will be bright and beautiful for you again."

<u>Simile 37, Page 283</u>

Peter, however, had never given his arm to any one in his life. Clara put hers in his, but <u>he kept his own hanging down straight beside him like a stick.</u>

<u>Impunity Jane</u>

<u>Simile 38, Page 26</u>

The snail had a polished brown shell with smoke-curl markings. Gideon used to take her out and put her down to eat on the grass; then a head with two horns like a little cow came out one side of the shell and a small curved tail at the other; the tail left <u>a smeary silvery trail like glue</u>; it made the inside of Gideon's pocket beautifully sticky.

<u>The Little Fishes</u>

<u>Simile 39, Page 25</u>

The old man thought of the world as evil. "<u>He is like a hermit in the middle of a city</u>," Father Pietro once said of him.

<u>Simile 40, Page 140</u>

"And do you know what New York looks like because you know the name?"

Anna was silent for several minutes. "It is a very rich city," she suddenly began. "Not like Naples. But there is water like there is around our city, and it has little islands like Ischia and Capri. It has many churches with great big spires; and every one is of gold; and when the sun comes up in the morning, <u>they look like golden sewing needles</u>.

Simile 41, Page 161

Dead leaves follow the wind and have no resting place during a storm. The twig that has fallen into the river goes where the stream carries it. The poor are like the leaves in the storm or the twig in the river; plaything of forces which they do not control, which they sometimes do not even understand.

Little Witch

Simile 42, Page 33

Suddenly she gave a little cry. There in the mirror—surely, oh surely it was a face! A beautiful face, pale as moonlight, with night-dark eyes, a flower-soft mouth.

Nkwala

Simile 43, Page 10

His heart no longer jumped at every sound. True, he was wary. His eyes and ears had grown doubly keen. Through experience he now felt sure that most of the wild animals would slip away like shadows from his path. Most of them, that is, except the porcupine.

Simile 44, Page 44

Then the littler young ones shrieked and capered and danced in the white flash of the driving rain. Thirsty, they lifted open-mouthed faces to the sky like hungry nestlings that hear the rustling return of the mother bird.

A Pony Called Lightning

Simile 45, Page 40

Broomtail's eyes were as bright as sunlight. He had big teeth which showed when he laughed. He kicked his back heels high in the air, and then stood on his back legs and kicked his front heels in the air.

Simile 46, Page 124

But soon he was so far behind that Lightning could not hear his words. The pony tossed his head. "I can outrun any pony on the plains!" he snorted.
Then he heard a long, sad cry. It was the train, going across the plains. Black smoke waved like a tail behind it.

Simile 25, Page 215

They swung in their tracks, towards <u>the nearest tongue of</u> <u>the birch woods that were spreading like a stain through the</u> <u>ragged mist</u>, but even as they did so, the signal cry rose from among the golden trees in answer.

Ellen and the Gang

Simile 26, Page 103

"The minute my back was turned, she pushed her way out."
"<u>She was just like a wild animal</u>," a woman in the store said. "She knocked me over."

Simile 27, Page 185

I've had the feeling that <u>this playground is like a little</u> <u>world</u>, the kind of nice world we'd all like to live in. Children of different backgrounds, different colors, and different religions all play together.

Gone-Away Lake

Simile 28, Page 57

In the huge swinging maple tree the oriole stopped his work from time to time and sang. The house wrens sang, too, but their song seemed more in the nature of conversation, and in the woods <u>a</u> <u>certain red cardinal sounded like a little bottle being filled up,</u> <u>up, up with some clear liquid.</u>

Simile 29, Page 93

"I know," she said, for she had heard it, too: the silvery pealing of a choir of frogs. "There must be a million of them in the swamp."
"I like their singing better than the birds'," Julian said, "because they all know the same tune."
<u>The swamp</u>, when they came in sight of it, <u>was stirring in</u> <u>the wet wind like cats' fur.</u> The broken houses were soaked dark with rain.

Simile 30, Page 95

The Big House was big; bigger than Belle-mere. It had a flight of wooden steps leading up to a porch, <u>which sagged like the</u> <u>brim of a hat.</u> They tiptoed across this carefully, feeling it tremble.

The Return of the Twelves

Simile 47, Page 19

The wooden soldiers stood exactly as he had seen them when Jane interrupted. They hadn't moved a tenth of an inch. They were as dead as ninepins. They had frozen again.

Simile 48, Page 129

Jane observed, too, how like a tiny ape's was the bright-eyed, snubby face of Monkey [a wooden soldier]. He behaved like a monkey, climbing everywhere he could find--something he must have learned when he was a midshipman on the Invincible.

Simile 49, Page 72

By degrees the dancing mania seemed to seize upon all the other pieces of furniture.... In short, all the movables got in motion, capering about; pirouetting, hands across, right and left, like so many devils....

Simile 50, Page 98

...Owing to the vast antiquity, the style of architecture is somewhat odd, but it is not for that reason the less strikingly picturesque. They [the buildings] are fashioned of hardburned little bricks, red, with black ends, so that the walls look like a chessboard upon a great scale.

TABLE 25 (continued)

Simile	Subject	Link	Vehicle	Commonality		Pattern
				Stated	Implied in Context	
8	jugular vein	like	damp rope	swelled (Action)	-	SCLV
9	bloated carcasses of animals	as	upturned sofas	legs stiff and pointing to the sky, lifeless (Description)	-	SCLV
10	small knots of zebra	like	pretty pebbles	had gathered (Action)	-	SCLV
11	ears	like	radar scoops	moved, catching every small sound (Action)	yes	SCLVC
12	She [girl]	like	queen	carried herself (Description)	-	SCLV
13	They [ponies]	like	dogs	came to him...to sniff inquiringly at his breast and outstretched hands (Action)	-	SCLV

TABLE 25 (continued)

Simile	Subject	Link	Vehicle	Commonality Stated	Commonality Implied in Context	Pattern
14	Duty Centurian	as	strung bow	grow tense (Action)	yes	SCLV
15	they [attack of tribesmen]	like	wave of ghosts	flowing up and over (Action)	yes	S...CLV
16	he [the swords-man] net	as	fly spider's web	helplessly meshed (Description)	yes	$\frac{S_1CLV_1}{S_2\;V_2}$
17	he [Roman soldier] came back to the present	like	swimmer breaking surface	-	yes	$\frac{S_1L\,V_1}{S_2\;V_2}$
18	Murna me [Roman soldier]	like	lioness cub	spoke (Action)	-	$\frac{S_1CLV_1}{S_2\;V_2}$
19	many scattered islands	as	sleeping sea birds	float lightly (Description)	yes	SCLV

Elements

TABLE 25 (continued)

Simile	Elements			Commonality		Pattern
	Subject	Link	Vehicle	Stated	Implied in Context	
20	bronze discs	like	cymbals	clashing (Action)	-	SCLV
21	it [potent link across the years]	as	talisman	held (Mental Action)	yes	CSLV
22	it [flood of sunset light]	like	golden water	-	-	SLVaLVb
23	yelling hounds	as	pack of wolves	pulled down by . (Action)	-	CSLV
24	instant passed	as	kingfisher darting flight	swift (Description)	-	$\frac{S_1 CL V_1}{S_2 \ V_2}$
25	nearest tongue of birchwoods	like	stain	were spreading (Action)	-	SCLV
26	She [the girl]	like	wild animal	-	yes	SLV
27	playground	like	little world	-	yes	SLV

TABLE 25

PATTERNS OF SIMILE ELEMENTS

| Simile | Elements | | | | | Pattern |
| | Subject | Link | Vehicle | Commonality | | |
				Stated	Implied in Context	
1	upcurling tails	like	whips	-	-	SLV
2	He [bushbaby]	like	gnome	-	yes	SLV
3	release bushbaby [wilds of Kenya]	like	throwing small child arena of lions	-	-	$\dfrac{S_1}{S_2}\ \dfrac{V_1}{LV_2}\ [S_3]\ V_3$
4	wind blowing	like	train puffing uphill	carried a sound (Action)	-	$\dfrac{S_1}{S_2}\ \dfrac{CLV_1}{V_2}$
5	flock of helmeted guineafowl	like	children on an outing	trotted, heads bobbing, legs twinkling, chattering away (Action)	-	SCLV
6	archeologist	like	ostrich	craned forward (Action)	-	SCLV
7	thoughts	like	strayed sheep	herding (Action)	yes	CSLV

TABLE 25 (continued)

Simile	Subject	Link	Vehicle	Commonality Stated	Commonality Implied in Context	Pattern
			Elements			
28	red cardinal	like	little bottle being filled up, up, up with some clear liquid	sound (Description)	-	SCLV
29	swamp	like	cat's fur	was stirring (Action)	-	SCLV
30	which [porch]	like	brim of a hat	sagged (Action)	yes	SCLV
31	it [playing on the harp or seesawing away on his violin]	like	chicken pox	caused her to itch all over (Description)	-	SCLV
32	Mrs. Brace-Gideon	like	battleship	would come sailing in (Action)	yes	SCLV
33	spider silky track [web]	as	artist signed his name [piece of art]	-	-	$\dfrac{S_1\ V_1}{S_2 LV_2}$ $[S_3][V_3]$

TABLE 25 (continued)

Simile	Subject	Link	Vehicle	Elements Stated Commonality	Implied in Context	Pattern
39	He [the old man]	like	hermit in the middle of the city	-	yes	SLV
40	they [church spires]	like	golden sewing needles	look (Description)	yes	SCLV
41	the poor [in life]	like	leaves or twig / storm river	plaything of forces which they do not control (Description)	yes	$\dfrac{S_1 \; Va_1 \; Vb_1{}_C}{[S_2]Va_2 \; Vb_2}$
42	beautiful face	as	moonlight	pale (Description)	-	SCLV
43	wild animals	like	shadows	would slip away (Action)	yes	SCLV
44	thirsty children rain	like	hungry nestlings mother bird	lifted open-mouthed faces (Action)	yes	$\dfrac{S_1 \; CLV_1}{S_2 \quad V_2}$

TABLE 25 (continued)

Simile	Subject	Link	Vehicle	Commonality		Pattern
				Stated	Implied in Context	
45	[horse's] eyes	as as	sunlight	bright (Description)	-	SLCLV
46	Black smoke	like	tail	waved (Action)	yes	SCLV
47	they [the wooden soldiers]	as as	ninepins	dead (Description)	yes	SLCLV
48	face of Monkey [a wooden soldier]	like	ape's [face]	bright-eyed snubby (Description)	-	LVCS
49	movables	like	so many devils	-	yes	SLV
50	walls	like	chessboard	look (Description)	yes	SCLV

TABLE 25 (continued)

Simile	Elements			Commonality		Pattern
	Subject	Link	Vehicle	Stated	Implied in Context	
34	trees matted honeysuckle vines [bowing]	like	great figures [shawls] stooping	draped, fes-tooned, shawled wrapped (Description)	-	$\dfrac{S_1 \ Va_1 \ Vb_1}{S_2[Va_2]Vb_2}$ $[S_3]Va_3 \ Vb_3$
		like	vessels sails sinking			
35	they [the boys]	as-as	Tuscarora Indians	wild (Description)	yes	SLCLV
36	yellow flowers	like	gold	shine (Description)	yes	SCLV
37	his own [arm]	like	stick	hanging down straight beside him (Description)	-	SCLV
38	trail	like	glue	smeary, silvery, (Description)	yes	CSLV

TABLE 26

CLASSIFICATION OF SUBJECTS AND VEHICLES

Name	Simile	Concrete Person	Animal	Object	Non-Concrete Abstract	Action	Other
The Bushbabies	1		S	V			
	2		S				V
	3	V_2	S_2	$[S_3]V_3$		S_1V_1	V
	4			S_1V_1		S_2V_2	
	5	V	S				
	6	S	V				
	7		V		S		
	8		S	V			
	9		S	V			
	10		S	V			
	11		S	V			
The Eagle of The Ninth	12	SV					
	13		SV				
	14	S		V			
	15	S					V
	16	S_1	V_1	S_2V_2			
	17	S_1V_1				S_2V_2	
	18	S_1S_2	V_1V_2				
	19		V	S			
	20			SV			
	21			V	S		
	22			Va	S		Vb
	23		SV				
	24		V_1		S_1	S_2V_2	
	25			S			V
Ellen and the Gang	26	S	V				
	27			S	V		
Gone-Away Lake	28		S	V			
	29		V	S			
	30			SV			
	31					S	V
	32	S		V			
	33	V_1	S_1	$S_2S_3V_3$			V_2

TABLE 26 (continued)

Name	Simile	Concrete			Non-Concrete		
		Person	Animal	Object	Abstract	Action	Other
	34	Va_1		$S_1S_2Va_2$ V_1Vb_2		$[S_3]$ Va_3Vb_3	
	35	SV					
Heidi	36			SV			
	37	S		V			
Impunity Jane	38			SV			
The Little Fishes	39	SV					
	40			SV			
	41	S_1		Va_1Vb_1 Vb_2	$[S_2]$		Va_2
Little Witch	42						SV
Nkwala	43		S				V
	44	S_1	V_1V_2	S_2			
A Pony Called Lightning	45		S				V
	46		V	S			
Return of the Twelves	47			SV			
	48	V	S				
Thirteen Ghostly Yarns	49			S			V
	50			SV			

TABLE 27

UNCOMMON VOCABULARY

Simile	Subject		Vehicle		Commonality	
	Words	Info. Units	Words	Info. Units	Words	Info. Units
2	bushbaby	*	gnome	1		
3	bushbaby	*	arena	–		
4			uphill	–		
5	guineafowl	1	outing	–		
6	archeologist	4	ostrich	–	craned	1
8	jugular	1				
9	bloated	–	upturned	1	lifeless	1
	carcasses	1				
10	zebra	–				
11			radar	2		
			scoops	1		
13					inquiringly	1
14			strung	1	tense	4
16			web	1	helplessly	1
					meshed	1
17			swimmer	–		
18			lioness	1		
20	discs	2	cymbals	–	clashing	1
21	potent	–	talisman	–		
22			trumpet	1		
24			kingfisher	1		
27	playground	*				
28	cardinal	2				
30			brim	1	sagged	–
31	violin	1				
	seesawing	1	chicken pox	–	itch	–
32			battleship	–		
33	web	4				
	silky	–				
34	draped	3	shawled	1		
	festooned	3				
38					smeary	–
					silvery	–
40	spires	1	sewing	1		
41					plaything	3
44			nestlings	1	openmouthed	1
47			ninepins	–		
48			ape	2	snubby	–
49	movables	3				
	capering	2				
	pirouetting	2				
50			chessboard	1		

*Words used repeatedly throughout the book are thus marked.

TABLE 28

SUBJECTS REPRESENTED BY PRONOUNS

No. of the Simile	Pronoun in the simile	Antecedent of the pronoun	No. of words between them
2	he	bushbaby	31
3	it	release of the bushbaby	--
12	she	girl	8
13	they	the four	6
16	he	swordsman	31
17	he	Marcus	98
18	me	Roman soldier	22
21	it	potent link	7
22	it	flood of sunset light	24
26	she	Diane	63
30	which	porch	--
31	it	playing harp and seesawing violin	9
33	each	web	10
35	they	Foster, Gull and Dave	20
37	his own	arm	14
39	he	old man	6
40	they	spires	15
44	they	littler ones	14
47	they	wooden soldiers	18